



Third Edition

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With notes for multilingual students and *Guide for Multilingual Writers* by **Maria Zlateva**, Boston University





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Preface

A Letter from the Authors

Even though the audiences, tools, and occasions for writing today may seem more varied than ever, the fundamental goals of composition courses persist. Instructors strive to motivate and coach students to think critically, recognize rhetorical situations, communicate clearly and effectively, compose in a variety of genres, and edit their own work. They create learning environments where students can practice writing and do research that is discerning and ethical, representing the contributions of others fairly and using and documenting sources appropriately.

Composition courses ultimately aim to help students build a solid set of writing skills that will transfer into other courses and support their efforts within their communities and in their professional lives. In revising this text, we have dedicated ourselves to making *The McGraw-Hill Handbook* an even stronger, more practical, and more versatile resource for achieving excellence in college. In this edition, we have paid special attention to helping students understand, navigate, and master common writing situations. This situational approach to writing will help students think about the writing opportunity and then move forward to achieve their purposes. We hope you will take a moment to browse through the pages that follow to sample our suggestions.

Sincerely,

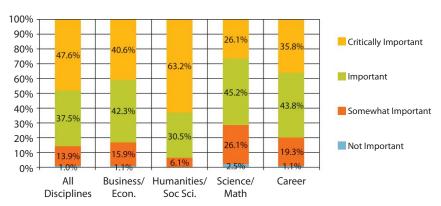
Elaine P. Maimon Janice H. Peritz Kathleen Blake Yancey

A Resource

McGraw-Hill's commitment to research is unique in higher education publishing. In-depth, multi-campus research studies like our SCORE (Southern California Outcomes Research in English) program yield critical information that helps us understand your needs and test the efficacy of our products. Among our findings:

Students' core challenges—and opportunities—are rhetorical. Whether students are trying to understand an assignment or turn a topic into a thesis, their core challenges are chiefly related to getting started and mastering the writing situation. Our research also shows that their success in addressing these rhetorical issues correlates most highly with their success as writers overall.

Our response: create a resource for navigating the writing situation. (See pp. viii-ix.)



Survey on the importance of writing, by discipline grouping
For more results of McGraw-Hill's research, go to www.mhhe.com/research_English.

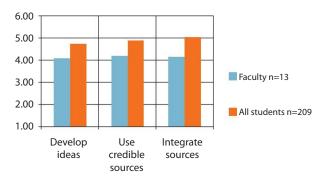
Instructors across the curriculum value writing and critical thinking. In a cross-disciplinary survey we conducted with over 2000 instructors, 85% of respondents characterized writing as important or critical to success in their majors. The top concerns of these instructors were that their students think critically and write analytically in a broad range of genres.

Our response: create a resource for thinking critically about common assignments. (See pp. x-xi.)

Based on Research

Students don't always "know what they know." Our research shows that students are often inaccurate in their assessments of their writing abilities, especially in the areas of grammar, usage, and critical thinking (see below). Our studies show that the more students used *Connect*—getting help they didn't always know they needed—the better they performed.

Our response: create resources that make assessment and course management easier to use in writing courses. (See pp. xii–xiii.)



Instructor vs. student assessments of critical thinking aptitude
For more results of McGraw-Hill's research, go to www.mhhe.com/research_English.

Students who were assigned only print materials made fewer gains than those in other groups. Our research showed that instructors who incorporated digital elements into their coursework generally had more positive results among their students than those who did not.

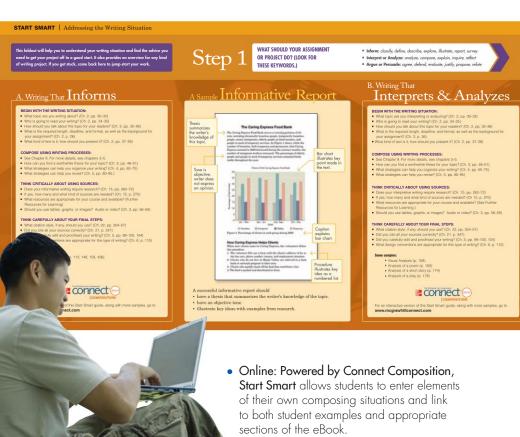
Our response: create a resource that is interactive and easy to use in print and online. (See pp. xiv–xv.)

A Resource for

Whether in print or online, *The McGraw-Hill Handbook* presents the writing situation as a framework for beginning any type of composition across the curriculum and beyond college:

Start Smart: Addressing the Writing Situation

• In print: The Start Smart foldout helps students begin assignments and locate appropriate print and online handbook resources with ease, guiding them through a simple series of steps that encourage clear and critical thinking as they move through the writing process.



Navigating the Writing Situation

A new early chapter devoted to the writing situation:

Chapter 2, Writing Situations, introduces students to five essential elements (purpose, audience, stance, genre, medium), framing these factors as a way to manage the writing process and produce stronger, more effective work.

Consider Your Situation identifies the key elements of the writing situation in each of the print text's nine student compositions. Each includes comments that reflect on choices the student author made based on the writing situation. A *Consider Your Situation template* is available online for students to manage and work through for their own assignments.

Author: John Terrell, a political science major, interested in a career in international relations Type of writing: Informative report Purpose: To inform readers about Sisters of Islam (SIS) Stance: Reasonable, informed, objective Audience: Classmates and instructor standing in for U.S. general public Medium: Print, word-processed text, part of e-portfolio Terrell writes: After writing this informative paper, I know a great deal more about possibilities for women in Muslim countries, and I am eager to share that information with readers.

Know the Situation boxes include the elements of the writing situation for specific writing assignments and suggest the settings (academic, professional, public) in which writing of that type commonly appears.

A Resource for

The McGraw-Hill Handbook focuses on the most common assignments and writing situations students will encounter in and beyond college, helping them to meet the challenges of composing in different genres and media:



Common Assignments:

Six discrete chapters in Part 2 offer guidelines for writing that informs, analyzes, and argues in academic, business, and community settings. Seven full student academic compositions appear in these chapters, with numerous interactive examples online representing a range of genres and media.

Navigating through College and Beyond boxes provide students with suggestions and guidance for dealing with academic writing situations as well as writing situations outside of college.



NAVIGATING THROUGH COLLEGE AND BEYOND

Different Questions Lead to Different Answers

Pose the questions that make the most sense in the context of the course you are taking:

- Sociology: How do recent immigrants interact with more established immigrants from the same country?
- History: How and why has immigration to the United States changed over the past century?
- **Economics:** What effect do immigrants have on the economy of their host country?

Thinking Critically about Assignments

Chapter 7: Reading, Thinking, Writing: The Critical Connection: This chapter teaches students how to read texts actively, summarize, and respond to other writers' work as a precursor to creating their own. It uses the writing situation as a framework for reading and thinking about texts and introduces techniques of critical reading and thinking, explicitly connecting them to writing and argument.

Source Smart boxes offer specific tips on key skills and strategies for incorporating sources.



SOURCE SMART

Planning Your Search

Your research plan should include where you expect to find your sources. For example, you may have to visit the library to view print material that predates 1980; you may need to consult a subscription database online or at the library for recent scientific discoveries; you may need to access archives for historical research; and you may need to conduct field research, such as interviewing fellow students. Set priorities to increase your efficiency in each location (library, archive, online).

Expanded guidelines for evaluating and drawing on digital sources are included in the research chapters. A new argument paper that looks at blogs and their impact on traditional news media (in MLA style), and a new informative paper on student volunteering (in APA style,) illustrate these strategies.

A Resource that makes

With Connect Composition, course management and assessment can be easily implemented in a writing course with a wide range of tools that can all be seamlessly accessed by your local course management system.

Market-leading integration with course management:

 With McGraw-Hill Campus, instructors enjoy single sign on access to Connect Composition through any learning management system.
 Seamless interoperability of all Connect assets allows students to access all the features and functionalities of McGraw-Hill's digital tools directly from their instructor's course management site.



Outcomes Based Assessment of Writing: Connect's assessment tools allow instructors to provide students with the feedback they need when they need it. Pre-built, customizable grading rubrics make the set-up, management, and reporting of outcomes-based assessment efficient and professional. Finally, an affordable, easy to use, and statistically valid assessment solution—for a single course or for an entire program.



Course Management and Assessment Easy

Adaptive Diagnostics develop customized learning plans that individualize instruction, practice, and assessment, meeting each student's needs in core skill areas. Students get immediate feedback on every exercise, and results are sent directly to the instructor's grade book.



Results vetted by research. McGraw-Hill's innovative series of multi-campus research studies provide evidence of improved student performance with the use of *Connect*, with students in high-usage groups achieving consistently better gains across multiple outcomes. Independent analysis showed that the tools within *Connect* provided a statistically valid measure for assessing these results.

For more information, visit www.mhhe.com/research English.



A Resource that is

Whether in print or online, *The McGraw-Hill Handbook* offers students interactive tools that motivate them to engage actively and critically in the processes of writing, researching, and editing:

Interactive "Resources for Writers" help writers find the solutions they need to the issues they encounter when . . .

 Documenting in MLA and APA Style: these popular foldouts include visual guidelines and flowcharts for finding and citing sources correctly in each style. Online, this resource includes animations and hyperlinks that help students get to the information they need instantly.



 Identifying and Editing Common Problems: this foldout provides students with easy access to help with the most common issues they will likely encounter when editing for clarity and correctness. An online version provides students with fully interactive tutorials on these topics.



Interactive and Easy to Use

IN PRINT AND ONLINE

A full digital handbook gives students the ability to build their own personalized online writing resource using state-of-the-art annotation and search tools. Students and instructors may highlight, bookmark, and create notes in context to collect the content they need the most



Interactive media for every learning objective in the handbook includes video, animations, practice exercises, and tutorials throughout the online text.



WPA Outcomes Statement for First-Year Composition

Adopted by the Council of Writing Program Administrators (WPA), April 2000; amended July 2008. For further information about the development of the Outcomes Statement, please see http://comppile.tamucc.edu/ WPAoutcomes/continue.html

For further information about the Council of Writing Program Administrators, please see http://www.wpacouncil.org

A version of this statement was published in WPA: Writing Program Administration 23.1/2 (fall/winter 1999): 59-66

Introduction

This statement describes the common knowledge, skills, and attitudes sought by first-year composition programs in American postsecondary education. To some extent, we seek to regularize what can be expected to be taught in first-year composition; to this end the document is not merely a compilation or summary of what currently takes place. Rather, the following statement articulates what composition teachers nationwide have learned from practice, research, and theory. This document intentionally defines only "outcomes," or types of results, and not "standards," or precise levels of achievement. The setting of standards should be left to specific institutions or specific groups of institutions.

Learning to write is a complex process, both individual and social, that takes place over time with continued practice and informed guidance. Therefore, it is important that teachers, administrators, and a concerned public do not imagine that these outcomes can be taught in reduced or simple ways. Helping students demonstrate these outcomes requires expert understanding of how students actually learn to write. For this reason we expect the primary audience for this document to be well-prepared college writing teachers and college writing program administrators. In some places, we have chosen to write in their professional language. Among such readers, terms such as "rhetorical" and "genre" convey a rich meaning that is not easily simplified. While we have also aimed at writing a document that the general public can understand, in limited cases we have aimed first at communicating effectively with expert writing teachers and writing program administrators.

These statements describe only what we expect to find at the end of first-year composition, at most schools a required general education course or sequence of courses. As writers move beyond first-year composition, their writing abilities do not merely improve. Rather, students' abilities not only diversify along disciplinary and professional lines but also move into whole new levels where expected outcomes expand, multiply, and diverge. For this reason, each statement of outcomes for first-year composition is followed by suggestions for further work that builds on these outcomes.

Rhetorical Knowledge

By the end of first year composition, students should

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations

- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Faculty in all programs and departments can build on this preparation by helping students learn

- The main features of writing in their fields
- The main uses of writing in their fields
- The expectations of readers in their fields

Critical Thinking, Reading, and Writing

By the end of first year composition, students should

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Faculty in all programs and departments can build on this preparation by helping students learn

- The uses of writing as a critical thinking method
- The interactions among critical thinking, critical reading, and writing
- The relationships among language, knowledge, and power in their fields

Processes

By the end of first year composition, students should

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' works
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Faculty in all programs and departments can build on this preparation by helping students learn

- To build final results in stages
- To review work-in-progress in collaborative peer groups for purposes other than editing
- To save extensive editing for later parts of the writing process
- To apply the technologies commonly used to research and communicate within their fields

Knowledge of Conventions

By the end of first year composition, students should

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling

Faculty in all programs and departments can build on this preparation by helping students learn

- The conventions of usage, specialized vocabulary, format, and documentation in their fields
- Strategies through which better control of conventions can be achieved

Composing in Electronic Environments

As has become clear over the last twenty years, writing in the 21st-century involves the use of digital technologies for several purposes, from drafting to peer reviewing to editing. Therefore, although the *kinds* of composing processes and texts expected from students vary across programs and institutions, there are nonetheless common expectations.

By the end of first-year composition, students should:

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts

Faculty in all programs and departments can build on this preparation by helping students learn

- How to engage in the electronic research and composing processes common in their fields
- How to disseminate texts in both print and electronic forms in their fields

[http://www.wpacouncil.org/positions/outcomes.html, accessed 9/19/2011]

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When we wrote *The McGraw-Hill Handbook*, we started with the premise that it takes a campus to teach a writer. It is also the case that it takes a community to write a handbook. This text has been a major collaborative effort for all three of us. And over the years, that ever-widening circle of collaboration has included reviewers, editors, librarians, faculty colleagues, and family members.

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Chattanooga State Community College Joel Henderson Clayton State University Mary Lamb

Coastal Bend College Anna Green

College of the Canyons Jia-Yi Cheng-Levine

Dutchess Community College Angela Batchelor

Eastern Washington University
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Ferrum College Margaret Katherine Grimes

Florida A & M University Nandi Riley

Glendale Community College Alisa Cooper

Heartland Community College Jennifer Cherry

Ithaca College Susan Adams Delaney

Indiana University—Purdue University Indianapolis Mel Wininger

Kapi'olani Community College Georganne Nordstrom

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Lindenwood University Ana Schnellmann

Loyola Marymount University K. J. Peters

Mercer County Community College Noreen Duncan

Michigan State University Bill Hart-Davidson

Montgomery County Community College Diane McDonald

Naugatuck Valley Community College Anne Mattrella

XXX PREFACE

North Central Texas College Rochelle Gregory

North Idaho College Lloyd Duman

Northern Illinois University Eric Hoffman

Oakland Community College Subashini Subbarao

Old Dominion University Matt Oliver

Oregon State University Susan Meyers

Pearl River Community College Greg Underwood

Pima Community College—Downtown Campus Kristina Beckman-Brito

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University of Missouri—St. Louis Suellynn Duffey

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University of North Florida Jeanette Berger

University of Rhode Island Libby Miles

University of Texas—El Paso Beth Brunk-Chavez

University of the District of Columbia La Tanya Reese Rogers

University of Wisconsin—Eau Claire Shevaun Watson

University of Wisconsin—Stout Andrea Deacon

Wilbur Wright College Phillip Virgen

Research Study Partners and Participants

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Celeste Amos

Karen Feiner

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University of California—Santa Cruz

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University of Toledo

Sheri Benton

Anthony Edgington

Charles Kell

Elaine P. Maimon Janice H. Peritz Kathleen Blake Yancey

How to Find the Help You Need in *The McGraw-Hill Handbook*

The McGraw-Hill Handbook is a reference for all writers and researchers. When you are writing in any situation, you are bound to come across questions about writing and research. The McGraw-Hill Handbook provides you with answers to your questions.

Begin with the Start Smart Foldout. If you are responding to an assignment, go to the Start Smart foldout at the beginning of Part 1 to determine the type of writing the assignment requires, along with the steps involved in constructing it and one or more examples. The foldout gives you an easy means of accessing the many resources available to you within *The McGraw-Hill Handbook*, from help with finding a thesis to advice on documenting your sources.

Check the table of contents. If you know the topic you are looking for, try scanning the complete contents on the inside front cover, which includes the part and chapter titles as well as each section number and title in the book. If you are looking for specific information within a general topic (how to correct an unclear pronoun reference, for example), scanning the table of contents on the inside front cover will help you find the section you need.

Look up your topic in the index. The comprehensive index at the end of *The McGraw-Hill Handbook (pp. I-1-I-47)* includes all of the topics covered in the book. For example, if you are not sure whether to use I or me in a sentence, you can look up "I vs. me" in the index.

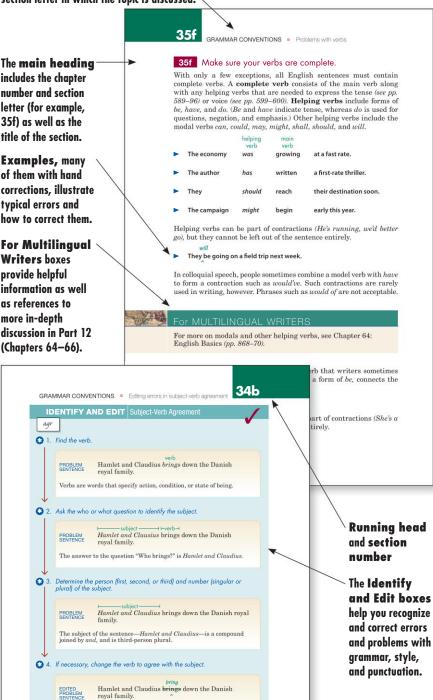
Check the documentation foldouts. By looking at the examples of different types of sources and the documentation models on the front of the foldouts, you can determine where to find the information you need to document a source. By answering the questions posed in the charts on the back of the foldouts (for MLA style at the beginning of Chapter 23 and for APA style at the beginning of Chapter 24), you can usually find the model you are looking for.

Look in the grammar foldout for errors similar to the ones you typically make. At the beginning of Part 6, a foldout provides a chart of the most common errors students make. Each error includes an example and a reference to the section and page number where you can find a more detailed explanation and examples. On the opposite side of the foldout is a quick reference guide for multilingual writers.

Look up a word in the Glossary of Usage or a term in the Glossary of Key Terms. If you are not sure that you are using a particular word such as *farther* or *further* correctly, try looking it up in the Glossary of Usage on pages 730-39. If you need the definition for a grammatical term such as *linking verb*, consult the Glossary of Key Terms on pages G-1–G-15.

Go to *Connect Composition* for online help with your writing. *Connect Composition* provides individualized instruction and practice with all aspects of writing and research, with immediate feedback on every activity. In addition, a digital version of the handbook gives you the ability to build your own personalized online writing resource.

The running head and section
number give the topic covered on the page
as well as the number of the chapter and
section letter in which the topic is discussed.



Bring is the third-person plural form of the verb.

About the Authors

Elaine P. Maimon is president of Governors State University in the south suburbs of Chicago, where she is also professor of English. Previously she was chancellor of the University of Alaska Anchorage, provost (chief campus officer) at Arizona State University West, and vice president of Arizona State University as a whole. In the 1970s, she initiated and then directed the Beaver College writing-across-the-curriculum program, one of the first WAC programs in the nation. A founding executive board member of the national Council of Writing Program Administra-



tors (CWPA), she has directed national institutes to improve the teaching of writing and to disseminate the principles of writing across the curriculum. With a PhD in English from the University of Pennsylvania, where she later helped to create the Writing Across the University (WATU) program, she has also taught and served as an academic administrator at Haverford College, Brown University, and Queens College.

Janice Haney Peritz is an associate professor of English who has taught college writing for more than thirty years, first at Stanford University, where she received her PhD in 1978, and then at the University of Texas at Austin; Beaver College; and Queens College, City University of New York. From 1989 to 2002, she directed the Composition Program at Queens College, where in 1996, she also initiated the college's writing-across-the-curriculum program and the English department's involvement with the Epiphany Project and cyber-composition. She also worked with a group of CUNY colleagues to develop The Write Site, an online learning center, and more recently directed



the CUNY Honors College at Queens College for three years. Currently, she is back in the English department doing what she loves most: full-time classroom teaching of writing, literature, and culture.

Kathleen Blake Yancey is the Kellogg W. Hunt Professor of English, a Distinguished Research Professor, and director of the Graduate Program in Rhetoric and Composition at Florida State University. She is past president of the Council of Writing Program Administrators (CWPA), past chair of the Conference on College Composition and Communication (CCCC), and past president of the National Council of Teachers of English (NCTE). Currently, she co-directs the Inter/National Coalition on Electronic Portfolio Research, which has brought together teachers and researchers from over 60 institutions around the world to learn together how to use eportfolios to foster learning.



She also edits *College Composition and Communication*, the flagship journal for writing studies. She has led many institutes and workshops—focused on electronic portfolios, on service learning and reflection, and on writing and composing with digital technologies. Previously, she taught at UNC Charlotte and at Clemson University, where she directed the Pearce Center for Professional Communication and was the founding director of the Class of 1941 Studio for Student Communication, both of which are dedicated to supporting communication across the curriculum.

The way the butterfly in this image emerges on a computer screen, as if from a cocoon of written text, suggests the way writers transform words and visuals into finished works through careful planning, drafting, revision, and design.



P A R T

I like to do first drafts at night, when I'm tired, and then do the surgical work in the morning when I'm sharp.

- -ALEX HALEY
- 1. Writing Today
- 2. Understanding Writing Assignments
- 3. Planning and Shaping the Whole Essay
- 4. Drafting Paragraphs and Visuals
- 5. Revising and Editing
- 6. Designing Academic Papers and Preparing Portfolios

Writingand Designing Texts



Writing Today

Use writing to learn across the curriculum and beyond college.

College is a place for exploration, opening new pathways for your life. You will travel through many courses, participating in numerous conversations—oral and written—about nature,



WRITING OUTCOMES

Part 1: Writing and Designing Texts

This section will help you answer questions such as the following:

Rhetorical Knowledge

- What is a rhetorical situation, and how can understanding this term help me as a writer now and throughout college and life? (1b)
- How do I respond appropriately to different writing situations?
 (2b-h)
- How might I integrate visuals such as images, photographs, and graphs into my writing to achieve my purpose? (3d)

Critical Thinking, Reading, and Writing

- How do I figure out the rhetorical situation? (1b, 2b)
- What is a thesis statement, and how do I create one? (3b)
- How do I provide constructive feedback to my classmates? (5a)

Processes

 How do I determine what writing processes are appropriate for my purpose in a given rhetorical situation? (2a)

Knowledge of Writing Conventions

- How do I frame my writing task? What patterns and conventions, keyed to readers' expectations, should I consider as I work within a particular genre or type of writing? (1b, 2b, 5d)
- How can I write effective, organized paragraphs? (4c)
- What features of document design can help me to communicate more effectively? (6c)

Composing in Electronic Environments

- What other resources/materials—such as audio files and hyperlinks—might I include in my writing? (3d)
- How can technology help me in the writing process? (4a, 5b, 5c, 6b)

For a general introduction to writing outcomes, see 1a, page 6.

society, and culture. As you navigate your college experience, use this book as your map and guide.

- As a map, this text will help you understand different approaches to knowledge and see how your studies relate to the larger world.
- As a guide, this text will help you write in college and in the other areas of your life: exams, research reports, résumés, brochures, complaints, and business correspondence.

As a permanent part of your library, this text can take you where you need to go in college and beyond.

1. Studying the world through a range of academic disciplines

To some extent, each department in your college represents a specialized territory of academic study, or area of inquiry, called a discipline. A discipline has its own history, issues, vocabulary, and subgroups. The discipline of sociology, for example, is concerned with the conditions, patterns, and problems of people in groups and societies. Sociologists collect, analyze, and interpret data connected to that focus; sociologists also debate questions of reliability and interpretation. These debates occur in classrooms with students, in conferences with colleagues, in journals and books that reach national and international academic audiences, and in conversations, presentations, and publications addressing members of the public, including elected officials.

Most college students take courses across a range of disciplines. You may be asked to take one or two courses each in the humanities (the disciplines of literature, music, and philosophy, for example), the social sciences (sociology, economics, and psychology, for example), and the natural sciences (physics, biology, and chemistry, for example). When you write in each discipline—taking notes, writing projects, answering essay-exam questions—you will join the academic conversation, deepen your understanding of how knowledge is constructed, and learn to see and think about the world from different vantage points. You will also discover that courses and course assignments overlap in interesting ways. This blurring of disciplinary boundaries provides an opportunity for creativity. Developing the ability to see and interpret experience from different perspectives goes beyond college to success in life. Every day-every hour-the context shifts. Sizing things up, figuring out what is required, and shaping your responses appropriately will help you to manage any situation. Empathizing with other points of view, while sustaining the integrity of your own principles, will take you far both personally and professionally.

3/17 MEMORY
3 ways to store memory
1. sensory memory — everything sensed
2. short term memory STM -15-25 sec.
—stored as meaning
-5-9 chunks
3. long term memory LTM — unlimited
—rehearsal
-visualization
* If long term memory is unlimited, why do we forget?
Techniques for STM to LTM
—write, draw, diagram
—visualize
—mnemonics

FIGURE 1.1 Lecture notes. Jotting down the main ideas of a lecture and the questions they raise helps you become a more active listener.

2. Using writing as a tool for learning

Writing is a great aid to learning. Think of the way a simple shopping list jogs your memory once you get to the store, or recall the last time you jotted down notes during a meeting. Because of your heightened attention, you undoubtedly knew more about what happened at that meeting than did anyone else in the room. Writing helps you remember, understand, and create.

- **Writing aids memory.** From taking class notes (see Figure 1.1) to jotting down ideas for later development, writing helps you to retrieve important information. Many students use an informal outline for lecture notes and then go back to fill in the details after class. Write down ideas inspired by your course work—in any form or order. These ideas can be the seeds for a research project or other types of critical inquiry, or you can apply them to your life outside the classroom.
- Writing sharpens observations. When you record what you see, hear, taste, smell, and feel, you increase the powers of your senses. Note the smells during a chemistry experiment, and you will more readily detect changes caused by reactions; record how the aroma of freshly popped popcorn makes you feel, and you will better understand your own moods.

- Writing clarifies thought. After composing a draft, carefully reading it helps you pinpoint what you really want to say. The last paragraph of a first draft often becomes the first paragraph of the next draft.
- Writing uncovers connections. Maybe a character in a short story reminds you of your neighbor, or an image in a poem makes you feel sad. Writing down the reasons you make these connections can help you learn more about the work and more about yourself.
- Writing improves reading. When you read, annotating—taking notes on the main ideas—and drafting a brief summary of the writer's points sharpen your reading skills and help you remember what you have read. Because memories are often tinged with emotion, writing a personal reaction to a reading can connect the material to your own life, thereby enhancing both your memory and your understanding. (For a detailed discussion of critical reading and writing, see Chapter 7.)
- Writing strengthens argument. In academic projects, an argument is not a fiery disagreement, but rather a path of reasoning to a position. When you write an argument supporting a claim, you work out the connections among your ideas—uncovering both flaws that force you to rethink your position and new connections that make your position stronger. Through writing, you also address your audience and the objections they might raise. Success in life often depends on understanding opposing points of view and arguing for your own ideas in ways that others can hear. (For a detailed discussion of argument, see Chapter 10.)

3. Taking responsibility for reading, writing, and research

The academic community assumes that you are an independent learner, capable of managing your workload without supervision. For most courses, the syllabus will be the primary guide to what is expected of you, serving as a contract between you and your instructor. It will tell you what reading you must do in advance of each class, when tests are scheduled, and when formal assignments or stages of projects (for example, topic and research plan, draft, and final project) are due. Use the syllabus to map out your weekly schedule for reading, research, and writing. (For tips on how to schedule a research paper, see Chapter 15.)

4. Recognizing that writing improves with practice

Composition courses are valuable in helping you learn to write at the college level, but your development as a writer only begins there. Writing in all your courses throughout your academic career will prepare you for a lifetime of confidence as a writer, whether you are writing a report in your workplace, a note to your child's teacher, or a blog to express your political views.

Exercise 1.1 Examining a syllabus

Refer to the syllabus for your writing class, and answer the following questions:

- 1. How can you get in touch with your instructor? When can you reasonably expect a response to e-mails?
- 2. How much is class participation worth in your overall course grade?
- 3. What happens if you turn in a project late?
- 4. How are final course grades determined? Is there a final exam or culminating project?

5. Achieving the core outcomes of successful writing

As you work on a project, you will communicate your ideas more effectively if you keep these five outcomes in mind. Although they are presented separately here, these outcomes work together as you compose. For example, you will use critical thinking (part of one outcome) as you revise your project (part of another outcome).

- **Rhetorical Knowledge** includes focusing on your purpose for writing and the specific audience you are addressing. It also means selecting the genre and medium to achieve that purpose, employing conventions necessary to the genre, and taking an appropriate rhetorical stance. (See 1b and 2b.)
- Critical Thinking, Reading, and Writing include using writing for inquiry, for thinking about ways to approach a project, and for developing that project, especially as you work with sources. (See Chapters 7, 10b, and 18.)
- **Processes** are flexible strategies for drafting and revising as well as working with others on a writing task, whether through peer review or collaborative writing. (See Chapters 2–5.)
- **Knowledge of Conventions** includes working within the formats that characterize different genres (for example, a résumé or a literary analysis) and using the correct requirements—governing syntax, punctuation, and spelling, for example—expected in every writing project. (See Chapter 6, Part 5, and Parts 7–11.)



NAVIGATING THROUGH COLLEGE AND BEYOND

Study Skills and Dealing with Stress

Whether academic pursuits are a struggle or come easily to you, whether you are fresh out of high school or are returning to school after many years, college, like all new and challenging experiences, can be stressful. Here are some strategies for dealing with the stress of college and achieving success:

- Make flexible schedules. Schedules help you control your time and avoid procrastination by breaking big projects into manageable bits. Be sure to build some flexibility into your schedule, so that you can manage the unexpected.
- Make the most of your time by setting clear priorities. Deal with last-minute invitations by saying "no," getting away from it all, and taking control of phone, text, and e-mail interruptions.
- **Take good notes.** The central feature of good note taking, in college and in life, is listening and distilling the important information—not writing down everything that is said.
- **Build reading and listening skills.** When you read, identify and prioritize the main ideas, think critically about the arguments, and explain the writer's ideas to someone else. Listen actively: focus on what is being said, pay attention to nonverbal messages, listen for what is *not* being said, and take notes.
- **Improve your memory.** Rehearsal and making connections are key strategies in remembering important information. Repeat the information, summarize it, and associate it with other memories.
- **Evaluate the information you gather.** Consider how authoritative the source is, whether the author has potential biases, how recent the information is, and what facts or other evidence is missing from the research. In college, as in life, critical thinking is essential.
- **Take care of yourself.** Eating healthful food, exercising regularly, and getting plenty of sleep are well-known stress relievers. Some people find meditation to be effective. Stopping for a few seconds to take some deep breaths can do wonders.
- **Reach out for support.** If you find it difficult to cope with stress, seek professional help. Colleges have trained counselors on staff as well as twenty-four-hour crisis lines.

Source: Based partly on Robert S. Feldman, P.O.W.E.R. Learning: Strategies for Success in College and Life, 2nd ed., New York: McGraw-Hill, 2003.

Composing in Electronic Environments includes composing electronically and publishing your work digitally (for example, on a Web site) as well as using electronic sources like scholarly databases for researched projects. (See Chapter 14 and Connect Composition.)

Throughout this handbook, Outcomes boxes (like the one that appears on page 2) will help keep you focused on the concerns you are most likely to encounter at each stage of the writing process.

Explore the situation as a means of approaching any writing task.

The **rhetorical situation**—also known as the **writing situation**—refers to the considerations that all writers take into account as they write. When writers think about their situation, they reflect on the following:

- The primary purpose of their writing
- Which audience(s) to address
- The context in which they are writing
- Which stance, or authorial tone, to take
- Which genre and medium are most appropriate for the purpose, audience, and writing task

Martin Luther King Jr., for example, wrote "A Letter from Birmingham Jail" to achieve a specific purpose, persuading others to rethink their views about achieving racial justice in the South in the 1960s; for a specific audience, those who disagreed with his approach based on nonviolent civil disobedience; in a given genre, an *open letter* addressed to a specific group but intended for publication. A student composing an essay evaluating a recent film for a newspaper has a different purpose, to provide a recommendation about whether the film is worth seeing; to a given audience, the readers of the newspaper; in the form of a review, another genre. A writer's context includes the means of communication, current events, and the environment in which the communication takes place. The context for Martin Luther King Jr. was very different from the context for the student writer, of course. See an illustration of how these elements are related in Figure 1.2.

All writing tasks are framed by a rhetorical situation. To manage a writing situation successfully, writers must consider their purpose, audience, and context, both before writing *and* as they compose. By keeping their rhetorical situation in mind, writers find the writing process easier to manage, and the completed project will be stronger and more effective.

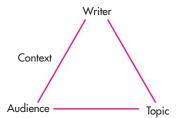


FIGURE 1.2 Elements of a writing situation.

1. Understanding your purpose

You write to achieve many different purposes. Sometimes, as when you make a grocery list, your purpose may seem trivial: to be sure that you identify all the items you need so you have to make only one trip to the store. At other times, you write for a more important purpose, such as when you compose a job application letter or send an e-mail or a text to let a family member know that you have arrived at your destination safely. Regardless of whether your writing **informs** your readers by telling them what you know about a topic or issue, **interprets** and **analyzes** by exploring the meaning of your subject, **argues** or **persuades** by proving a point or supporting an opinion through logic and concrete evidence, or simply **expresses** your feelings, it is always designed to achieve a given purpose.

2. Thinking about audience

A second, equally important aspect of the writing situation is the audience, the readers you are writing to and for. Thinking of your potential readers can help you shape your writing. An exercise program, for example, would look very different if you were to write it as a journal entry for a health class, post it on *Facebook*, or craft it as a press release for a business enterprise or community organization. If you were writing about possible changes to Social Security, the examples you would select might vary depending on whether your audience included mostly senior citizens, who are the main beneficiaries of the program now, or people in their twenties, most of whom will not benefit from it for many years. Thinking about the needs of your audience can help you decide what to include in your writing project as you compose—and what you might leave out.

3. Considering your context

Context, or the larger circumstances surrounding a text, exerts a major influence on the rhetorical situation. Consider how the meaning of a single word can change, depending on the context. For example, a *chair* can be a piece of furniture or someone who leads a committee or

department. Likewise, because the contexts differ, writers discussing immigration patterns in an academic context know that their readers expect a balanced and informed discussion of this controversial issue, whereas writers in the context of a political discussion group on the Web may address the same issue in a more personal and impassioned way. Although it is impossible to know the full context of any situation, it is important to identify what you do know and keep that information in mind as you write.

4. Choosing an appropriate stance

A *rhetorical stance* is the attitude a writer takes in relation to a topic and is expressed in part by the tone used in addressing the audience. A dignitary giving a commencement address tries to inspire the audience, for example, while a friend consoles another friend on a loss. When you are exploring an issue that could divide your audience, you might take the stance of someone who inquires rather than someone who argues. When creating a résumé, most people take the stance of a competent future employee. Considering your stance carefully is an important part of writing well.

Exercise 1.2 Thinking about the writing situation

 You have been given an assignment: to learn about the causes of World War II. However, you are free to decide on your rhetorical situation. Choose one item from each of the columns below to create a rhetorical situation for this assignment. Write a paragraph describing how your choices will affect how you will go about fulfilling this assignment.

Purpose	Stance	Audience
Inform	U.S. citizen	Expert historians
Interpret	Scholar	College peers
Persuade	Student	Fifth graders
Express	World citizen	Japanese teenagers

2. Your biology teacher requires a research report on the amount of pollution in the Gulf of Mexico. As you are researching your report, an oil rig explodes in the gulf. Consider if or how this change in the context will influence the approach you will take to your assignment.

5. Making effective use of multimedia elements and genres

Writers today have access to digital technologies that widen the possibilities for composing and sharing texts. Through the use of electronic media, people are communicating more than ever before. On

Web sites or *blogs* (continuously updated, often topical Web sites), writers combine their texts with photos, videos, and audio files—using all of these options to achieve a variety of purposes. Social networking sites like *Facebook* and *YouTube* facilitate connections across time and space.

As you plan to compose for a specific writing situation, consider two possibilities for presenting, and sharing, your text:

- 1. Whether your text will include *multimedia elements* (for example, graphs, hyperlinks, video or audio clips)
- 2. Which genre best suits your purpose

Incorporating multimedia elements Digital technology allows you to include sound files, hyperlinks, and other multimedia elements in digital projects to convey ideas more efficiently and powerfully. You can create these elements yourself or import them from other sources. Use multimedia to serve your overall purpose, placing a photo, sound file, or link strategically and always citing the source of any item you import into your work. (See Chapters 20–21 for information on how to do so.) The source credits for this book begin at the back on page C-1.

Posting your text online enables you to include an even greater variety of media. You could help your reader hear the music you analyzed by providing a link to an audio file. You could supplement a project about political speeches with a link to a video clip of a politician giving a speech. (*Connect Composition* offers guidelines for constructing effective digital compositions.)

Presentation software such as *PowerPoint* allows you to integrate audio and visual features into your oral presentations or stand-alone presentations posted online on a site like *SlideShare*. Effects such as animation can enliven your presentation, but avoid using multimedia elements in a merely decorative manner.

(For details on creating effective visuals, see Chapter 3: Planning and Shaping the Whole Essay; Chapter 4: Drafting Paragraphs and Visuals; and Chapter 5: Revising and Editing. For information on creating oral and multimedia presentations, see Chapter 13: Oral Presentations, and Chapter 14: Multimedia Writing. For help with finding appropriate visuals, see Chapter 17: Finding and Creating Effective Visuals.)

Choosing the best genre When you know your rhetorical situation, you can select a genre that best fits that situation. Quite simply, **genre** means kind of writing. Poems, stories, and plays are genres of literature, and audiences have different expectations for each. Most of the writing you will be asked to produce in college will be nonfiction, that is, writing about real events, people, and things for the purpose of argument, information, or interpretation. Within nonfiction,

however, there are many additional genres of writing such as letters, brochures, case studies, lab reports, and literary analyses. Some types of writing, like the case study, are common in a particular field such as sociology. (Chapter 2 has additional information on how to choose an appropriate genre for an academic assignment—see pp. 37–38.)

Here are some typical genres for the three purposes you will be using most commonly in academic writing:

- Informative: research report, newsletter, lab report, design study, medical record
- Interpretive: literary analysis, case study, data analysis, feasibility study, film/music/restaurant review
- Argument: editorial, letter to the editor, proposal, research project

6. Deciding on the best medium

When you have identified your composition's rhetorical situation, you can select an appropriate medium to support your purpose and communicate with your audience. A medium is a means of communication—you can communicate with your audience via print, screen, or network. Print can take various forms: a letter to the editor of a newspaper can be a word-processed text, whereas a poster for a science presentation will probably be a large printed document with images as well as text. A screen composition might consist of a set of PowerPoint slides detailing election results, or it might be a digital photo essay. A composition posted on a computer network could be a blog on athletes' salaries or a Web site on the issue of abandoned children. Increasingly, all disciplines require that students write in each of these three media. In some cases, the medium will be determined by the rhetorical situation: a neighborhood improvement campaign would probably call for print posters and flyers. In other cases, you have a choice.

These questions can help you decide which medium to select:

- 1. Does the rhetorical situation provide guidance for which medium to use? What will the audience expect?
- 2. Does your composition require or make use of other electronic sources such as an animated graphic or streaming video?

 Consider a digital or networked medium such as a Web site.
- 3. What kind of distribution will your composition require? If you plan to send it to a small group, consider print. For a larger distribution, consider a networked medium such as a Web page or social network site such as *Facebook*.
- 4. How large is your audience, and where is it located? You can reach a small, local audience with a print text such as

a flyer. If your audience is large and diversified, consider a networked medium such as a blog.

Exercise 1.3 Using multimedia elements and choosing an appropriate genre and medium

For each rhetorical situation in the following list, consider what multimedia elements you might use to convey your ideas, and decide on an appropriate genre and medium for your composition:

- You want to convince your university's administration to spend the extra funds required so that a new campus building will obtain LEED (Leadership in Energy and Environmental Design) certification.
- 2. You are the president of your university's International Club, and you want to motivate both international and local students to go on a Chicago River boat trip to learn the history of the Chicago skyline.
- You want to enhance your job application with samples of your work.
- You are designing an eleventh-grade math lesson, comparing the proportions of the average human body to those of Michelangelo's statue of David.
- You are comparing and analyzing the political ads of two candidates for U.S. senator.

7. Becoming aware of the persuasive power of images

For many rhetorical situations, carefully chosen **images**—photographs, diagrams, graphs, maps, or other visuals—can help to convey information or persuade an audience. If you are reviewing the causes of World War I, you may find it useful to include a map of contested territory. If you are showing how the number of ocean pirates has increased in the past ten years, you could demonstrate that growth with a diagram. When you are defining your rhetorical task, consider whether images would be helpful. A photo, diagram, or chart can provide evidence, illustrate a point, add details, or clarify relationships. In a project for a geography course, for example, a photograph like the one in Figure 1.3 on page 14 can illustrate at a glance how a new generation of protestors has changed the course of world events using social media.

A graph (see Figure 1.4, p. 14) can effectively portray important trends for a history assignment. A time line, like the one in the Further Resources for Learning section at the end of this book, can help your readers grasp the relationships among important events. To use images effectively, though, writers must analyze them with care.



FIGURE 1.3 The impact of social media on world events. As this photo vividly illustrates, when protests against the Egyptian government erupted in Cairo in spring 2011, social media such as *Facebook* played a major role in sustaining the rebellion in the face of attempts by officials to shut it down.

Total U.S. Resident Population 1800–1900, by decade (in thousands)

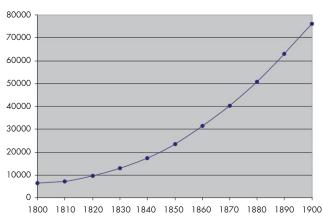


FIGURE 1.4 A line graph showing trends over time. To learn how to create a graph like this one, see Figure 17.2 on page 298.

We live in a world of images—in advertising, in politics, in books, and in classrooms. Increasingly, images function together with words, and often without words, to persuade as well as to instruct. Images, like words, require careful, critical analysis. A misleading graph or an altered photograph can easily distort the way readers and viewers perceive a subject. The ability to understand visual information and

to evaluate its credibility is an essential tool for learning and writing. (For details on evaluating visuals, see Chapter 7: Reading, Thinking, Writing: The Critical Connection, pp. 126–43; for an example of a misleading graph and a revised version that corrects the problem, see Chapter 5: Revising, p. 97.)

Exercise 1.4 Deciding when to use visuals

- Given the rhetorical task, decide how each of the following would be best presented: as a visual, as written text, or as both. For those that call for a visual, identify which type of visual you would use—image, graph or table, or video clip—and explain why.
 - a. Instructions for constructing a birdhouse
 - b. An inventory of the different species of birds that appear in your yard during a one-month period
 - c. A description of a songbird's call
 - d. A discussion of how a bird's wings enable it to fly
 - e. A proposal on ways to protect endangered songbirds from predation by cats
- 2. Go to the Further Resources for Learning section at the end of this book, read the entry for the term *Aristotelian* in the glossary of Selected Terms from across the Curriculum (p. FR-2), and note the entry for Aristotle on the Time Line of World History on the foldout. How does the time line help you place the term in historical context? What can you learn from the time line about significant developments in theater, mathematics, and religion that occurred within a few hundred years of Aristotle's lifetime?

Exercise 1.5 Recognizing misleading images

Conduct a Web search using the keywords "misleading images" and "misleading charts," and collect examples of three visuals that mislead in different ways. Be prepared to share your examples with the class.

8. Taking advantage of online and other electronic tools for writing and for learning

Digital technology makes it possible to transcend the constraints of the clock, the calendar, and the car and to engage in educational activities 24/7: twenty-four hours a day, seven days a week. Different electronic tools work best for different purposes (see the TextConnex box):

■ E-mail. Today, e-mail is one of the most frequently used forms of written communication. In most classes, you can use e-mail to communicate with your professor and other students; you may also be able to e-mail a consultant in your school's writing center.

- Instant messaging. You can use instant messaging (IM) to further your learning in much the same way as e-mail. Some instructors may encourage you to contact them in this way, but otherwise use IM to save time, not to distract you from the work at hand.
- **Text messages. Texting** is especially useful for very short, timely messages. Its abbreviations can also make note taking faster. Abbreviations and emoticons—combinations of characters that look like images, such as :-)—should not be used in more formal writing situations.
- Course Web sites. Most courses have accompanying Web sites. Course Web sites often include abundant information: the class syllabus, class assignments, and readings. In addition, you can check for late-breaking announcements, discussion board chats, and course-related links as well as other Web resources. For more on course Web sites, see "Using Webbased course software" on page 19.
- Networked classrooms and virtual classrooms. Many colleges and instructors use networked classrooms in which each student works at one of a network of linked computers. Instructors can post daily assignments and discussion topics, and students might be assigned to work collaboratively on a writing project. Computers and the Internet also make it possible for students to engage in distance learning—from almost anywhere in the world—in classes conducted entirely online in virtual classrooms. In virtual classrooms where you interact in writing rather than in spoken discussion, you can more easily save ideas and comments and use them in the first draft of a text.
- **Blogs.** A **blog** is a continually updated site that features dated entries with commentary on a variety of topics, links to Web sites the author(s) find interesting, and (sometimes) a space for readers to add comments. These readers, as well as the blog's author, may or may not be experts on the topics. (For information on assessing a blog's credibility, see Chapter 18, pp. 304–13.) Students sometimes use blogs to summarize and reflect on readings. A class blog may allow students to respond to and analyze readings and comment on one another's drafts. Faculty also may use blogs as sites for sharing assignments, providing access for students to ask questions and make comments. Students can also use a class blog as a site for compiling shared resources. (See Chapter 14, pp. 256–58.)
- **Podcasts.** Instructors may record their lectures as downloadable audio or video **podcasts**, making them available to the class for repeated listening or viewing on a computer or an MP3 player. Popular radio and television shows, as well as



TEXTCONNEX

Netiquette

The term *netiquette* combines the words *Internet* and *etiquette* to form a new word that stands for good manners online. Here are some netiquette guidelines that hold across all electronic rhetorical situations:

- Remember that you are interacting with real humans, not machines, and practice kindness, patience, and good humor.
- Limit e-mails to a single topic, and use accurate subject headers. Include a sufficient portion of the previous text when responding to an e-mail, or use a dash to keep the conversation flowing and to provide context. For official e-mails, include your name and contact information at the end of every e-mail you send.
- Remember that most forms of electronic communication can be reproduced. Avoid saying anything you would not want attributed to you or forwarded to others. Although you should not forward another person's words without consent, people do it all the time.
- Always seek permission to use other people's ideas, and acknowledge them properly.
- Always quote and cite correctly the words of others: do not copy other people's words and present them as your own. This practice, known as plagiarism, is always wrong. (See Part 4: Documenting across the Curriculum, for help with citing Internet sources.)
- Bear in mind that without cues such as facial expressions, body language, and vocal intonation, your message can easily be misunderstood. Be wary of including humor that could be misread as sarcasm. Misunderstandings can escalate quickly into *flaming*, the sending of angry, inflammatory posts characterized by heated language.
- Avoid ALL CAPS. Typing in all caps is considered shouting.
- When sending text messages, use abbreviations appropriately. The standard for acceptable shorthand is determined by the level of familiarity between you and the recipient and the subject matter of the text.
- Consider your tone. While informality is appropriate when interacting with friends, it's important to remember the need for greater formality in using digital communication academically and professionally.
- Always keep in mind that although digital communication may look temporary, its traces can last forever. When you burn a piece of paper, it's gone. When you delete something from cyberspace, it can almost always be recovered.
- Use words economically, and edit carefully.



Digital Communication Tools: Best Uses

	PEER REVIEW	GROUP PROJECT	FORMAL CONVER- SATION	INFORMAL CONVER- SATION	QUICK QUESTION	EXTENDED DISCUSSION
E-mail	X	X	X	X	X	X
Instant message/ Chat	X	X		X	X	
Text message				X	X	
Listserv		X	X	X	X	X
Blog	X	X		X		X
Wiki	X	X				X

newspapers, frequently include podcasts; the *New York Times*, for example, has a print book review section and a podcast of reviews. Reputable podcasts such as these are important sources for research projects.

- **Videos.** Outside school and in some college classes, many students and instructors create short videos, which they may post on video-sharing sites such as *YouTube*. Although writing projects often address a specific intended audience, many Web sites are open to anyone surfing the Web. Creating your own videos will prepare you to analyze informative and persuasive videos in your life outside school, as well as for course assignments.
- Social networking sites. Sometimes students use collective social networking sites (like *Facebook*) to discuss writing projects, conduct surveys, and locate experts. Postings may be private, from person to person; or public, from one person to many. As is the case with other social networking sites (like your own blog), be aware that what you post on these sites is potentially public, is visible to colleagues, family, and prospective employers, and may follow you forever.
- Wikis. A wiki comprises interlinking Web pages created collaboratively, which form databases of information. Because multiple people create and edit pages on a wiki site, college students and instructors often use wikis to create collaborative projects. The popular online encyclopedia Wikipedia can be accurate but is not always so because many people can



TEXTCONNEX

Web 2.0

The Machine Is Us/ing Us—This video by Michael Wesch of Kansas State University shows some defining features of Web 2.0: http://mediatedcultures.net/mediatedculture.htm. For an amusing look at an older technology, view this video offering a glimpse of a medieval "help desk": http://vodpod.com/watch/52172-medieval-helpdesk-with-english-subtitles>.

create or edit its content; therefore, instructors tend to discourage its use as a source. The content of some other wikis is created and monitored by experts in the field and therefore may be more credible. In college, as in life, you must learn enough about a wiki to assess its credibility (see Chapter 18: Evaluating Sources, pp. 304–13).

- Virtual environments. Some college students and instructors use virtual spaces for tutoring or group projects. These spaces include graphic virtual worlds such as Second Life, as well as older word-based technologies such as MUDs (multiuser dimensions) and MOOs (object-oriented multiuser dimensions). (See Chapter 16: Finding and Managing Print and Online Sources, p. 294.)
- *Twitter*. Another social networking practice is **tweeting**: composing messages limited to 140 characters that are posted to a person's *Twitter* page and often to other pages as well (*Facebook*, for example). Like text messages, tweets are condensed messages that can be timely. Some instructors may ask you to use them for academic purposes, for example to raise questions about a reading that you will be discussing in class.

9. Using Web-based course software

Many colleges offer some kind of course management system (CMS) like Blackboard, Desire to Learn, and Sakai. Although these sites vary, they typically include common features that students can access at any time via a password-protected course Web page. "Distribution" features allow instructors to present the course syllabus, assignments, and readings. "Contribution" features promote class participation and communication. These features may include e-mail systems, bulletin boards and chat rooms for class discussions, and folders where students can post their work to be read and commented upon by classmates and the instructor. **Chat rooms** are online spaces that permit real-time communication. All participants in a

chat see the text of the others as they type. Often the CMS will save a transcript of the chat for future reference.

Some CMS platforms include tools for **peer review**, in which students comment on one another's writing at specific stages in the writing process. Specialized software, like the e-book that accompanies this text, makes peer review an efficient, helpful, and accessible writing tool.

If your course has such a home page, take time at the beginning of the semester to become familiar with its features—as well as with any related course requirements. (For more on chat rooms, see Chapter 3: Planning and Shaping the Whole Essay, p. 46.)

Exercise 1.6 Using the e-book

Go to the e-book for this text in *Connect Composition* and try using different tools to find help with the topics below. You might try the following: use the search function, navigate to different chapters, or use the online Resources for Writers such as the Start Smart guide:

- 1. Choosing a topic to research
- 2. Deciding if a sentence has a comma splice
- 3. Evaluating the source of demographic data about your town
- 4. Searching for online sources for a case study
- 5. Writing an interpretation of a short story
- 6. Developing a thesis or a claim for a project
- 7. Summarizing, paraphrasing, quoting, and citing sources correctly in a research paper

Use strategies for understanding audience and academic English in a multilingual world.

To some extent, all college students, indeed all people, must navigate multiple cultures and languages. To solve a problem with your computer software in Dallas, you may be speaking to a tech support person in India. As you stock shelves in a toy store in Omaha, you may be interacting with a supply chain that originates in Shanghai.

The college environment will introduce you to a wide range of cultural contexts that may be new to you. Each of these contexts includes a rhetorical situation that is as important to learn how to navigate as the writing situations you will typically encounter in your courses:

 Social contexts: Whether you are attending a full-time residential program on campus, commuting to a local community college, or taking classes online, college provides you with opportunities to join new social groups. These groups may be connected by social action within a community, a shared cultural heritage, a common interest, or simply the residence hall in which you live. Whatever context you find yourself in, you should be aware that colleges are generally gathering places for people from a wide range of cultures and backgrounds, with differences in language, communication practices, and social conventions. Learning to respect and accommodate these differences is an essential part of the college experience.

- Workplace contexts: Whether you are working as a barista at the local Starbucks, a home health aide for seniors, or an assistant in the campus library, your job will likely come with new demands and expectations, and you will have an advantage if you are able to communicate effectively. Chapter 29 will provide more specific advice on getting and keeping a job.
- Academic contexts: Disciplines have distinctive languages and cultural expectations. The language of statistics or anthropology, for example, probably sounds strange and new at first to most students who take those courses. Academic English in general involves conventions and forms that require familiarity for college success. This text presents these conventions, and although it cannot cover the terminology of every academic discipline, it will prepare you for the vast majority of college courses. (If you encounter unfamiliar academic terms or expressions, refer to the Selected Terms from across the Curriculum on pp. FR-2–FR-11 or to the Glossary of Terms on pp. G-1–G-15 in Part 13.)

In the ways just described, all students are language learners and cultural explorers. In college, however, students who know two or more languages and cultures may find that they have an advantage over those who know only one. Multilingual students can contribute insights about other cultures in a world that is interconnected in ever more complex and sophisticated ways.

This book uses the term *multilingual* to address students from varied cultural, national, and linguistic backgrounds. You may be an international student learning to speak and write English. You may have grown up speaking standard American English at school and another language or dialect at home. Perhaps your family has close ties to another part of the world. You may have moved between the United States and another country more than once. If you came to the United States when young, you may read and write English better than you do your parents' native language. You may speak a blended language such as "Spanglish," a mixture of English and Spanish.

Because the way we talk influences the way we write, blended and other nonstandard forms of English often appear in college students' writing. There is no single "correct" English, but Standard Written English is expected in academic contexts. Academic language is formal, with an expanded vocabulary, a complex grammar, and culturally specific usage patterns. In addition, disciplines have their own vocabulary. Interacting with classmates as you explore together the specialized language of academic subjects has many benefits. Monolingual and multilingual speakers have much to learn from one another.

1. Becoming aware of your audience

If you are familiar with at least two languages and cultures, you already know about multiple ways to interact politely and effectively with other people. All students must carefully assess the classroom situation as a special culture. What does the instructor expect? What counts as evidence? What is polite, and what is not?

Joining the academic conversation In some cultures, asking a question indicates that the student has not done the homework or has not been paying attention. In contrast, instructors in the United States and Great Britain generally encourage students to ask questions and participate in class discussion. The American philosopher Richard Rorty makes the point that the history of philosophy is all about sustaining a lively intellectual conversation, and classrooms often reflect that principle. Students are usually encouraged to approach the instructor or fellow students outside class to keep the conversation going.

Finding out what instructors expect Just as students are not all the same, neither are instructors. Take advantage of your instructor's office hours—a time designated for further conversation on material discussed in class—to ask questions about assignments as well as other matters.

Instructors in the United States sometimes ask students to form small groups to talk over an issue or solve a problem. All members of such groups are expected to contribute to the conversation and offer ideas. Students usually speak and interact much more informally in these groups than they do with the instructor in class. Peer study groups, whether assigned or formed spontaneously, can be excellent resources for interpreting assignments.

Instructors in different disciplines may use key words in different ways. When biology professors ask for a description of "significant" results, for example, that term may mean something different from what English professors mean when they compare two "significant" fictional characters. The terms *analyze*, *critique*, and *assess* can all be used variously. Terms like these are discussed in this book (see pp. 32–33), but it also helps to talk about assignments with your instructor and with peers.

Determining what your audience expects Colleges in the United States and Great Britain, and English-speaking culture more generally, emphasize openly exchanging views, clearly stating opinions, and explicitly supporting judgments with examples, observations, and reasons. Being direct is highly valued. Audiences in the United States expect speakers and writers to come to the point and will feel impatient without an identifiable thesis statement. (See pp. 48–51 on thesis statements.) On the other hand, to communicate successfully in a global context, you should be aware of differing expectations. If, for example, you are sending business correspondence to a Japanese company, you may accomplish your goals more successfully by spending more time on courteous opening remarks. Everything depends on the cultural situation.

Choosing evidence with care Different cultures, as well as different academic disciplines, expect varying forms of evidence. Most scientists and mathematicians, for example, are convinced by the application of the scientific method. In that sense, science and math are universal languages, but scientists from different fields rely on various types of methods and evidence. Some scientists compare the results from experimental groups and control groups, while others emphasize close observation and quantitative analysis. Likewise, different cultures assign varying degrees of importance to firsthand observations, expert opinion, and quotations from sacred or widely respected sources. Once again, it's essential to figure out the context and what you are trying to achieve within it.

Considering the organization your audience expects A laboratory report is organized according to expectations determined by the scientific method. (See pp. 153–58.) But the organization of most other texts varies greatly. In the classroom, careful study of the assignment and the advice provided in this book will assist you in organizing your project effectively. Practicing this kind of analysis should help in writing to multiple international audiences as well. Seek guidance by studying effective communication in a particular culture. In addition, on matters of courtesy, it never hurts to consult those familiar with the expectations of readers and listeners in a given situation.

Choosing an appropriate tone Writing to strangers is different from writing to friends. Even in an e-mail, use a level of formality when addressing professors and others who are not your close friends. That attention to tone means typing "Dear Professor Maxell:" and using full paragraphs without abbreviations. "Texting," on the other hand, is the ultimate shorthand used by people who know each other well and can literally finish each other's sentences. Once in a while, a professor may invite you to send a text on a simple matter, to confirm,

for example, that you have received a message about a classroom relocation. In general, however, texting is an option to be used among friends and in other special circumstances—for example, you might text library information to yourself. (See Chapter 48 for more on tone.)

Exercise 1.7 Communicating across cultures

Your class in business management has a partner class at Guang-dong Technical University (GDUT) in Guangzhou, China, and the two classes meet electronically once a month. The assigned issue is "open markets" in the United States and China. In anticipation of the next electronic meeting, work in small groups to formulate questions for your GDUT classmates about their definitions of "open markets," in the context of Chinese Communism. Also be prepared to share your definitions and examples from a U.S. perspective. Formulate polite ways to discuss these potentially sensitive issues.

2. Using reading, writing, and speaking to learn more about academic English

To develop your facility with academic English, try using the following strategies:

- Keep a reading and writing notebook. Write down thoughts, comments, and questions about the reading assignments in your courses and class discussions. Put ideas from the readings into your own words (and note the source). Compare your view of a reading with those expressed by your classmates. Make a list of new words and phrases from your reading and from what you overhear. Be alert to idioms, words and phrases that have a special meaning not always included in a simple dictionary definition. Go over these lists with a tutor, a friend, or your writing group.
- Write a personal journal or blog. Using English to explore your thoughts, feelings, and questions about your studies and your life in college will help make you feel more at home in the language.
- Join a study group. Research shows that nearly all college students benefit from belonging to a study group. Discussing an assignment helps you understand it better. Study groups also provide opportunities to practice some of those new words on your list.
- Write letters in English. Letters are a good way to practice
 the informal style used in conversation. Write to out-of-town
 acquaintances who do not speak your first language. Write

a letter to the college newspaper (though you will need to be more formal in that situation). Write brief notes on paper or through e-mail to instructors, tutors, librarians, secretaries, and other native speakers of English.

3. Using learning tools that are available for multilingual students

The following reference books can also help you as you write papers for your college courses. You can purchase them in your college's bookstore or find copies in the reference room of your college's library.

ESL dictionary A good dictionary designed especially for second-language students can be a useful source of information about word meanings. Ordinary dictionaries frequently define difficult words with other difficult words. An ESL dictionary defines words more simply.

Thesaurus Look up a word in a thesaurus to find other words with related meanings. The thesaurus can help you expand your vocabulary. However, always look up synonyms in a dictionary before using them because all synonyms differ slightly in meaning.

Dictionary of American idioms An idiom is an expression that is peculiar to a particular language and cannot be understood by looking at the individual words. "To catch a bus" is an idiom.

Desk encyclopedias In the reference room of your college's library and online, you will find brief encyclopedias on every subject from U.S. history to classical or biblical allusions. You may find it useful to look up people, places, and events that are new to you, especially if the person, place, or event is referred to often in U.S. culture.

Exercise 1.8 Using learning tools

Choose one of the following statements, and use one of the learning tools discussed in this section to determine the meaning of unfamiliar terms or concepts:

- 1. "Like those typical New Deal liberals, Smith wants to remake the way we do things in this hospital!"
- 2. "I need to get the scoop on that situation before I can proceed."
- 3. "I plan to sign up for another tour of duty in the Navy."
- 4. "Let's not pour any more money down that rat hole."
- 5. "We need to protect our rights under the Fourteenth Amendment."



Understanding Writing Assignments

No matter what your course of study, writing assignments will be an important part of your college experience, helping you learn about a topic and

demonstrating what you have learned. Understanding what is being asked of you as a writer is critical to your success.

2a Recognize that writing is a process.

Words do not flow effortlessly from the pens—or keyboards—of even the most experienced writers. As you begin working on a project, remember that writing is a process, a series of manageable activities that result in a finished product. Although **writing processes** vary in scope and sequence from writer to writer and assignment to assignment, these activities should be part of every writing project:

- Understand the assignment (Chapter 2). Begin by analyzing the assignment so you are clear about your writing situation: your topic and purpose as well as the audience you will address, the tone and stance you will take, the genre—or type of writing—you will produce, and the medium you will choose. Note other important details about deadline, length, and format (your context).
- Generate ideas and plan your approach (Chapter 3). Give yourself time to explore your topic, using a variety of prewriting techniques. Decide on a working thesis that will help you focus your first draft, and sketch an informal or a formal plan for the sequence of your ideas.
- **Draft paragraphs and visuals** (Chapter 4). Use paragraph development as a way of moving your writing forward. Use various strategies such as description and comparison to develop and shape your ideas. Consider when visuals such as tables, graphs, or multimedia elements will be an efficient way to present data and support your ideas. After you draft the body of your project, develop an effective introduction and conclusion.
- **Revise, edit, and proofread** (Chapter 5). Develop your first draft, and tailor it for your readers in subsequent drafts. Analyze the overall development from paragraph to paragraph; then look at individual paragraphs, sentences, and words. Use revising and editing checklists in this process.
- Design your document (Chapter 6). A clear, uncluttered format will make your text more appealing to readers. Lists and headings may help them see the structure of longer documents.



NAVIGATING THROUGH COLLEGE AND BEYOND

Understanding the Situation by Asking Questions and Consulting Peers

Learning, whether in the classroom, on the job, or elsewhere, is not merely a matter of amassing information. Even more important is the ability to ask questions appropriate to your rhetorical situation:

- For an art history class, for example, you might ask how a work of sculpture relates to an artist's life and times and to the history of sculpture.
- For a math class, you might ask about the proportionality of a statue to average physical dimensions.
- During a museum visit, you might ask about the significance of the sculptural work to the collection as a whole.
- On the job, you might ask why your company devotes funds to public art.

In any college class, it is appropriate to ask your instructor for clarification if you are unclear about an assignment. Many instructors will also encourage you to form study groups with your classmates, and they may also assign peer review. Learning how to sort through sometimes contradictory advice from peers, and from colleagues on the job, will be of great benefit throughout life.

The skills you develop by working on college assignments—analyzing the situation, gathering information, generating ideas, selecting the best medium for communication, and editing with your audience in mind—will serve you well after graduation. In a marketing company, for example, you may be asked to analyze the effectiveness of packaging for a particular kind of cereal. After gathering information through surveys and focus groups and consulting with other members on your team, you will be ready to write your report, using all the skills you learned in college.

Exercise 2.1 Exploring your writing process

Learn about yourself as a writer by telling the story of your writing experiences. The following questions will help you write a brief narrative:

1. How were you taught to write in school? Were you encouraged to explore ideas and use your imagination, or was the focus primarily on writing correct sentences? Did you struggle with writing assignments, or did they come easily to you? Have you ever written for pleasure, not just in response to a school assignment? If so, what have you written, and why did you enjoy it?

2. Describe the writing process you use for academic assignments. Does your process vary according to the assignment? If so, how? Do you engage in all the activities described on page 26? If not, which ones do you skip? Which activities are the most difficult for you? Why? Which are the easiest? Why?

What do your answers tell you about best ways for you to approach writing assignments?

2b Understand the writing situation.

Writers respond to **writing situations.** When you write a lab report for a science class, create a flyer for a candidate for student government, or send an e-mail inviting a friend for coffee, you shape the communication (**message**) to suit the purpose, audience, and context. The results for each situation will differ. All communication arises because something is at stake (the **exigence**). The **audience** receives the message. Audience members may be friendly or hostile to the writer's message, and their cultures and backgrounds will influence their reactions. Your **purpose** may be to inform them or to move them to action. Your **context** is the environment in which the communication takes place, including the means of communication available to you and the events that are occurring around you. (For more on the writing situation, or rhetorical situation, see Chapter 1, pp. 8–19.)

CH	HECKLIST		
Understanding the Writing Situation			
Ask yourself these questions as you approach a writing assignment:			
Top	pic (see 2c)		
	What are you being asked to write about?		
	Have you narrowed your topic to a question that interests you?		
	What types of sources will help you explore this topic? Where will you look for them?		
	What kind of visuals, if any, would be appropriate for this topic?		
	What genre and format would suit this assignment?		

CHECKLIST (continued)				
Purpose (see 2d)				
What do you want your writing to accomplish? Are you trying to inform, analyze, or argue? (Which key words in your assignment indicate the purpose?)				
☐ Do you want to intensify, clarify, complicate, or change your audience's assumptions or opinions?				
Audience, Stance, and Tone (see 2e, 2f, and 2g)				
What are your audience's demographics (education level, social status, gender, cultural background, and language)? How diverse is your audience?				
☐ What does your audience know about the topic at hand?				
What common assumptions and different opinions do these audience members bring to the issue? Are they likely to agree with you, or will you have to persuade them?				
☐ What is your relationship to them? How does that relationship influence your rhetorical stance?				
☐ What sort of tone would appeal to this audience: informal, entertaining, reasonable, or forceful? Why?				
Context (see 2h)				
☐ Does your topic deal with issues of interest to the public or to members of an academic discipline?				
☐ What have other writers said recently about this topic?				
☐ How much time do you have to complete the assignment?				
☐ What is the specified number of pages or words?				
Genre and Medium (see 2i)				
☐ What genre would best support your purpose?				
What medium are you using (print text, video podcast, Web site, presentation software)?				

2c Find an appropriate topic.

Many college writing assignments allow students to find a topic of interest to them within the framework of the course. Here is an example:

ASSIGNMENT

Visit a local photography exhibit or check out the photography archives in the library. Choose one or more photographs to analyze, and discuss the role of the photographer. Consider the formal elements of the photograph(s) as well as the social context.

After locating some photography exhibits in her area, reading a few reviews of them, and exploring information about them on the Web, Diane Chen selected an exhibit called *Migrations: Humanity in Transition (Figure 2.1)* because of its relevance to her family's immigrant history. (We will follow Diane Chen's work on this assignment from start to finish in the following chapters. *For guidelines*

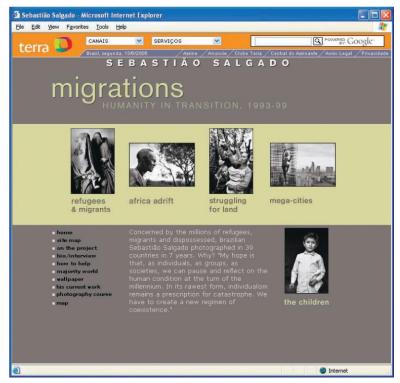


FIGURE 2.1 The Web site for a photography exhibit. Diane Chen found this Web site about Sebastião Salgado's exhibit *Migrations*.

on analyzing photographs, see Chapter 14, pp. 244–47.) A topic does not need to be personally relevant to be intellectually interesting, of course. A student with an interest in science who is assigned to write about one factor in the decline of the Roman Empire might focus on the epidemics that ravaged the Roman population. Someone interested in military history might focus instead on the instability caused by a succession of military emperors who seized power by force.

1. Finding a manageable topic

Thinking of questions on a topic will help you generate interesting ideas. Play the "I wonder/They say/I think" game:

- I wonder: Starting with the subject matter of the course or the assignment, list concepts and issues that you wonder about.
- They say: Reviewing your class notes, course reading, online discussion-group postings, and scholarly bibliographies, see what topics and issues others in the field say are important. Jot down relevant information, ideas, and issues.
- I think: Choosing an item or two that you have listed, figure out what you think about it, giving your curiosity free rein.

 Connect your interests to what you are learning in the course.

2. Narrowing your topic

When choosing a topic, consider whether it is narrow enough to fit your assignment. A topic such as Thomas Jefferson's presidency would be appropriate for a book-length treatment but could not be covered in adequate detail in an essay. Consider the following examples:

BROAD TOPICS	NARROW TOPICS
Sports injuries	The most common types of field
	injuries in soccer and how to
	administer emergency care
Reading problems	Approaches to treating dyslexia in middle-school students

The following strategy can help you narrow your subject area:

- 1. Browse your course texts and class notes to find topics, and then ask specific questions about the topics. Use the "five w's and an h" strategy by asking about the who, what, why, when, where, and how of a topic (see Chapter 3, pp. 42–43). See the box on the top of page 33 for examples of questions.
- 2. Make sure that you are posing a challenging question that will interest your readers. An appropriate question cannot be answered with a simple yes or no, a dictionary-like definition, or a handful of well-known facts.

 Speculate about the answer to your question, which will give you a hypothesis to work with during the research process.
 A hypothesis is a speculation, or guess, that you must test and revise as you explore your topic.

Exercise 2.2 Narrowing a topic

Narrow the topics below to make them appropriate for a composition of approximately ten double-spaced pages.

- 1. For a course in criminal justice: crime-prevention programs
- 2. For a psychology course: studies on memory
- 3. For a nutrition course: obesity in the United States
- 4. For a film course: filmmaking in the first decade of the twenty-first century.
- 5. For a history course: Civil War battles

2d Be clear about the purpose of your assignment.

If your instructor has provided a written description of the assignment, look for key terms that might give you a clue about the composition's **purpose**. Are you expected to inform, interpret, or argue? Each of these purposes is linked to a common writing assignment found in many different disciplines.

• In an informative report, the writer's purpose is to pass on what he or she has learned about a topic or issue. The following terms are often associated with the task of informing:

Classify

Illustrate

Report

Survey



NAVIGATING THROUGH COLLEGE AND BEYOND

A Variety of Purposes for Writing

Communication has a number of general purposes both in college and beyond: informing, expressing, persuading, arguing, interpreting.

- The admissions department of your university may have required an essay informing the readers about your experiences and expressing your views.
- A grant proposal might argue for an allocation of funds or other resources
- A blog may present an individual's interpretation of world events.
- A brochure may inform its readers about a particular subject.



NAVIGATING THROUGH COLLEGE AND BEYOND

Posing Discipline-Specific Questions

The particular course you are taking defines a range of questions that are appropriate within a given discipline. Here are examples of the way your course would help define the questions you might ask if, for example, you were writing about Thomas Jefferson:

U.S. history: How did Jefferson's ownership of slaves affect his public stance on slavery?

Political science: To what extent did Jefferson's conflict with the courts redefine the balance of power among the three branches of government?

Art history: What architectural influences do you see at work in Jefferson's design for his home at Monticello?

EXAMPLE A psychology student might survey recent re-

search about the effects on adolescents of vio-

lence in video games.

A business major might *illustrate* the theory of **EXAMPLE**

supply-side economics with an example from

recent history.

• An **interpretive analysis** explores the meaning of written documents, cultural artifacts, social situations, or natural events. The following terms often appear when the purpose is interpreting:

Reflect Analyze Compare Explain

EXAMPLE A philosophy student might *explain* the allegory

of the cave in Plato's Republic.

EXAMPLE A science student might *analyze* satellite images

in order to make weather predictions.

• An **argument** proves a point or supports an opinion through logic and concrete evidence. The following terms usually indicate that the purpose of a paper is to argue a position:

Defend Refute Agree Assess

EXAMPLE A political science student might defend the

electoral college system.

EXAMPLE A nutrition student might *refute* the claims of

low-carb weight-loss diets.

Exercise 2.3 Identifying purpose

For each of the following assignments, state whether the primary task is to inform, interpret, or argue a position.

- Defend or refute the claim that the colonies would inevitably have declared independence no matter how England had responded to their demands.
- 2. Explain the Declaration of Independence as a product of the European Enlightenment.
- 3. Survey and classify the variety of ways in which Americans responded to the Declaration of Independence and the outbreak of the Revolutionary War.

2e Ask questions about your audience.

Whether we realize it or not, most of us are experts at adjusting what we say to suit the audience we are addressing. In everyday conversation, for example, your description of a car accident would be different if you were talking to a young child instead of an adult. For most college assignments, your instructor is your primary audience, but he or she also represents a larger group of readers who have an interest or stake in your topic. Consider *why* your topic might interest your audience as you answer the following questions (see also the checklist on p. 28):

1. Are your readers specialists, or are they members of a general audience? How much prior knowledge and specialized vocabulary can you assume your audience has? An education professor, for example, might ask you to write for a general audience of your students' parents. You can assume that they have a general knowledge of your subject but that you will need to explain concepts such as "authentic assessment" or "content standards." If you were writing for a specialist audience of school principals, you would not need to define these common terms from within the discipline.

Consider, for example, how the difference in audience accounts for the variation in these two passages about snakes.

Many people become discouraged by the challenge of caring for a snake which just grows and grows and grows. Giant pythons can get bigger than their owners, eat bunnies, and need large cages, plus it's hard to find pet sitters for them when you go out of town.

-DANA PAYNE, Woodland Park Zoo Web site

The skull of *Python m. bivittatus* is very highly ossified, with dense bone and complex sutures. Like other snakes,

it has lost the upper temporal bar, jugal, squamosal, and epipterygoid. A bony interorbital septum is present.

—SUSAN EVAN, NSF Digital Library at UT Austin

The first passage, written for a general audience, gives practical advice in simple, nontechnical language and with a humorous tone. The second passage focuses on physical details of primary interest to other scientists who study snakes and uses technical language and a serious tone.

2. **Are the demographics** (age, gender, sexual orientation, ethnicity, cultural background, religion, group membership) of your audience relevant to your presentation? What experiences, assumptions, interests, opinions, and attitudes might your audience members have in common? What are their needs? Will any of your ideas be controversial? Background information can help you build rapport with your audience and anticipate any objections they may have, especially when you are writing an argument. In some high-stakes situations, writers may use interviews or questionnaires to gather information about their audience. More typically, writers use peer review to gauge audience reactions and make adjustments.

2f Determine the appropriate rhetorical stance.

Your **stance** is determined by the position you take in relationship to your audience. You may have heard people say that where you stand depends on where you sit. In other words, you might take one stance in your workplace writing as an employee and possibly shift to another stance when you assume leadership responsibilities. It is essential to consider your stance carefully because others will be sure to interpret your words in terms of their understanding of "where you sit." Being conscious and intentional about your stance will clarify your communication, influence your relationships with your audience, and determine whether your communication succeeds. When you write as a leader or advisor, for example, it is particularly important to be direct, to communicate with sincerity and authority, and to avoid sounding condescending or pompous.

CONDESCENDING Along with many opportunities, obstacles

exist that have restricted the amount of foreign direct investment, as I already

explained to you.

It behooves investors to cogitate over the **POMPOUS**

momentousness of their determinations.

These sentences use a more appropriate tone.

APPROPRIATE Along with many opportunities, obstacles ex-

ist that have restricted the amount of foreign

direct investment, as noted earlier.

APPROPRIATE Investors should consider the consequences of

their decisions.

(For more on appropriate language, see Chapter 48.)

2g Decide on the appropriate tone.

The identity, knowledge level, and needs of your audience will determine the tone of your writing. In speech, the sentence "I am surprised at you" can express anger, excitement, or disappointment depending on your tone of voice. In writing, your content, style, and word choice communicate **tone.**

Consider the differences in tone in the following passages on the subject of a cafeteria makeover.

SARCASTIC "I am special," the poster headline under the

smirking face announces. Well, good for you. And I'm specially glad that cafeteria prices are up because so much money was spent on moti-

vational signs and new paint colors.

SERIOUS Although the new colors in the cafeteria are

electric and clashing, color in general does brighten the space and distinguish it from the classrooms. But the motivational posters are

not inspiring and should be removed.

The tone in the first passage is sarcastic and obviously intended for other students. An audience of school administrators probably would not appreciate the slang or the humor. The second passage is more serious and respectful in tone while still offering a critique.

For most college writing, your tone should reflect seriousness about the subject matter and purpose, as well as respect for your readers. You can indicate your seriousness by stating information accurately, presenting reasonable arguments and interpretations, dealing fairly with opposing views, and citing sources for your ideas. Unless you are writing a personal essay, the topic—not yourself or your feelings—should be the center of attention.

Exercise 2.4 Analyzing audience, stance, and tone

Find an article from one of the following sources, and rewrite a paragraph in the article for the specified audience:

- 1. An article on a diet or exercise program that appears in a magazine for teenagers (thirty- to forty-year-old adults)
- 2. An article on a celebrity's court trial that appears in a supermarket tabloid (the audience of a highly respected newspaper such as the *New York Times* or the *Wall Street Journal*)
- 3. A discussion of clinical depression from a psychology journal (your classmates)

2h Consider the context.

The context, or surrounding circumstances, influences how an audience receives your communication. Your assignment goes a long way toward establishing the context in which you write. Your instructor probably has specified a length, due date, and genre (see 2i). Context also involves broader conversations about your topic. Your course gives you background on what others in the discipline have said and what issues have been debated. Current events, on campus and in society as a whole, provide a context for public writing. You may wish, for example, to e-mail the student newspaper in response to a new school policy or on an issue of general concern.

2i Use the appropriate genre and medium.

Understanding the **genre**, or type of writing, that an assignment calls for is an important step in successfully fulfilling it. If you are supposed to be writing a description of a snake for a field guide, you will not be successful if you write a poem—even a very good poem—about a snake.

Some Common Genres of Writing

Reports

Reviews

Letters	Profiles	Brochures
Memoirs	Proposals	Case studies
Essays	Instructions	

Sometimes an assignment will specify a genre. For example, you may be asked to write a report (an informative genre), a comparative analysis (an interpretive genre), or a critique (an argumentative genre). In other instances you might be asked to select the genre yourself. Make sure the one you choose—whether it be a multimedia presentation or a researched report—is appropriate to the purpose of your assignment.

Some genres have very specific conventions for formatting and design. Whether you follow the formatting conventions and documentation style recommended by the Modern Language Association (MLA), the American Psychological Association (APA), the editors of *The Chicago Manual of Style*, the Council of Science Editors (CSE), or some other authority will depend largely on the disciplinary context of your writing. Your instructor will typically let you know which style you should use. You can find coverage of the MLA, APA, Chicago, and CSE styles in Part 4: Documenting across the Curriculum. (For more on when to use a specific documentation style for a discipline, see Chapter 22: Writing the Paper, pp. 354–57.)

If you are unfamiliar with the conventions of a particular genre, seek out examples from your instructor or college writing center. Many genres of academic writing are covered in Part 2: Common Assignments across the Curriculum; additional genres are covered in Part 5: Writing beyond College.

Writers today have wide choices in **medium**, whether in print or online, and many instructors will encourage you to use technology to exercise those choices. You can ask yourself, for example, what might be the best medium to persuade your college administration to repave the parking lot with materials that protect the environment. Would the print or online medium available in your student newspaper be best, or would it be more effective to use presentation software at a student senate meeting? Or perhaps a Web page or *YouTube* video might be more effective. In 1964, when Marshall McLuhan coined the now famous aphorism "The medium is the message," he had no idea of the possibilities for expression available today.



NAVIGATING THROUGH COLLEGE AND BEYOND

Tips for Coauthoring Online

Computer networks make it easy for two or more writers to coauthor texts. Wikis allow writers to contribute to a common structure and edit one another's work. Most courseware (such as Blackboard) includes chat rooms and public space for posting and commenting on drafts. Word-processing software also allows writers to make tracked changes in files. (See Chapter 5, pp. 80–83, for more on peer review.)

If your group meets online, make sure that you save a transcript of the discussion. If you exchange ideas via e-mail, you will automatically have a record of how the project developed and how well the group worked together. Archive these transcripts and e-mails into designated folders. In all online communications, be especially careful with your tone. Without the benefit of facial expression and tone of voice, readers can easily misinterpret critical comments.

2j Meet early to discuss coauthored projects.

In many fields, **collaborative writing** is essential. Here are some suggestions to help you make the most of this activity:

- Working with your partners, decide on ground rules, including meeting times, deadlines, and ways of reconciling differences, whether by majority rule or some other method. Is there an interested and respected third party you can consult if the group's dynamics break down?
- Divide the work fairly so that everyone contributes to the project. Each group member should do some researching, drafting, revising, and editing.
- In your personal journal, record, analyze, and evaluate the intellectual and interpersonal workings of the group as you see and experience them.



Planning and Shaping the Whole Essay

This chapter will offer strategies for writing a first draft: exploring your topic, developing a thesis, and planning a preliminary structure. These strategies are

useful at the beginning of the writing process, but you may also return to them later, especially if you find yourself staring at a blank screen. Writing is a messy business, and planning, drafting, revising, and designing rarely proceed in a straight line; writers often need to circle back to an earlier activity.

3a Explore your ideas.

The following **invention techniques** or **prewriting activities** are designed to help you begin. Remember that what you write at this stage is for your eyes only—no one will be judging your work. You can explore ideas in either a print or digital **journal**, which is simply a place to record your thoughts on a regular basis. (*For more on journals, see p. 44.*) Your class notes constitute a type of academic journal, as do the notes you take on your reading and research.

/×	CH	HECKLIST
	Act	tivities for Exploring Your Ideas
		Freewrite (3a1)
		List (3a2)
		Cluster (3a3)
		Question $(3a4)$
		Review your notes and annotations (3a5)
		Keep a journal (3a6)
		Browse in the library (3a7)
		Search the Internet (3a8)
		Exchange ideas (3a9)

1200

For MULTILINGUAL WRITERS

Using Another Language to Explore Ideas

Consider exploring your topic using your native language first. Worries about grammar, spelling, or vocabulary will not interfere with your creative thought. Once you have some ideas, switch to English.

As you explore, turn off your internal critic, and generate as much material as possible. Later you can select the best ideas from what you produce. We will witness this process by following the development of student Diane Chen's composition.

1. Freewriting

To figure out what you are thinking, try **freewriting**, typically for a limited period of time (five minutes, for example). Just write whatever occurs to you about a topic. If nothing comes to mind, then write "nothing comes to mind" until you think of something else. The trick is to keep pushing forward without stopping. Do not worry about spelling, punctuation, or grammar rules as you freewrite. Your objective is to "loosen up" in the same way that a jogger does before a long run.

Once you have some ideas generated, try doing some **focused freewriting.** Begin with a point or a specific question. You might explore more deeply an idea or even a conflict that you discovered while freewriting. The following is a portion of Diane Chen's freewriting about her photography paper.

I want to talk about what it's like to look at all these pictures of people suffering, but to also admire how beautifully the photographs have been composed. Those two things feel like they shouldn't go together. But it's also what makes the photographs so great—because you're feeling two different emotions at the same time. It makes it harder to stop looking at what it is he's trying to show us.

You can see Chen's ideas beginning to take shape. She needed several sessions of general freewriting, however, before she was able to reach this point.

2. Listing

Another strategy is to **brainstorm** by starting with a topic and listing all the words, phrases, images, and ideas that come to mind; again, limiting the time to five minutes or so can "force" ideas. When you brainstorm in this way, don't worry about whether the individual thoughts or ideas are "right." Just get them down on paper or on screen.

Once you have completed your list, go through it looking for patterns and connections. Highlight or connect related ideas, or group related material together. Move apparently extraneous ideas to the end of the list or to a separate page. Now zero in on the areas of most interest, and add any new ideas that occur to you. Arrange the items into main points and subpoints if necessary. Later, this material may form the basis of an outline for your paper.

Here is part of a list that Diane Chen produced for her paper about a photography exhibit.

Migrations—still photographs, dynamic subject why migrate/emigrate?
my family—hope of a better life



TEXTCONNEX

Digital Tools for Exploring Ideas

Some students write their ideas on a computer screen—desktop, laptop, or iPad. These ideas can then be copied and pasted into a draft. Others use Web sites such as bubbl.us (https://bubbl.us) that allow individuals and groups to generate ideas and link them in a visual cluster. This cluster can be e-mailed to one or more recipients.

fear & doubt in new places; uprooting beautiful photos but horrible reality Sebastião Salgado as photojournalist black & white pictures strong vertical & horizontal lines lighting choices are meaningful

3. Clustering

Having something written down enables you to look for categories and connections. **Clustering**, sometimes called **mapping**, is a brainstorming technique that generates categories and connections from the beginning. To make an idea cluster, do the following:

- Write your topic in the center of a piece of paper, and draw a circle around it.
- Surround the topic with subtopics that interest you. Circle each, and draw a line from it to the center circle. You may also connect the circles to each other.
- Brainstorm more ideas. As you do so, connect each one to a subtopic already on the sheet, or make it a new subtopic of its own.

As she explored her ideas about the Sebastião Salgado exhibit, Diane Chen prepared the cluster that appears in Figure 3.1.

4. Questioning

Asking questions is a good way to explore a topic. The journalist's five w's and an h (who? what? where? when? why? and how?) can help you find specific ideas and details. For example, here are some questions that would apply to the photography exhibit:



NAVIGATING THROUGH COLLEGE AND BEYOND

Different Questions Lead to Different Answers

Pose the questions that make the most sense in the context of the course you are taking:

- **Sociology:** How do recent immigrants interact with more established immigrants from the same country?
- **History:** How and why has immigration to the United States changed over the past century?
- **Economics:** What effect do immigrants have on the economy of their host country?

- Who is the photographer, who are his subjects, and who is his audience?
- What is the photographer's attitude toward his subjects?
- Where were these pictures shot and first published?
- When did these events take place?
- Why are the people in these pictures migrating?
- How did I react to these images?

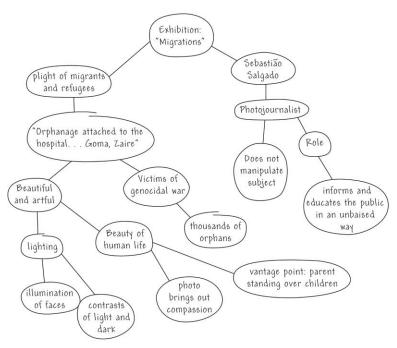


FIGURE 3.1 Diane Chen's cluster about the Salgado exhibit.



TEXTCONNEX

Blogging as a Writing Process Tool

A blog provides space for your exploratory notes, functions as a research notebook where you can link your ideas to online sources, and allows you to ask readers questions about issues you encounter in the assignment. (For more on blogs, see Chapter 14: Multimedia Writing, pp. 256–58.)

Another technique is to look at a topic dramatically: as an action (what), with actors (who), a scene (where), a time period (when), means (how), and a purpose (why). Also recall the questions that your professor has asked during class discussion.

5. Reviewing your notes and annotations

If your assignment involves reading one or more texts or researching multiple sources, review your notes and annotations. (For details on annotating, see Chapter 7. For details on researching and keeping a research journal, see Chapter 21.) If you are writing about something you have observed, review your notes and sketches. These immediate comments and reactions are some of your best sources for ideas. As you review them, look for patterns.

6. Keeping a journal or notebook

Record ideas and questions in a journal or notebook. You might write about connections between what has happened in your personal life and your academic subjects, connections among your subjects, or ideas touched on in class that you would like to know more about. Jotting down one or two thoughts at the end of class and taking a few minutes later in the day to explore those ideas will help you build a store of ideas for future projects.

Prof. says some Civil War photographers posed the corpses on the battleground. Does that change the meaning or value of their work? Did their audiences know they did this, and if so, what did they think of the practice?



NAVIGATING THROUGH COLLEGE AND BEYOND

Varieties of Notes

Here are some examples of the different kinds of notes you might take when preparing assignments for courses in two different disciplines:

- **For a paper on conflict resolution** among four-year-olds for a course in human development, you observe and record the play activities of one child during several play periods in a preschool class. Your careful written observations will help you understand principles in the course text and may later contribute to a case study (see Chapter 9).
- For an article on journalistic styles for a news reporting class, you read an account of the same event in the *New York Times*, the *Arizona Republic*, and *Salon*, annotating each with notes on its style and point of view.



For MULTILINGUAL WRITERS

Private Writing in English

Multilingual students can also use a journal to develop fluency in thinking and writing in English. Keep in mind that no one will be correcting your work, so you can focus on writing as much as possible. You can also use your journal to collect and comment on idioms and to reflect on your experiences as a multilingual student.

Exercise 3.1 Keeping an academic journal

Start a print or electronic journal, and write in it daily for at least two weeks. Using your course work as a springboard, record anything that comes to mind, including personal reactions and memories. At the end of the two weeks, reread your journal, and write about the journal-keeping experience. Does your journal contain any ideas or information that might be useful for the projects you are working on? Has the journal helped you gain insight into your courses or your life as a student?

7. Browsing in the library

Your college library is filled with ideas—and it can provide inspiration when you need to come up with your own. Sometimes it helps to take a break: leave your study carrel, stretch your legs, and browse the bookshelves. You can also explore online resources via your library's Web site. Keep careful track of the sources of compelling ideas so that you can provide proper credit later. Using others' ideas without acknowledging them is plagiarism. (See Chapter 21: Working with Sources and Avoiding Plagiarism, pp. 328–49. For help with library research, see Chapter 16: Finding and Managing Print and Online Sources, pp. 273–94.)

8. Searching the Internet

Type keywords related to your topic into a search engine such as *Google*, and visit several sites on the list that results. (See Chapter 16: Finding and Managing Print and Online Sources, pp. 273–94.) When Diane Chen searched Google using the keywords "Salgado" and "migrations," she got the results shown in Figure 3.2 on page 46.

Evaluate information from the Web with a critical eye, since Web sites have varying degrees of credibility; sometimes they present misinformation and even lies. Keyword searches of library resources are more likely to yield accurate information. (See Chapter 18: Evaluating Sources, pp. 304–13.)

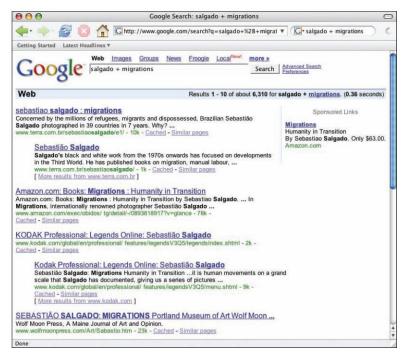


FIGURE 3.2 Initial results of an Internet search. This screen shows the first six results of Diane Chen's search on Google.

9. Exchanging ideas in person or online

Seek out opportunities to talk about your writing with your classmates, friends, and family:

- Brainstorm within your peer response group, if your instructor has set up such groups. Come prepared with ideas and information about your topic to get the discussion started.
- Contact graduate students and professionals with expertise in your discipline, and discuss with them their approaches to writing assignments.
- Visit your college writing center to discuss your work in progress.

Online tools offer additional opportunities for collaboration. Discuss your assignments by exchanging e-mail. If your class has a Web site, you might exchange ideas in **chat rooms.** Other options include instant messaging (IM), text messaging, and blogs. *Facebook* and *Twitter* provide additional opportunities to discuss your work with friends. Keep a list of your interactions so that you can write a note

or page of acknowledgment for the help and encouragement you receive. (See the TextConnex box on p. 43.)

Exchanging ideas with other writers can help you clarify your thinking on a topic. In the exchange in Figure 3.3, for example, two students use texting to share ideas about volunteer work.

Exercise 3.2 Generating ideas

For an assignment that you are currently writing or a topic you are interested in, brainstorm by listing, clustering, freewriting, questioning, and searching the Internet or browsing in the library. Be sure to keep your notes, even if your instructor will not be reading your work. If possible, exchange ideas with classmates, either in person,



FIGURE 3.3 Exchanging ideas via texting.

online, or by texting. Write a summary of the invention techniques that worked best for you and why.

3b Decide on a thesis.

The **thesis** or **claim** is the central idea of your project. It should communicate a specific point about your topic and suit the purpose of the assignment and the rhetorical situation. As you explore your topic, ideas for your thesis will begin to emerge. You can focus these ideas by drafting a preliminary, or working, **thesis statement**, which is typically one to two sentences long. As you draft and revise, you may change your thesis several times.

Making sure your thesis fits the purpose of the assignment

All theses make an assertion about a topic. But these assertions differ: a thesis for an informative or interpretive paper usually previews the paper's content or expresses the writer's insight, while a thesis for an argument takes a position on a debatable issue or recommends an action. (For information on assignment purposes, see 2d, p. 32.)

THESIS TO INFORM

The exhibit Migrations offers images of the world's poor people. [what it does]

THESIS TO Sebastião Salgado's photographs ask us to understand the pain and suffering that refugees experience. [what it means]

THESIS TO ARGUE

Military intervention by the United States and other nations can prevent further increases in the number of refugees. [why it matters]

A Strong Thesis A strong thesis or claim does the following: It fits the purpose of the assignment. It makes a specific point about the topic and gives readers a sense of the direction of your project. It asserts something that could make a difference in what readers know, understand, or believe.



For MULTILINGUAL WRITERS

State Your Thesis Directly

In U.S. academic and business settings, readers usually expect the statement of the main idea to appear early in the text. Some other cultures may prefer a more indirect style that involves telling stories and giving facts without stating the central idea in an obvious way. Assess the rhetorical situation, considering your readers' expectations and values.

2. Making sure that your thesis is specific

Avoid thesis statements that simply announce your topic, state an obvious fact about it, or offer a general observation.

ANNOUNCEMENT

I will discuss the photography exhibit *Migrations* by Sebastião Salgado. [What is the writer's point about the photography exhibit?]

STATEMENT OF FACT

The exhibit of photographs by Sebastião Salgado depicts people in migration. [This information does not make a specific point about the exhibit.]

GENERAL OBSERVATION

Sebastião Salgado's photographs of people in migration are beautiful and informative. [This point could apply to many photographs. What makes these photographs special?]

By contrast, a specific thesis signals a focused, well-developed composition.

SPECIFIC

Like a photojournalist, Salgado brings us images of newsworthy events, but he goes beyond objective reporting, imparting his compassion for refugees and migrants.

In this example, the thesis expresses the writer's particular point—Salgado's intention to move the viewer.

Note: A thesis statement can be longer than one sentence (if necessary) to provide a framework for your main idea. All of the sentences taken together, though, should build to one specific, significant point that fits the purpose of your assignment and the circumstances of the rhetorical situation. (Some instructors may prefer that you limit your thesis statements to one sentence.)



NAVIGATING THROUGH COLLEGE AND BEYOND

Finding a Thesis through Questioning

Think of the thesis as an answer to a question. In the following examples, the topic of the thesis is in italics, and the assertion about that topic is underlined.

QUESTION What did Alfred Stieglitz contribute to the art of

photography?

THESIS Alfred Stieglitz's struggle to promote photography

as an art involved starting a journal, opening a gallery, and making common cause with avant-

garde modernist artists.

QUESTION What makes a photograph significant?

THESIS The significance of a photograph depends on

both its formal and its documentary features.

QUESTION Is Susan Sontag right that photography ob-

structs critical thinking?

THESIS Susan Sontag's critique of photography is un-

convincing, partly because it assumes that most people are visually unsophisticated and

thoughtlessly voyeuristic.

3. Making sure your thesis is significant

A significant thesis makes an assertion that could change what readers know, understand, or believe. A topic that makes a difference to you is much more likely to make a difference to your readers, though you should be sure to connect your interest to theirs. When you are looking for possible theses, be sure to challenge yourself to develop one that you care about.

Exercise 3.3 Evaluating thesis statements

Evaluate the thesis statements that accompany each of the following assignments. If the thesis statement is inappropriate or weak, explain why, and suggest how it could be stronger.

- 1. *Assignment:* For a social ethics course, find an essay by a philosopher on a contemporary social issue, and argue either for or against the writer's position.
 - *Thesis:* In "Active and Passive Euthanasia," James Rachels argues against the standard view that voluntary euthanasia is always wrong.
- 2. Assignment: For an economics course, find an essay on the gap between rich and poor in the United States, and argue either for or against the writer's position.

Thesis: George Will's argument that economic inequality is healthy for the United States depends on two false analogies.

- 3. *Assignment:* For a nutrition course, report on recent research on an herbal supplement.
 - *Thesis*: Although several researchers believe that echinacea supplements may help reduce the duration of a cold, all agree that the quality and the content of these supplements vary widely.
- 4. Assignment: For a literature course, analyze the significance of setting in a short story.

 Thesis William Foulkness "A Page for Emily" is get in the fig.
 - *Thesis*: William Faulkner's "A Rose for Emily" is set in the fictional town of Jefferson, Mississippi, a once-elegant town that is in decline.
- 5. Assignment: For a history course, describe the factors that led to the fall of the Achaemenid Empire.
 Thesis: Governments that attempt to build far-flung empires will suffer the same fate as the Achaemenids.

Exercise 3.4 Thinking about your own thesis statements

Identify the thesis statements in two of your recent writing projects, and evaluate how well they meet the criteria for thesis statements given in the checklist on page 48. Freewrite about the process of arriving at a thesis in those projects: Did you start drafting your paper with a preliminary thesis? If not, would a working thesis have made it easier or harder to produce a first draft? At what point did you arrive at the final thesis? Did your thesis change over the course of several drafts?

3c Plan a structure that suits your assignment.

Many writers are more efficient when they know in advance how to develop their thesis and where to fit the information they have gathered. For some, that strategy means organizing their notes into a sequence that makes sense. Others prefer to sketch out a list of ideas in a rough outline; still others prefer to prepare a formal outline.

Every composition should have the following components:

- A beginning, or introduction, that hooks the reader and usually states the thesis
- A middle, or **body**, that develops the main idea in a series of paragraphs—each making a point that is supported by specific details
- An ending, or conclusion, that gives the reader a sense of completion, often by offering a final comment on the thesis

Think about how you will lay out the body of your composition, using one or a combination of the following organizational schemes:

- Chronological organization: A chronological organization takes the reader through a series of events while explaining their significance to the thesis. A text that walks the reader scene by scene through a movie or play employs a chronological scheme, as does a biography or a case study. A survey of the literature for an informative report might also proceed chronologically, from the earliest to the most recent articles on a topic.
- Problem-solution organization: The problem-solution scheme is an efficient way to present a rationale for change.
 For example, an argument written for a U.S. government course could explain the problems with voting online and then describe solutions for overcoming each difficulty.
- Thematic organization: A thematic structure takes the reader through a series of examples that build from simple to complex, from general to specific, or from specific to general. For example, in her project about the *Migrations* exhibit, Diane Chen begins with a general discussion of Salgado's work and then focuses on one specific photograph.

2. Deciding on a type of outline

It is not essential to have an outline before you begin drafting, but a scratch outline can help you get started and keep you moving forward. After you have a first draft, outlining what you have written can help you spot organizational problems or places where the support for your thesis is weak.



TEXTCONNEX

Using Presentation Software as a Writing Process Tool

Presentation-software slides provide a useful tool for exploring and organizing your ideas before you start drafting. They also can prompt feedback from peer reviewers and others. Here is a way to begin:

- Far in advance of the due date, create a brief, three- to fiveslide presentation—with visuals if appropriate—that previews the key points you intend to make.
- Present the preview to an audience of friends, classmates, or perhaps even your instructor. Ask for suggestions for improvement and advice for developing the presentation into a completed text.

A **scratch outline** is a simple list of points, without the levels of subordination that are found in more complex outlines. Scratch outlines are useful for briefer papers. Here is a scratch outline for Diane Chen's paper on the *Migrations* exhibit:

- 1. Photojournalism should be factual and informative, but it can be beautiful and artful too, as Salgado's *Migrations* exhibit illustrates.
- 2. The exhibit overall—powerful pictures of people uprooted, taken in 39 countries over 7 years. Salgado documents a global crisis: over 100 million displaced due to war, resource depletion, overpopulation, natural disasters, extreme poverty.
- Specific picture—"Orphanage"—describe subjects, framing, lighting, emotions it evokes.
- 4. Salgado on the purpose of his photographs. Quote.

A **formal outline** classifies and divides the information you have gathered, showing main points, supporting ideas, and specific details by organizing them into levels of subordination. You may be required to include a formal outline for some assignments.

Formal outlines come in two types. A formal **topic outline** uses single words or phrases; a formal **sentence outline** states every idea in sentence form. Because the process of division always results in at least two parts, in a formal outline every I must have a II; every A, a B; and so on. Also, items placed at the same level must be of the same kind; for example, if I is London, then II can be New York City but not the Bronx or Wall Street. Items at the same level should also be grammatically parallel; for example, if A is "Choosing Screen Icons," then B can be "Creating Away Messages" but not "Away Messages."

Here are two outlines for Diane Chen's paper on the *Migrations* exhibit, a formal topic outline first, followed by a formal sentence outline.

FORMAL TOPIC OUTLINE

Thesis: Like a photojournalist, Salgado brings us images of newsworthy events, but he goes beyond objective reporting, imparting his compassion for refugees and migrants.

- I. Sophistication of Salgado's photographs
- II. Power of "Orphanage attached to the hospital" photo
 - A. Three infant victims of Rwanda War
 - 1. Label: abstract statistics
 - 2. Photo: making abstractions real
 - B. Documentary vividness and dramatic contrasts of black and white
 - 1. Black-and-white stripes of blankets
 - 2. White eyes and dark blankets
 - 3. Faces
 - a. Heart-wrenching look of baby on left

- b. Startled look of baby in center
- c. Glazed and sickly look of baby on right
- C. Intimate vantage point
 - 1. A parent's perspective
 - 2. Stress on innocence and vulnerability
- III. Salgado's ability to illustrate big issues with intimate images

FORMAL SENTENCE OUTLINE

Thesis: Like a photojournalist, Salgado brings us images of newsworthy events, but he goes beyond objective reporting, imparting his compassion for refugees and migrants to the viewer.

- The images in Migrations, an exhibit of his work, suggest that Salgado does more than simply point and shoot.
- II. Salgado's photograph "Orphanage attached to the hospital at Kibumba, Number One Camp, Goma Zaire" illustrates the power of his work.
 - A. The photograph depicts three infants who are victims of the war in Rwanda.
 - 1. The label indicates that there are 4,000 orphans in the camp and 100,000 orphans overall.
 - 2. The numbers are abstractions that the photo makes real.
 - B. Salgado's use of black and white gives the photo a documentary feel, but he also uses contrasts of light and dark to create a dramatic image of the babies.
 - 1. The vertical black-and-white stripes of the blanket direct viewers' eyes to the infants' faces and hands.
 - The whites of their eyes stand out against the darkness of the blankets.
 - The camera's lens focuses sharply on the babies' faces, highlighting their expressions.
 - a. The baby on the left has a heart-wrenching look.
 - b. The baby in the center has a startled look.
 - c. The baby on the right has a glazed and sunken look and is near death.
 - C. The vantage point of this photograph is one of a parent standing directly over his or her child.
 - 1. The infants seem to belong to the viewer.
 - 2. The photo is framed so that the babies take up the entire space, consuming the viewer with their innocence and vulnerability.
- III. Salgado uses his artistic skill to get viewers to look closely at painful subjects, illustrating a big, complex topic with a collection of intimate, intensely moving images.

A **tree diagram** is an alternative method of planning your paper's organization. In a tree diagram (see Figure 3.4), you can see the relationships among topics and subtopics, but the sequence of topics



NAVIGATING THROUGH COLLEGE AND BEYOND

Formatting Rules for Formal Outlines

- Place the thesis statement or claim at the beginning of the outline. It should not be numbered.
- Start the outline with the first body paragraph. Do not include the introduction or conclusion.
- For a topic outline, capitalize the first word of each new point and all proper nouns. Do not use periods to end each point.
- For a sentence outline, capitalize and punctuate each item as you would any sentence.
- Different styles of numbers and letters indicate levels of generality and importance, as in the examples on pages 53–54. Use capital Roman numerals (I, II, III) for each main point, capital letters (A, B, C) for each supporting idea, Arabic numbers (1, 2, 3) for each specific detail, and lowercase letters (a, b, c) for parts of details. Place a period and a space after each number or letter.
- Indent consistently. See the example on page 54 for a model of outline format.
- Most word-processing software has a feature that will indent and number your outline automatically.

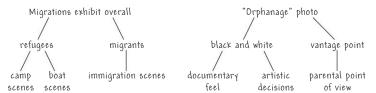


FIGURE 3.4 A tree diagram of Diane Chen's topic ideas.

is not specified. Tree diagrams are useful when you want to group ideas but prefer to make decisions about their sequence as you draft.

Exercise 3.5 Shaping notes into an outline

Arrange the following items into a properly formatted formal topic outline, with several levels of subordination.

thesis: used with supervision, instant messaging can offer adolescents many advantages

build social ties

strengthen existing friendships maintain long-distance relationships chat with several friends simultaneously extend social network meet friends' friends talk to new classmates explore identity create an online persona pick screen icon create screen name experiment with multiple personas adopt public screen name assume private or secret screen name

Exercise 3.6 Reflecting on your own work: Outlining

Generate an outline for one of your current assignments—before or after you write your first draft—and freewrite about your experiences. Was it helpful to generate an outline before you started drafting paragraphs? If not, why not? If so, did your outline guide your writing, or did you deviate from it? What kind of outline are you most comfortable with? Was reviewing your draft in the context of the outline helpful?

Consider using visuals and multimedia, depending on your purpose and audience.

Technology makes it easy to go beyond words to pictures, graphs, sounds, and videos—all with the goal of improving a specific project. Before you include additional material, ask yourself what it contributes to the project.

When you use graphs, images, audio files, or videos, always credit your source, and be aware that most visuals and other multimedia elements are protected by copyright. If you plan to use a photograph as part of a Web page, for example, you will usually need to obtain permission from the copyright holder. (The credit information for most illustrations in this book appears in the Credits list at the back of the book.)

1. Using visuals effectively

Visuals such as tables, charts, and graphs can clarify complex data or ideas. Effective visuals are used for specific purposes, not for decoration, and each type of visual illustrates some kinds of material better than others. (See "Types of Visuals and Their Uses" on pp. 58–59.) For example, compare the table and the line graph on page 58. Both present data that show changes over time, but does one strike you as clearer or more powerful than the other?



TEXTCONNEX

Preparing Pie Charts

Several types of computer programs allow you to create pie charts. When you make a pie chart in PowerPoint 2007, for example, you will see a premade chart. Change the title and size of each section by deleting the text in the spreadsheet that is displayed along with the pie chart and typing in your own numbers and category labels.

Caution: Because the use of visual elements is more accepted in some fields than in others, you may want to ask your instructor for advice before planning to include visuals in your project.

2. Using audio and video effectively

You might use audio elements such as music, interviews, or speeches to present or illustrate your major points. Video elements—clips from films, TV, *YouTube*, or your personal archive—are likewise valuable for clear explanation or powerful argument.

Exercise 3.7 Using visuals and multimedia

For each of the following kinds of information, decide which type of visual or multimedia would be most effective. (You do not need to prepare the visual or multimedia element itself.)

- For an education project, show the percentage of teaching time per week devoted to math, language arts, science, social studies, world languages, art, music, and physical education using a _________.
 For a business project, show the gross domestic product (GDP) for ten leading industrial countries over a five-year period using a ________.
 For a project in History of the Opera, compare an aria from Mozart's Marriage of Figaro with one from Puccini's The Girl of the Golden West, using ________.
 For a health project, chart the number of new cases of AIDS
- 5. For a communications project, analyze the debating styles of two candidates running for elective office, using _____

in North America and Africa over a ten-year period in order to show which continent has had the greater increase

using a ____

Types of Visuals and Their Uses

TABLES

Tables organize precise data for readers. Because the measurements in the example include decimals. it would be difficult to plot them on a graph.

Emissions from Waste (Tg CO ₂ E	q.)							
Gas/Source	1990	1995	2000	2001	2002	2003	2004	2005
CH ₄ Landfills	185.8	182.2	158.3	153.5	156.2	160.5	157.8	157.4
Landfills	161.0	157.1	131.9	127.6	130.4	134.9	132.1	132.0
Wastewater treatment	24.8	25.1	26.4	25.9	25.8	25.6	25.7	25.4
N ₂ 0	6.4	6.9	7.6	7.6	7.7	7.8	7.9	8.0
Domestic wastewater treatment	6.4	6.9	7.6	7.6	7.7	7.8	7.9	8.0
Total	192.2	189.1	165.9	161.1	163.9	168.4	165.7	165.4

Note: Totals may not sum due to independent rounding.

SCURCE. U.S. Environmental Protection Agency. Inventory of U.S. Greenhouse Gas Emissions and Sinks.
1996–2006. U.S. Environmental Protection Agency, Apr. 2008. Web. 9 June 2008. p. 8-1.

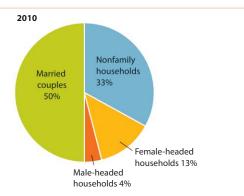
BAR GRAPHS

Bar graphs highlight comparisons between two or more variables, such as the percentage of men and women employed in various jobs in the nation's newsrooms. They allow readers to see relative sizes quickly.

Supervisors			
65% Men	35	% Women	
Copy/layout editors/online producers			
58%		42%	
Reporters			
61%		39%	
Photographers/artists/videographers			
7	3%	27%	

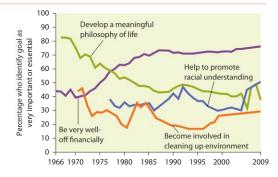
PIE CHARTS

Pie charts show the size of parts in relation to the whole, in this case the total number of households in the United States. The segments must add up to 100% of something, differences in segment size must be significant. and there should not be too many segments.



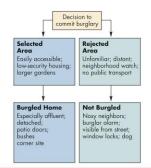
LINE GRAPHS

Line graphs show changes in one or more variables over time. The example shows how the life goals of U.S. college students have changed over a span of thirty-three years.



DIAGRAMS

Diagrams show processes or structures visually. Common in technical writing, they include time lines, organization charts, and decision trees. The example shows the factors involved in the decision to commit a burglary.



Рнотоѕ

Photos can reinforce your point by showing readers what your subject actually looks like or how it has been affected. This image could support a portrayal of Eminem as a talented but conflicted artist.



MAPS

Maps highlight locations and spatial relationships, and they show relationships between ideas. This one shows the routes followed by slaves escaping to freedom in the nineteenth century, prior to the Civil War.



ILLUSTRATIONS

Like photographs, illustrations make a point dramatically. (See pp. 200–01 for more about this image.)



A complete directory of the visual rhetoric resources in this text appears in the back of the book following the Index for Multilingual Writers.



4 Drafting Paragraphs and Visuals

Except during an exam, you will usually refine any text you compose by working through several drafts. (See Chapter 5: Revising and Editing, for an example

of a writing project in successive drafts.) Avoid putting pressure on yourself to make your draft perfect the first time through.

This chapter offers strategies for developing paragraphs, the building blocks of a composition. It will also help you decide when to use visuals to present information and what kinds of visuals suit different purposes. In Chapter 5, we will look at strategies for revising your work. Keep in mind, though, that most experienced writers move back and forth between drafting and revising.

4a Use electronic tools for drafting.

The following tips will make this process go smoothly:

- Save your work. Always protect your drafts from power surges and other electronic hiccups. Save often, and make backups. When you make significant changes, consider printing a copy or sending the text to your e-mail account as an extra precaution.
- 2. Label revised drafts with different file names. Use a different file name for each successive version of your paper. For example, Diane Chen saved drafts of her paper as Migrations1, Migrations2, Migrations3, and so on.

4b Write focused paragraphs.

A **paragraph** is a set of sentences that develop an idea or example in support of the thesis. In academic texts, paragraphs are usually four or more sentences long, allowing for the detailed development of



TEXTCONNEX

Using Internet Links as a Writing Process Tool

As you compose, add links to supplemental material that you may—or may not—decide to use in a later draft. For example, you might include a link to additional research, to a source that refutes an argument, or to interesting information that is not directly relevant to the primary subject. Readers can be helpful in advising you on whether to include the linked material in the next draft. Before the final draft, be sure to remove all links.



NAVIGATING THROUGH COLLEGE AND BEYOND

Avoiding Writer's Block

Use these tips to get an early start on a first draft:

- 1. **Resist the temptation to be a perfectionist.** The poet William Stafford said, "There's no such thing as writer's block for writers whose standards are low enough." Reserve your high standards for the revising and editing of your project. For your first draft, do not worry about choosing the right word, thinking of the stylish phrase, or even using the correct spelling.
- 2. Take it "bird by bird." Writer Anne Lamott counsels students to break down writing assignments into manageable units and to finish each unit in one session. She passes along her father's advice to her brother, who had procrastinated on a report about birds and was frozen by the enormity of the project: "Bird by bird, buddy. Just take it bird by bird."
- 3. **Start anywhere.** If you are stuck on the beginning, select another section where you know what you want to say. You can go back later and work out the transitions. Writers often compose the introduction after drafting a complete text.
- 4. Generate more ideas. If you are drawing a blank, you may need to do more reading, research, or brainstorming. Be careful, though, not to use reading and research as stalling tactics.
- 5. **Set aside time and work in a quiet place.** Many writers find that working undisturbed for at least half an hour at a stretch is helpful.

ideas. Paragraphs break the text into blocks for your readers, allowing them to see how your text builds step by step. A paragraph indent of one-half inch is typical in academic writing. In business writing and publishing, a line space above the paragraph serves instead. When writing for the Web, use short paragraphs in most instances.

1. Focusing on one main point or example

In a strong paragraph, the sentences form a unit that explores one main point or elaborates on one main example. When you are drafting, start a new paragraph when you introduce a new reason that supports your thesis, a new step in a process, or a new element in an analysis. New paragraphs also signal shifts in time and place, changing speakers in dialogue, contrasts with earlier material, and changes in level of emphasis. Writers sometimes vary paragraph length to achieve different effects or to introduce dialogue. The paragraphs in your first draft may not all be perfectly unified. Leave time to revise for paragraph unity later on. (See Chapter 5: Revising and Editing.)

The paragraph in the following example focuses on a theory that the writer will refer to later in the essay. The main idea is highlighted.

The main idea is introduced in the highlighted sentences.

Details of attachment theory are developed in the rest of the paragraph. Current thinking on the topic of loss and mourning rests on foundations constructed by the British psychiatrist John Bowlby. Using examples from animal and human behavior, Bowlby (1977) posited "attachment theory" as a means of understanding the powerful bonds between humans and the disruption that comes when the bonds are jeopardized or destroyed. The bonds are formed because of a need for security and safety, are developed early in life, are long enduring, and are directed toward a few special individuals. In normal maturation, the child becomes ever more independent, moving away from the figure of attachment, and returning periodically for safety and security. If the bonds are threatened, the individual will try to restore them through crying, clinging, or other types of coercion; if they are destroyed, withdrawal, apathy, and despair will follow.

—JONATHAN FAST, "After Columbine: How People Mourn Sudden Death"

2. Signaling the main idea of your paragraph with a topic sentence

A **topic sentence** can be a helpful starting point as you draft a paragraph. In the paragraph below, the topic sentence (highlighted) provides the writer with a launching point for a series of details.

The topic sentence announces that the paragraph will focus on a certain kind of evidence.

The excavation also revealed dramatic evidence for the commemorative rituals that took place after the burial. Four cattle had been decapitated and their skulls symbolically placed in a ditch enclosing the burial pit. In the soil above the skulls archaeologists found the butchered bones of at least 250 slaughtered cattle, evidence for a huge ceremonial feast. Clearly this was an expensive way to commemorate a leader. Indeed, the huge quantity of meat suggests that the entire tribe may have gathered at the grave to take part in a ritual feast. Perhaps this was one way the bonds between scattered communities were strengthened.

—DAMIAN ROBINSON, "Riding into the Afterlife"

Sometimes the sentences in a paragraph will lead to a unifying conclusion, a form of topic sentence, as in this example:

The nation's community colleges are receiving much deserved attention, from the Oval Office to the family living room. Community colleges in Indiana and Illinois offer great value: high quality at an affordable price. As the academic year moves forward and high school students complete college applications, I

recommend that those who intend to continue their education close to home take a look at pathways that lead from the community college to university graduation.

— ELAINE MAIMON, "Students Must Focus on Degree Completion"

If a topic sentence simply states the obvious, it can be omitted. In the following example, it is not necessary to state that the paragraph is about Igor Stravinsky's early life:

Stravinsky was born in Russia, near St. Petersburg, grew up in a musical atmosphere, and studied with Nikolai Rimsky-Korsakov. He had his first important opportunity in 1909, when the great impresario Sergei Diaghilev heard his music.

—ROGER KAMIEN, Music: An Appreciation

Exercise 4.1 Paragraph unity

Underline the topic sentences in the following paragraphs. If there is no topic sentence, state the main idea:

- 1. Based on the results of this study, it appears that a substantial amount of bullying by both students and teachers may be occurring in college. Over 60% of the students reported having observed a student being bullied by another student, and over 44% had seen a teacher bully a student. More than 6% of the students reported having been bullied by another student occasionally or very frequently, and almost 5% reported being bullied by a teacher occasionally or very frequently, while over 5% of the students stated that they bullied students occasionally or very frequently.
 - —MARK CHAPELL ET AL., "Bullying in College by Students and Teachers"
- 2. ARS [the Agricultural Research Service] launched the first areawide IPM [Integrated Pest Management] attacks against the codling moth, a pest in apple and pear orchards, on 7,700 acres in the Pacific Northwest. Other programs include a major assault against the corn rootworm on over 40,000 acres in the Corn Belt, fruit flies in the Hawaiian Islands, and leafy spurge in the Northern Plains area. In 2001, an areawide IPM project began for fire ants in Florida, Mississippi, Oklahoma, South Carolina, and Texas on pastures using natural enemies, microbial pesticides, and attracticides.

—ROBERT FAUST, "Integrated Pest Management Programs Strive to Solve Agricultural Problems"

4c Write paragraphs that have a clear organization.

The sentences in your final draft need to be clearly related to one another. As you are drafting, make connections as a way of moving your writing forward. One way to make your ideas work together is to organize them using one of the common organizational schemes for paragraphs. (For advice on using repetition, pronouns, and transitions to relate sentences to one another, see Chapter 5.)

1. Developing a chronological or spatial organization

The sentences in a paragraph with a **chronological organization** describe a series of events, steps, or observations as they occur in time: this happened, then that, and so on. The sentences in a paragraph with a **spatial organization** present details as they appear to a viewer: from top to bottom, outside to inside, east to west, and so on. In the following example, the authors use a chronological organization to describe how they found research subjects for their study.

First step

Result of first step

Second step

Result of second step

Recruitment of students with ADHD and their teachers occurred through two mechanisms. The first mechanism involved making initial contact with school systems and/or principals to determine potential interest for participation. Contacts were made with administrators (principals, special education directors, or superintendents) from school systems in the Boston suburban area. Approximately half of the contacted school systems expressed initial interest in participating. The principal investigator described the study at faculty meetings at the schools within each system to solicit the participation of teachers. To protect against potential confounds (i.e., differences between teachers who agreed and did not agree to participate), all teachers in each school had to agree to participate for the school to be included in the study. Approximately 85% of schools agreed to participate after hearing the project described.

—ROSS GREENE ET AL., "Are Students with ADHD More Stressful to Teach?"

You can see an example of spatial organization in paragraphs 5 through 7 of Diane Chen's visual analysis of a photograph by Sebastião Salgado on pages 108–09.

2. Developing a general-to-specific organization

As we have seen, paragraphs often start with a general topic sentence that states the main idea and then proceed with specifics that elaborate on that idea. The general topic sentence can include a question that the paragraph then answers or a problem that the paragraph goes on to solve. A variation of the general-to-specific organization includes a **limiting sentence** that seems to oppose the main idea.

This structure allows you to bring in a different perspective on the main idea but then go on to defend it with specific examples, as in this paragraph.

Parents do not have the moral right to make decisions for their children simply because of their status as parents. This idea may seem to go against our basic understanding of how families should operate. However, there are a number of actual cases that illustrate the weaknesses in the argument for absolute parental rights. [The following paragraphs present a series of examples.]

> —SHEILA FOSTER, "Limiting Parental Rights," student text

3. Developing a specific-to-general organization

Putting the general topic sentence at the end of the paragraph, preceded by the specific details leading up to that general conclusion, is especially effective when you are preparing your reader for a revelation. The following example is a variation on this organization; the paragraph begins and ends with general statements that offer an interpretive framework.

Even the subtlest details of Goya's portrait convey tension between revealing and concealing, between public and private personae. Dona Josefa's right eye avoids our gaze while her left eye engages it. Half of her ear is revealed while half is obscured by her hair. Above the sitter's arms, her torso faces us directly; her legs, however, turn away from us toward the left. The closed fan that Dona Josefa holds atop her stomach, pointed toward her enclosed womb, seems a mere trapping of formality in an otherwise informal setting. The fan reminds viewers that though we intrude on a private domain. Dona Josefa remains aware that she is indeed receiving company. Thus while our glimpse of her is, in many ways, an intimate one, Goya never allows us to forget that through the act of portraiture, this private self is being brought into the social sphere—and that our voyeurism has not gone unnoticed.

> -BAZ DREISINGER, "The Private Made Public: Goya's Josefa Castilla Portugal de Garcini y Wanasbrok," student text

4. Developing other organizational schemes

Many other methods of organizing paragraphs are available. These include the problem-solution scheme, in which the topic sentence defines an issue and the rest of the paragraph presents a solution (discussed in Chapter 3, p. 52, as it applies to entire essays). Other

General topic sentence

Limiting sentence

Specifics

Introductory general statement

Specific details

Concluding general statement

schemes include simple to complex, most familiar to least familiar, and least important to most important.

Exercise 4.2 Paragraph organization

Go back to the paragraphs in Exercise 4.1 (p. 63), and identify the organizational strategy used in each one.

4d Develop ideas using patterns of organization and visuals.

When you develop ideas, you give your writing texture and depth as well as provide support for your thesis. Depending on the purpose of your text, you may use a few of these patterns or a mix of all of them.

Photographs, tables, graphs, and audio and video clips can also support your ideas, so long as they serve the overall purpose of the work. Regardless of the type of visual you use, be sure to discuss it in the body of your text. (See 3d, pp. 56–59, for more on types of visuals and their purposes.)

1. Illustration

To appeal to readers, show as well as tell. Detailed examples (and well-chosen visuals—see Figure 4.1) can make abstractions more concrete and generalizations more specific, as the following paragraph demonstrates.

FIGURE 4.1 Visuals that illustrate. This advertisement shows an idealized version of the lives of many women in the 1950s and 1960s.



As Rubin explains, "for much of the Accord era, the ideal-typical family . . . was composed of a 'stay-at-home-mom,' a working father, and dependent children. He earned wages; she cooked, cleaned, cared for the home, managed the family's social life, and nurtured the family members" (97). Just such an arrangement characterized my grandmother's married life. My grandmother, who had four children, stayed at home with them, while her husband went off to work as a safety engineer. Sadly, when he died, she was left with nothing. She needed to support herself, yet had no work experience, no credit, and little education. But even though society frowned on her for seeking employment, my grandmother eventually found a clerical position—a low-level job with few perks.

—JENNIFER KOEHLER, "Women's Work in the United States: The 1950s and 1990s"

2. Narration

When you narrate, you tell a story. (See Figure 4.2 for an example of a narrative visual.) The following paragraph comes from a personal essay on the results of "a lifetime of production."

My dad changed too. He had come to that job feeling—as I do now—that everything was still possible. He'd served his time



FIGURE 4.2 Visuals that narrate. Using images that narrate can be a powerful way to reinforce a message or portray events you discuss in your text. Images like this one help tell one of many stories about work in the United States.

in the air force during the Korean War. Then, while my mother worked as a secretary to support them, he earned a college degree courtesy of the GI Bill. After graduation, my father painted houses for a season until he was offered a position scheduling the production of corrugated board. He took it, though he has told me that he never planned to stay. It was not something he envisioned as his life's work. I try to imagine what it is like suddenly to look up from a stack of orders and discover that the job you started one December day has watched you age.

—MICHELLE M. DUCHARME, "A Lifetime of Production"

Notice that Ducharme begins with two sentences that state the topic and point of her narration. Then, using the past tense, she recounts in chronological sequence some key events that led to her father's taking a job in the box manufacturing business.

3. Description

To make an object, a person, or an activity vivid for your readers, describe it in concrete, specific words that appeal to the senses of sight, sound, taste, smell, and touch. In the following example, Diane Chen describes her impression of the photograph in Figure 4.3.

The vertical black-and-white stripes of the blanket direct our eyes to the infants' faces and hands, which are framed by a horizontal white stripe. The whites of their eyes in particular



FIGURE 4.3 Visuals that describe. Pay attention to the effect your selection will have on your text. This photograph by Sebastião Salgado appeals to the viewer's emotions, evoking sympathy for the refugee children's plight.

stand out against the darkness created by the shell of the blankets. The camera's lens also seems to be in sharper focus on the faces than on the blankets, again drawing our attention to the babies' expressions.

—DIANE CHEN, "The Caring Eye of Sebastião Salgado," student text.

4. Classification

Classification is a useful way of grouping individual entities into identifiable categories (see Figure 4.4). Classifying occurs in all academic disciplines and often appears with its complement—**division**, which breaks a whole entity into its parts. **Analysis** interprets the meaning and importance of these parts.

[M]ost of America's traditional, routinized manufacturing jobs will disappear. So will routinized service jobs that can be done from remote locations, like keypunching of data transmitted by satellite. Instead, you will be engaged in one of two broad categories of work: either complex services, some of which will be sold to the rest of the world to pay for whatever Americans want to buy from the rest of the world, or person-to-person services, which foreigners can't provide for us because (apart from new immigrants and illegal aliens) they aren't here to provide them.

Complex services involve the manipulation of data and abstract symbols. Included in this category are insurance, engineering, law, finance, computer programming, and advertising. Such activities now account for almost 25 percent of our GNP, up from 13 percent in 1950. They have already surpassed manufacturing (down to about 20 percent of GNP). Even within the manufacturing sector, executive, managerial, and engineering positions are increasing at a rate almost three times that

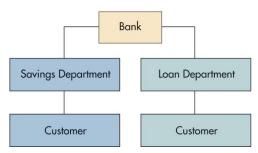


FIGURE 4.4 Visuals that classify or divide. An image can help you make the categories or parts of complex systems easier to understand. The image shown here, for example, helps readers comprehend the structure of a business.

of total manufacturing employment. Most of these jobs, too, involve manipulating symbols.

—ROBERT REICH, "The Future of Work"

To make his ideas clear, Reich first classifies future work into two broad categories: complex services and person-to-person services. In the next paragraph, he then develops the idea of complex services in more detail, in part by dividing that category into more specific—and familiar—categories like engineering and advertising.

5. Definition

Define concepts that the reader must understand to follow your ideas. (See Figure 4.5 for an example of the use of a visual to define.) Interpretations and arguments often depend on one or two key ideas that require careful definition. In the following example, an online encyclopedia defines the Ionic column:

Unlike the Greek Doric order, Ionic columns normally stand on a base . . . which separates the shaft of the column from the stylobate or platform. The capital of the Ionic column has characteristic paired scrolling volutes that are laid on the molded cap ("echinus") of the column, or spring from within it. The cap is usually enriched with egg-and-dart. Originally the volutes lay in a single plane . . . ; then it was seen that they could be angled out on the corners. This feature of the Ionic order made it more pliant and satisfactory than the Doric to critical eyes in the 4th century BCE: angling the volutes on the corner columns ensured that they "read" equally when seen from either the front or side

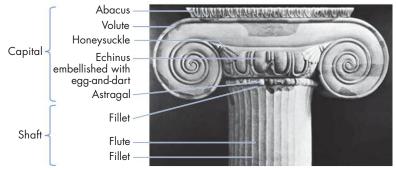


FIGURE 4.5 Visuals that define. Visuals can be effective when used to support a written definition or to identify parts of a whole. This image uses labels and leader lines to identify the characteristics of an Ionic column, an example of one of the five orders of classical architecture.

facade. The 16th-century Renaissance architect and theorist Vincenzo Scamozzi designed a version of such a perfectly four-sided Ionic capital, which became so much the standard, that when a Greek Ionic order was eventually reintroduced, in the later 18th century Greek Revival, it conveyed an air of archaic freshness and primitive, perhaps even republican, vitality.

-WORDIQ.COM

6. Analogy

An **analogy** compares topics that at first glance seem quite different (see Figure 4.6). A well-chosen analogy can make unfamiliar or technical information seem more commonplace and understandable.

The human eye provides a good starting point for learning how a camera works. The lens of the eye is like the *lens* of the camera. In both instruments the lens focuses an image of the surroundings on a *light-sensitive surface*—the *retina* of the eye and the *film* in the camera. In both, the light-sensitive material is protected within a light-tight container—the *eyeball* of the eye and the *body* of the camera. Both eye and camera have a mechanism for shutting off light passing through the lens to the interior of the container—the *lid* of the eye and the *shutter* of the camera. In both, the size of the lens opening, or *aperture*, is regulated by an *iris diaphragm*.

—MARVIN ROSEN, Introduction to Photography

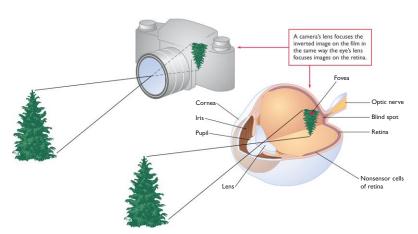


FIGURE 4.6 Visuals as analogies. Visual analogies operate in the same way as written analogies. This figure uses the image of a standard camera to illustrate how the human eye works.

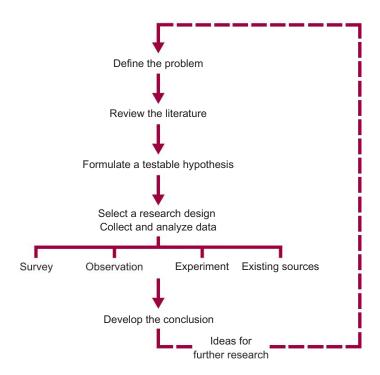


FIGURE 4.7 Visuals that show a process. Flow charts and diagrams are especially useful when illustrating a process. This one shows the scientific method used in disciplines throughout the sciences and social sciences

7. Process

To explain how to do something or show readers how something is done, use process analysis (see Figure 4.7), explaining each step of the process in chronological order, as in the following example:

The scientific method requires precise preparation in developing useful research. Otherwise, the research data collected may not prove accurate. Sociologists and other researchers follow five basic steps in the scientific method: (1) defining the problem, (2) reviewing the literature, (3) formulating the hypothesis, (4) selecting the research design and then collecting and analyzing the data, and (5) developing the conclusion.

—RICHARD T. SCHAEFER, Sociology



This graph tracks maximum temperature (Tmax), heat index (HI), and heatrelated deaths in Chicago each day from July 11 to 23, 1995. The orange line shows maximum daily temperature, the green line shows the heat index, and the bars indicate number of deaths for the day.

FIGURE 4.8 Visuals that show cause and effect. Visuals can provide powerful evidence when you are writing about causes and effects. Although graphs like this one may seem self-explanatory, you still need to analyze and interpret them for your readers.

8. Cause and effect

Use a cause-and-effect strategy to trace the causes of an event or situation, to describe its effects, or both (see Figure 4.8). In the following example, Eric Klinenberg explains the possible reasons for the deaths of 739 Chicagoans in the 1995 heat wave.

On July 12, 1995, a dangerous hot-air mass settled over Chicago, producing three consecutive days of temperatures over 99 degrees Fahrenheit, heat indices (which measure the heat experienced by a typical person) around 120, high humidity, and little evening cooling. The heat wave was not the most extreme weather system in the city's history, but it proved to be Chicago's most deadly environmental event. During the week of the most severe weather, 485 city residents, many of whom were old, alone, and impoverished, died of causes that medical examiners attributed to the heat. Several hundred decedents were never autopsied, though, and after the event the Chicago Department of Public Health discovered that 739 Chicagoans in excess of the norm had perished while thousands more had been hospitalized for heat-related problems.

—ERIC KLINENBERG, "Heat Wave of 1995"

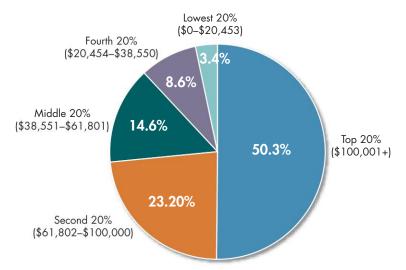


FIGURE 4.9 Visuals that compare and contrast. Graphs and charts are effective for comparing parallel sets of data. This pie chart, which shows the distribution of U.S. household income in 2009, allows viewers to compare the size of each income group.

9. Comparison and contrast

When you *compare*, you explore the similarities and differences among various items. (See Figure 4.9.) When used with the term *contrast*, however, *compare* has a narrower meaning: "to spell out key similarities." *Contrast* always means "to itemize important differences."

In the following example, the student writer uses a **subject-by-subject** pattern to contrast the ideas of two social commentators, Jeremy Rifkin and George Will.

Rifkin and Will have different opinions about unemployment due to downsizing and the widening income gap between rich and poor. Rifkin sees both the decrease in employment and the increase in income disparity as evils that must be immediately dealt with lest society fall apart: "If no measures are taken to provide financial opportunities for millions of Americans in an era of diminishing jobs, then . . . violent crime is going to increase" (3). Will, on the other hand, seems to believe that both unemployment and income differences are necessary to the health of American society. Will writes, "A society that chafes against stratification derived from disparities of talents will be a society that discourages individual talents" (92). Apparently, the society that Rifkin wants is just the kind of society that Will rejects.

—JACOB GROSSMAN, "Dark Comes before Dawn," student draft.

Notice that Grossman comments on Rifkin first and then turns to his second subject, George Will. To ensure paragraph unity, he begins with a topic sentence that mentions both subjects.

In the following paragraph, the student writer organizes her comparison of two photographs **point by point** rather than subject by subject. Instead of saying everything about Smith's picture before commenting on the Associated Press (AP) photo, the writer moves back and forth between the two images as she makes and supports two points: first, that the images differ in figure and scene and, second, that they are similar in theme.

Divided by an ocean, two photographers took pictures that at first glance seem absolutely different. W. Eugene Smith's wellknown Tomoko Uemura in Her Bath and the less well-known AP photo A Paratrooper Works to Save the Life of a Buddy portray distinctively different settings and people. Smith brings us into a darkened room where a Japanese woman is lovingly bathing her malformed child, while the AP staff photographer captures two soldiers on the battlefield, one intently performing CPR on his wounded friend. But even though the two images seem as different as women and men, peace and war, or life and death, both pictures show something similar: a time of suffering. It is the early 1970s—a time when the hopes and dreams that modernity promoted are being exposed as deadly to human beings. Perhaps that is why the bodies in both pictures seem humbled. Grief pulls you down onto your knees. Terror impels you to crawl along the ground.

—ILONA BOUZOUKASHVILI, "On Reading Photographs," student text

Exercise 4.3 Developing ideas

Experiment with the development strategies just discussed—illustration, narration, description, classification, definition, analogy, process, cause and effect, and comparison and contrast—in a text you are currently drafting. Are some strategies inappropriate to your assignment? Have you combined any of the strategies in a single paragraph?

4e Integrate visuals and multimedia effectively.

If you decide to use a table, chart, diagram, photograph, or video or audio file, keep this general advice in mind:

1. **Number and label tables and other figures** consecutively throughout your text: Table 1, Table 2, and so on. Do not abbreviate *Table*. *Figure* may be abbreviated as *Fig*.

- 2. **Refer to the visual element in your text** before it appears, placing the visual as close as possible to the text where you state why you are including it. If your project contains many visuals or complex tables, you may want to group them in an appendix. Always refer to a visual by its label: for example, "See Fig. 1."
- 3. **Give each visual a title or caption** that clearly explains what the visual shows. A visual with its caption should be clear without the discussion in the text, and the discussion of the visual in the text should be clear without the visual itself.
- 4. **Include explanatory notes below the visuals.** If you want to explain a specific element within the visual, use a super script *letter* (not a number) both after the specific element and before the note. The explanation should appear directly beneath the graphic, not at the foot of the page or at the end of your paper.
- 5. **Credit sources for visuals and multimedia.** If you use a visual or multimedia element from a source, be sure to credit the source. Unless you have specific guidelines to follow, you can use the word *Source*, followed by a colon and complete documentation of the source, including the author, title, publication information, and page number, if applicable.

Note: The Modern Language Association (MLA) and the American Psychological Association (APA) provide guidelines for figure captions and crediting sources of visuals that differ from these guidelines (see Chapter 23: MLA Documentation Style, pp. 394–411, and Chapter 24: APA Documentation Style, pp. 434–46).

4f Craft an introduction that establishes your purpose.

As you begin your first draft, you may want to skip the introduction and start by writing the body of your text. Later you can then go back and sketch out the main ideas for the introduction.

For many texts, your opening paragraph or paragraphs will include your thesis statement. If your thesis has changed in the course of writing your first draft, adjust it as necessary.

An introduction that begins with broad assertions and then narrows the focus to conclude with the thesis is called a **funnel opener**. If your purpose is analytic, however, you may prefer to build up to your thesis, placing it near the end of your text. Some types of writing, such as narratives, may not require an explicitly stated thesis if the main idea is obvious without it.

Present the main ideas of your introduction in a way that will hook readers. Because the introduction establishes your credibility, avoid either understating or overstating your authority ("I'm not completely sure about this, but . . ."; "As an expert on the topic, I think . . ."). Instead, encourage readers to share your view of the topic's importance. An introduction that begins by referring to the project's title or that baldly states "The purpose of my essay is . . ." could benefit from a more creative approach. Here are some opening strategies:

- Tell a brief story related to the question your thesis answers.
- Begin with a relevant and attention-getting quotation.
- Begin with a paraphrase of a commonly held view that you immediately question.
- State a working hypothesis.
- Define a key term, but avoid the tired opener that begins "According to the dictionary . . ."
- Pose an important question.

The following paragraphs from an informative essay begin with an attention-getting fact, followed by a definition of key terms, a key question, and a working hypothesis.

Every year huge rotating storms packing winds greater than 74 miles per hour sweep across tropical seas and onto shorelines—often devastating large swaths of territory. When these roiling tempests—called hurricanes in the Atlantic and the eastern Pacific oceans, typhoons in the western Pacific and cyclones in the Indian Ocean—strike heavily populated areas, they can kill thousands and cause billions of dollars of property damage. And nothing, absolutely nothing, stands in their way.

But must these fearful forces of nature be forever beyond our control? My research colleagues and I think not. Our team is investigating how we might learn to nudge hurricanes onto more benign paths or otherwise defuse them. Although this bold goal probably lies decades in the future, we think our results show that it is not too early to study the possibilities.

—ROSS N. HOFFMAN, "Controlling Hurricanes"

The following paragraphs from an analytical essay begin with a vivid quotation that illustrates a commonly held view. The writer then calls that view into question.

"Loathsome hordes, dark swarms of worms that emerge from the narrow crevices of their holes when the sun is high, preferring to cover their villainous faces with hair rather than their private parts and surrounding areas with clothes." So wrote the sixth-century British churchman Gildas, lamenting the



TextConnex

Web Sites: Beginnings, Middles, and Ends

If you are creating a Web site, remember that readers may enter it in the "middle" and never find the "end." Web sites do not have the kind of linear structure that print texts employ; on the Web, readers want information in short chunks rather than in lengthy paragraphs. However, readers visiting a Web site still expect to be able to go to an introductory page, or **home page**, that makes clear the overall purpose and content. Make sure that your home page loads quickly—in fewer than ten seconds. Provide clear navigational links on every page of the site, and always include one link that returns the user to the home page.

depredations of Pictish and other Scotland-based barbarian "butchers" a century earlier following Rome's abandonment of its British provinces in A.D. 410. This characterization of the Picts as illiterate, uncivilized, scantily clothed, and promiscuous heathens has clung to them to the present day. Although over the past half century scholars have regarded the cleric Gildas as a somewhat biased commentator, most haven't tended to see the Picts as outstandingly civilized either.

Now, however, one of the most detailed surveys of their art has revealed that these archetypal barbarians actually developed a deep knowledge of the Bible and of some aspects of Roman classical literature. . . .

—DAVID KEYS, "Rethinking the Picts"

4g Conclude by answering "So what?"

Your closing makes a final impression and motivates the reader to think further. You should not merely repeat the main idea, nor should you introduce a completely new topic. Instead, remind readers of the significance of your text (without overstating it) and satisfy those who might be asking, "So what?" or "What's at stake?" Here are some common strategies for concluding a draft effectively:

- Refer to the story or quotation you used in your introduction.
- Answer the question you posed in your introduction.
- Summarize your main point.
- Call for some action on your reader's part.
- Present a powerful image or forceful example.
- Suggest implications for the future.

The following conclusion refers to a quotation used in the introduction on pages 77–78 as it summarizes the main point.

Burghead, the current excavations at Tarbat, and new arthistory research demonstrate the extraordinary diversity and sophistication of Dark Age Pictish culture. Even if the Picts had once been scantily clothed "butchers," as Gildas and others no doubt perceived them, they evolved into something quite different.

—DAVID KEYS, "Rethinking the Picts"

If your text is brief—five hundred words or fewer—a few concluding sentences may be enough to satisfy the reader. You might also end a brief text with a powerful supporting point and vivid image. A short composition presenting two sides of the argument over whether cell phones make us more secure concludes with a quotation supporting the pro–cell phone side.

"If you are left to your own, what would you think about?" said Kenneth J. Gergen, a professor of psychology at Swarthmore College, and author of *The Saturated Self.* "You have to have other voices, reports and news. The best decisions are made in a whole set of dialogues."

-KEN BELSON, "Saved, and Enslaved, by the Cell"

Exercise 4.4 Analyzing introductions and conclusions

Find an essay that has an introduction or a conclusion that engaged you and one with an introduction or a conclusion that failed to draw you in. What strategies did the successful essay employ? What strategies could the writer of the unsuccessful essay have used? Next look at the introduction and conclusion of an essay you are currently writing. Do these paragraphs use any of the strategies discussed in this section? If not, try one of these strategies when you revise.



For MULTILINGUAL WRITERS

Special Features of Introductions and Conclusions

Readers in the United States expect introductory paragraphs to tackle the topic directly. Therefore, avoid offering long background explanations or making broad generalizations. Readers expect the concluding paragraph to revisit the thesis and, for complex papers, to summarize the main points. Bringing the text to an orchestrated close gives the reader a final opportunity to grasp your message.



Revising and Editing

Approach your draft with a critical eye. To revise means to see something again. Take a new look at your draft, in whole and in parts, adding, deleting,

and moving text, as necessary. After you are satisfied with the substance, you are ready to focus on editing and polishing your work so that it speaks to your audience and achieves your purpose.

This chapter, which focuses on revising, includes a complete student essay in several drafts. It also introduces the concepts and principles of editing, which are covered in much greater detail in Parts 6 through 12.

5a Get comments from readers.

Asking readers to comment on your draft is the best way to get fresh perspectives. (Most professors encourage peer review, but it is always wise to check.) Always acknowledge this help, in a cover note, in a preface or acknowledgments page, or in an endnote.

1. Trying peer review

Whether it is required or optional, online or face-to-face, **peer review** is a form of **collaborative learning** that involves reading and critiquing your classmates' work while they review yours. Consider including some of your peers' responses with your final draft so that your instructor knows you have taken the initiative to work with other writers. Requesting, evaluating, taking, and sometimes rejecting advice are major life skills.

Help your readers help you by asking them specific questions. The best compliment readers can pay you is to take your work seriously enough to make constructive suggestions. When you share a draft with readers, provide responses to the following questions:

- What is the assignment? Readers need to understand your purpose and audience.
- How close are you to being finished? Help readers understand where you are in the writing process and how to assist you in taking the next step.
- What steps do you plan to take to complete the project? If readers know your plans, they can either question the direction you are taking or give you more specific help, for example, suggest additional sources that you might consult.
- What kind of feedback do you need? Do you want readers to summarize your main points so you can determine whether you have communicated them clearly? Do you want to know what readers were thinking and feeling as they read or heard



NAVIGATING THROUGH COLLEGE AND BEYOND

Re-Visioning Your Paper

Revising is a process of "re-visioning"—of looking at your work through the eyes of your audience. Here are some tips for getting a fresh perspective on your paper:

- 1. **Get feedback from other readers.** Candid, respectful feedback can help you discover strong and weak areas. See "Responding to readers" below and the box on page 82 for advice on making use of readers' reactions to your drafts.
- 2. Let your draft cool. Whenever possible, try to schedule a break between drafting and revising. A good night's sleep, a movie break, or some physical exercise will help you view your draft more objectively.
- 3. **Read your draft aloud.** Some people find that reading aloud helps them hear their paper the way their audience will.
- 4. **Use revising and editing checklists.** The checklists on pages 86, 96, 99–100, and 104 will assist you in evaluating your work systematically. Best of all, create your own checklist based on the changes you make to final drafts.

your draft? Do you want a response to the logic of your argument or the development of your thesis?

Reading other writers' drafts will help you view your own work more objectively, and comments from readers will help you see your own writing as others see it. As you gain more objectivity, you will become more adept at revising. The approaches that you see your classmates taking will broaden your perspective and give you ideas for new directions.

Connect Composition provides various formats for peer review.

2. Responding to readers

While you should consider your readers' suggestions, you are under no obligation to do what they say. One reader may like a particular sentence; a second reader may suggest that you eliminate the very same sentence. Is there common ground? Yes. Both readers stopped at that sentence. Ask yourself why—and whether you want readers to pause there. As the one ultimately responsible for your writing, you need to make decisions accordingly.

Use reviewers available on your campus, on the Internet, and in your community.

You can visit your campus's writing center or find reviewers online for helpful feedback.

CHECKLIST		
Giving Feedback		
☐ Don't forget strengths. Let writers know what you think works well, so that they can try similar approaches again.		
☐ Be specific. Give examples to back up your general reactions.		
Be constructive. Do not withhold constructive criticism, or you will deprive the writer of an opportunity to improve the project. Link negative reactions to possible solutions. For example, explain that you did not understand how an example was connected to the main point, and suggest a way to clarify the connection.		
Ask questions. Jot down any questions that occur to you as you read. Ask for clarification, or note an objection that other readers might make.		
See also: Checklist—Revising Your Draft for Content and Organization, on pages 86–87.		
Receiving Feedback		
Resist being defensive. Keep in mind that readers are discussing your draft, not you, and their feedback offers a way for you to see your writing from another angle. Be respectful of their time and efforts. Remember that you, not your reviewers, are in charge of decisions about your work.		
Ask for more feedback if you need it. Some students may be hesitant to share all their reactions, and you may need to do some coaxing.		

1. Using the campus writing center

With your instructor's permission, tutors in the campus writing center can read and comment on drafts of your work. They can also help you find and correct problems with grammar, punctuation, and mechanics.

2. Using online writing labs, or OWLs

Most OWLs present information about writing that you can access anytime, including lists of online resources. (Always check with



For MULTILINGUAL WRITERS

Peer Review

Respectful peer review will challenge you to view your writing critically as you present ideas to an American audience. It also will show you that everyone benefits from the process of revising. You may comment on points that English speakers might too easily take for granted, while your classmates can assist you in mastering idioms.

your instructor before accessing this help, and be sure to acknowledge the assistance.) OWLs with tutors on staff can be useful in the following ways:

- You can submit a draft by e-mail for feedback. OWL tutors will return your work, often within forty-eight hours.
- OWLs may post your draft in a public access space where you will receive feedback from more than just one or two readers.
- You can read drafts online and learn how others are handling writing issues.

You can learn more about what OWLs have to offer by checking out Purdue University's Online Writing Lab (*Figure 5.1 on p. 84*) http://owl.english.purdue.edu/owl/>.

3. Working with experts and instructors

In addition to sharing your work with classmates through e-mail or in online environments, you can use e-mail to consult your instructor or other experts. Your instructor's comments on an early draft are especially valuable. Be sure to think long and hard about the issues your instructor raises and to revise your work accordingly.

5c Use electronic tools for revising.

Even though word-processing programs can make a first draft look finished, it is still a first draft. Check below the surface for problems in content, structure, and style. Move paragraphs around, add details, and delete irrelevant sentences. You may find it easier to revise if you have a printed copy so that you can see the composition as a whole:

Comments: Many word-processing programs have a Comments feature, allowing you to add notes to sections of text.

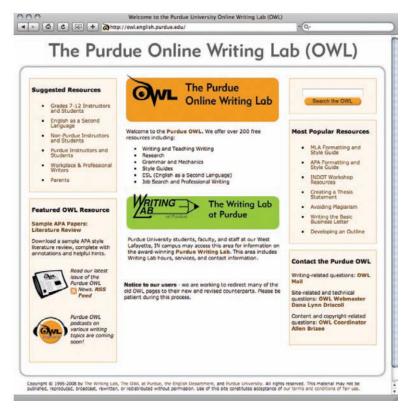


FIGURE 5.1 The Purdue Online Writing Lab.

http://owl.english.purdue.edu/

This feature is useful for giving feedback on someone else's draft. Some writers use it to make notes to themselves.

■ Track Changes: The Track Changes feature allows you to edit a piece of writing while maintaining the original text. You can judge whether a suggested edit has improved the draft. If you change your mind, you can restore the deleted text. When you are collaborating with another writer, take care to delete comments and to accept or reject all changes before turning in a final draft. You can preserve a record of the edits by saving the Track Changes version as a separate file.

You can see the Track Changes and Comments features in the second draft of Diane Chen's analysis on pages 106–07.

Focus on the writing situation (topic, purpose, audience, medium, genre).

As you revise your draft, be sure to keep in mind your purpose, rhetorical stance, and audience. Is your primary purpose to inform, to interpret, to analyze, or to argue? Is your purpose fulfilled? (For more on assignment purposes, see Chapter 2, pp. 32–34.) Is the genre appropriate for this purpose? Have you identified your readers and used an appropriate tone for them? Are you working exclusively in a print medium, or will you include video or audio elements?

Clarity about your rhetorical situation and writing purpose is especially important when an assignment calls for interpretation. A description is not the same as an interpretation. With this principle in mind, Diane Chen read over her first draft interpreting the Migrations photography exhibit. Here is part of her description of the photograph she chose to discuss in detail.

FIRST DRAFT

The photograph is black and white, as are the others in the show. The faces of the babies are in sharp focus while the blanket is a bit defocused. Light, which is essential to photography, is disseminated from a single source coming from the upper left-hand corner of the picture. The light source is not too bright as to bathe the babies in light, but just bright enough to illuminate their faces, which have expressions of interest and puzzlement. Perhaps they are wondering who Salgado is or what is that strange contraption he is holding.

Keeping the writing situation in mind, Chen realized that she should discuss the significance of her observations—to interpret the details and offer an analysis for readers who would see a copy of the photograph incorporated into her online paper. Within the framework of a review, she revised to demonstrate how the formal elements of the photograph function.

REVISION

The orphanage photograph is shot in black and white, as are the other images in the show, giving it a documentary feel that emphasizes the truth of the situation. But Salgado's choice of black-and-white photography is also an artistic decision. He uses the contrasts of light and dark to create a dramatic image of the three babies.

The vertical black-and-white stripes of the blanket direct our eyes to the infants' faces and hands, which are framed by a horizontal white stripe...

5e Make sure you have a strong thesis.

Remember that a thesis makes an assertion about a topic. It links the *what* and the *why*. Is your thesis evident on the first page of your draft? Before readers get very far, they expect an answer to the question,

"What is the point of all this?" If you do not find the point on the first page, its absence is a signal to revise, unless you are deliberately waiting until the end to share your thesis. (For more on strong theses, see Chapter 3, pp. 48–51.)

<u> C</u>	HECKLIST HECKLIST	
Revising Your Draft for Content and Organization		
	Purpose: What is the purpose of the text, and how clearly does the writing communicate it? What features of the text convey the purpose? What would make it more apparent?	
	Thesis: What is the thesis? Is it clear and specific, and does it appear early in the draft? If not, what is the reason for withholding it? What revisions would clarify the thesis?	
	Audience: How does the approach—including evidence and tone—appeal to the intended audience? How might the composition communicate with this audience more effectively?	
	Voice/Tone/Stance: Is your voice—as created through word choice, sentences, and tone—appropriate for your purpose, topic, and audience? Is it sufficiently formal without being stuffy? Given your audience, could it be more casual?	
	Context: The context in which your composition will be read will influence the way the audience reads it. Has the context changed since you first wrote your draft? If so, do you need to make changes?	
	Genre: Does the paper adhere to the conventions of the selected genre?	
	Structure: How does the order of the key points support the thesis? Would another order do so more effectively? Do any sections not support the thesis, and if so, which ones? How might overly long or short sections be revised?	
	Paragraphs: How might the development, unity, and coherence of each paragraph be improved?	
	Visuals/Multimedia: Do visuals communicate the intended meaning clearly, complement the points made, and do so without unnecessary clutter? How might they be improved? If you	

CHECKLIST (continued)

are using video or audio files, do they communicate your intended meaning, or do they distract from it?

Introduction and conclusion: How does the introduction draw the reader in? What main idea does it convey? What changes might clarify the main idea? How does the conclusion answer the "So what?" question?

When Diane Chen looked over her first draft and read her classmates' online comments, she decided to strengthen her thesis statement. (See Figure 5.2 for an online comment from one of Chen's classmates.) She could now see that she needed to choose between two sentences, either of which could serve as a thesis.

POSSIBLE THESIS

[A] photograph taken with an aesthetic awareness does not debase the severity of war and worldwide suffering.

POSSIBLE THESIS

Whether capturing the millions of refugee tents in Africa that seem to stretch on for miles or the disheartened faces of small immigrant children, Salgado brings an artistic element to his pictures that suggests he does so much more with his camera than just point and shoot.



FIGURE 5.2 An online comment on Diane Chen's thesis statement from a peer reviewer.

Chen decided to change her introduction to sharpen the focus on one main idea.

FINAL THESIS

Like a photojournalist, Salgado brings us images of newsworthy events, but he goes beyond objective reporting, imparting his compassion for refugees and migrants to the viewer.

(To compare Chen's first and second drafts, see pp. 105-06 and pp. 106-07.)

Readers expect a statement of the main idea on the first page, but they also want the writer to return to the thesis near the end. Here is Diane Chen's restatement of her thesis from the end of her revised draft.

Salgado uses his skills as an artist to get us not only to look at these difficult subjects, but also to feel compassion for them. He is able to bring a story as big and complex as the epic displacement of the world's people to us through a



NAVIGATING THROUGH COLLEGE AND BEYOND

Selecting a Title

The title of your text should engage your readers' interest and prepare them for your thesis. The title should not simply state a broad topic ("Lake Superior Zooplankton") but rather should indicate your angle on that topic ("Changes in the Lake Superior Crustacean Zooplankton Community"). Here are some suggestions for strengthening your title:

- 1. Include a phrase that communicates the purpose of your project:
 - Alcohol Myopia Theory: A Review of the Literature
 - From Palm to iPhone: A Brief History of Mobile Devices
- Use a question to indicate that your composition weighs different sides of an argument:
 - Does the Patriot Act Strengthen America?
 - Performance-Based Funding for the Arts: Wise Fiscal Policy or Unwise Gamble?
- 3. Use a quotation, a play on words, a vivid image, or a combination of these:
 - Much Ado about "Noting": Perception in Shakespeare's Comedy
 - Many Happy Returns: An Inventory Management Success Story
 - A Fly Trapped in Amber: On Investigating Soft-Bodied Fossils

collection of intimate and intensely moving images. As he says in his introduction to the exhibit catalog, "We hold the key to humanity's future, but for that we must understand the present. We cannot afford to look away" (15).

Exercise 5.1 Revising thesis statements

Examine some of your recent writing to see whether the thesis is clearly stated. Is the thesis significant? Can you follow the development of this idea throughout the draft? Does the version of your thesis in the conclusion answer the "So what?" question?

5f Review the structure of your project as a whole.

Does your draft have a beginning, a middle, and an end, with bridges between those parts? When you revise, you can refine and even change this structure so that it supports what you want to say more effectively.

One way to review the structure is by outlining your first draft. (For help with outlining, see Chapter 3, pp. 51–56.) Try listing the key points in sentence form; whenever possible, use sentences that actually appear in the draft. Ask yourself if the key points are arranged effectively or if another arrangement would work better. The following structures are typical ways of organizing texts:

- **Informative:** Presents the key points of a topic.
- **Exploratory:** Begins with a question or problem and works step by step to discover or explain an answer or a solution.
- Argumentative: Presents a set of linked reasons plus supporting evidence.
- Analytic: Shows how the parts come together to form a coherent whole and illuminates connections.

Revise your composition for paragraph development, paragraph unity, and coherence.

As you revise, examine each paragraph, asking yourself what role it plays—or should play—in the draft as a whole. Keeping this role in mind, check the paragraph for development and unity. Check each paragraph for coherence—and consider whether all the paragraphs taken together contribute to the composition as a whole.

1. Paragraph development

Paragraphs in academic texts are on average about a hundred words long. Consider dividing any that exceed two hundred words or that are especially dense. Make stylistic choices about paragraph length. While paragraphs of similar length can establish a rhythm for the reader, avoid monotony by sometimes using a short paragraph for emphasis. When paragraphs are short for no apparent stylistic reason, consider developing them or combining them with other paragraphs. Would more information make the point clearer? Perhaps a term should be defined. Do generalizations need to be supported with examples?

Note how this writer developed one of her draft paragraphs, adding details and examples to clarify her points and make a more effective argument.

FIRST DRAFT

A 1913 advertisement for Shredded Wheat illustrates Kellner's claim that advertisements sell self-images. The ad suggests that serving Shredded Wheat will give women the same sense of accomplishment as gaining the right to vote.

REVISION

According to Kellner, "advertising is as concerned with selling lifestyles and socially desirable identities . . . as with selling the products themselves" (193). A 1913 ad for Shredded Wheat shows how the selling of self-images works. At first glance, this ad seems to be promoting the women's suffrage movement. In big, bold letters, "Votes for Women" is emblazoned across the top of the ad. But a closer look reveals that the ad is for Shredded Wheat cereal. Holding a piece of the cereal in her hand, a woman stands behind a large bowlful of Shredded Wheat biscuits that is made to look like a voting box. The text claims that "every biscuit is a vote for health, happiness and domestic freedom." Like the rest of the advertisement, this claim suggests that serving Shredded Wheat will give women the same sense of accomplishment as gaining the right to vote.

—HOLLY MUSETTI, "Targeting Women," student text

2. Paragraph unity

To check for **unity**, identify the paragraph's topic sentence (*see p. 62*), and make sure that everything in the paragraph is clearly and closely related to it. In particular, check very long paragraphs (over two hundred words) for unity. Items unrelated to the topic sentence should be deleted or developed into separate paragraphs. Another option is to revise the topic sentence.

Compare the first draft of the following paragraph with its revision, and note how the addition of a topic sentence (in bold in the revision) makes the paragraph more clearly focused and therefore easier for the writer to revise further. Note also that the writer deleted ideas that did not directly relate to the paragraph's main point (underlined in the first draft).

FIRST DRAFT

Students today volunteer for their own personal benefit, motivated partly by the desire for money or fame. One study of college-aged Americans, for instance, reported that for 81% of participants, getting rich was their highest priority in life, and 51% sought fame as a primary goal (Pew Research Center for the People and the Press, 2007). The pursuit of wealth is encouraged by parents, teachers, and the media. People who are working for a cause today usually integrate the common good with their own personal aspirations; those of college age do not take for granted that programs like Social Security will survive the coming decades, and therefore they do all they can to enhance their future earning power by keeping an eye out for opportunities as they are volunteering. Social Security is currently projected to run out of money by the year 2037.

REVISION

In fact, the economic realities of our society have much to do with the perceptions of how volunteering is different for today's student than it was in times past. Students today volunteer for their own personal benefit, motivated partly by the desire for money or fame. One study of college-aged Americans, for instance, reported that for 81% of participants, getting rich was their highest priority in life, and 51% sought fame as a primary goal (Pew Research Center for the People and the Press, 2007). People who are working for a cause today usually integrate the common good with their own personal aspirations; those of college age do not take for granted that programs like Social Security will survive the coming decades, and therefore they do all they can to enhance their future earning power by keeping an eye out for opportunities as they are volunteering.

—TINA SCHWAB, "The New Volunteer: College Students' Involvement in Community Giving Grows," student text

3. Coherence

A coherent paragraph flows smoothly, with an organization that is easy to follow and with each sentence clearly related to the next. (See Chapter 4, pp. 64–66, for tips on how to develop well-organized paragraphs.) You can improve the **coherence** both within and among the paragraphs in your draft by using repetition, pronouns, parallel structure, and transitions.

Use repetition to emphasize the main idea Repeating key words helps readers stay focused on your topic and reinforces your thesis. In the example that follows, Rajeev Bector opens his essay with a para-

graph that uses repetition (highlighted) to define a key term central to his analysis.

Sociologist Erving Goffman believes that every social interaction establishes our identity and preserves our image, honor, and credibility in the hearts and minds of others. Social interactions, he says, are in essence "character contests" that occur not only in games and sports but also in our everyday dealings with strangers, peers, friends and even family members. Goffman defines character contests as "disputes [that] are sought out and indulged in (often with glee) as a means of establishing where one's boundaries are" (29). Just such a contest occurs in Flannery O'Connor's short story "Everything That Rises Must Converge."

—RAJEEV BECTOR, "The Character Contest in Flannery O'Connor's 'Everything That Rises Must Converge,'" student text.

Use pronouns to avoid unnecessary repetition Too much repetition can make your sentences sound clumsy and your paragraphs seem monotonous. Use pronouns to stand in for nouns where needed and to form connections between sentences.

In the next paragraph, Diane Chen uses pronouns (highlighted) to link sentences that hold the paragraph together.

Salgado uses his skills as an artist to get us not only to look at these difficult subjects, but also to feel compassion for them. He is able to bring a story as big and complex as the epic displacement of the world's people to us through a collection of intimate and intensely moving images. As he says in his introduction to the exhibit catalog, "We hold the key to humanity's future, but for that we must understand the present. We cannot afford to look away."

Use parallel structure to emphasize connections Parallel structure helps to form connections within and between sentences. In the following sentence, for example, the three clauses are grammatically parallel, each consisting of a pronoun (P) and a past-tense verb (V).

P - V P - V

We came, we saw, and we conquered.

Within paragraphs, two or more sentences can have parallel structures, as in the following example.

Because the former West Germany lived through a generation of prosperity, its people developed high expectations of material comfort. Because the former East Germany lived through a generation of deprivation, its people developed a disdain for material values. Too much parallelism can seem repetitious, though, so save this device for ideas that you can pair meaningfully. (For more information on editing for parallelism in your writing, turn to Chapter 42: Faulty Parallelism.)

Use transitional words and phrases One-word transitions and transitional expressions link one idea to another, helping readers see the relationships between ideas. Is the new idea an addition? Or are you showing contrast? (See the box on p. 94 for a list of common transitional expressions.) Compare the following two paragraphs, the first version without transitions and the second, revised version with transitions (in bold type).

FIRST DRAFT

Blogs have turned citizens into novice reporters. What do they mean for mainstream news outlets? Traditional forms of reporting, such as newspapers and televised news broadcasts, have always depended on the objectivity and credibility of their journalists, the reliability of their sources, and the extensive research and fact checking that inform every news story. Blogs are a fast and easy way to publicize current issues and events. Many wonder if they can offer information that is as reliable as that provided by traditional news organizations and their carefully researched news. A seventeen-year-old high school graduate can report on the *New York Times* blog *The Choice* about her experience applying for college financial aid. Her report will not be backed by the comprehensive, objective research that would inform a *Times* newspaper article about the broader financial aid situation throughout the country.

REVISION

Blogs have turned citizens into novice reporters, **but** what do they mean for mainstream news outlets? Traditional forms of reporting, such as newspapers and televised news broadcasts, have always depended on the objectivity and credibility of their journalists, the reliability of their sources, and the extensive research and fact checking that inform every news story. Blogs are a fast and easy way to publicize current issues and events; **however**, many wonder if they can offer information that is as reliable as that provided by traditional news organizations and their carefully researched news. **For example**, a seventeen-year-old high school graduate can report on the *New York Times* blog *The Choice* about her experience applying for college financial aid, **but** her report will not be backed by the comprehensive, objective research that would inform a *Times* newspaper

TRANSITIONAL EXPRESSIONS

- To show relationships in space: above, adjacent to, against, alongside, around, at a distance from, at the . . . , below, beside, beyond, encircling, far off, forward, from the . . . , in front of, in the rear, inside, near the back, near the end, nearby, next to, on, over, surrounding, there, through the . . . , to the left, to the right, up front
- To show relationships in time: afterward, at last, before, earlier, first, former, formerly, immediately, in the first place, in the interval, in the meantime, in the next place, in the last place, later on, latter, meanwhile, next, now, often, once, previously, second, simultaneously, sometime later, subsequently, suddenly, then, therefore, third, today, tomorrow, until now, when, years ago, yesterday
- To show addition or to compare: again, also, and, and then, besides, further, furthermore, in addition, last, likewise, moreover, next, too
- To give examples that intensify points: after all, as an example, certainly, clearly, for example, for instance, indeed, in fact, in truth, it is true that, of course, specifically, that is
- To show similarities: alike, in the same way, like, likewise, resembling, similarly
- **To show contrasts:** after all, although, but, conversely, differ(s) from, difference, different, dissimilar, even though, granted, however, in contrast, in spite of, nevertheless, notwithstanding, on the contrary, on the other hand, otherwise, still, though, unlike, while this may be true, yet
- To indicate cause and effect: accordingly, as a result, because, consequently, hence, since, then, therefore, thus
- To conclude or summarize: finally, in brief, in conclusion, in other words, in short, in summary, that is, to summarize

article about the broader financial aid situation throughout the country.

—REBECCA HOLLINGSWORTH, "Breaking News: Blogging's Impact on Traditional and New Media," student text

(To see Hollingsworth's complete essay, turn to pp. 397–411 in Chapter 23: MLA Documentation Style.)

Use coherence strategies to show how paragraphs are related You can also use repetition, pronouns, parallelism, and transitions to show how paragraphs are related to one another. In addition, you can use **transitional sentences** both to refer to the previous paragraph and to move your essay on to the next point. Lengthy essays may contain short transitional paragraphs to bridge two topics that

are developed in some detail. Notice how the first sentence at the beginning of the second paragraph below, from Diane Chen's essay on Sebastião Salgado, both refers to the babies described in the previous paragraph and serves as a topic sentence for the second paragraph.

The vertical black-and-white stripes of the blanket direct our eyes to the infants' faces and hands, which are framed by a horizontal white stripe. The whites of their eyes in particular stand out against the darkness created by the shell of the blankets. The camera's lens also seems to be in sharper focus on the faces than on the blankets, again focusing our attention on the babies' expressions.

Each baby has a different response to the camera. The baby on the left returns our gaze with a heart-wrenching look. The baby in the center, whose eyes are open extra-wide, appears startled and in need of comforting. But the baby on the right, whose eyes are glazed and sunken, doesn't even notice the camera. We glimpse death in that child's face.

Exercise 5.2 Revising paragraphs

Revise the paragraphs below to improve their unity, development, and coherence.

- 1. Vivaldi was famous and influential as a virtuoso violinist and composer. Vivaldi died in poverty, having lost popularity in the last years before his death. He had been acclaimed during his lifetime and forgotten for two hundred years after his death. Many composers suffer that fate. The baroque revival of the 1950s brought his music back to the public's attention.
- 2. People who want to adopt an exotic pet need to be aware of the consequences. Baby snakes and reptiles can seem fairly easy to manage. Lion and tiger cubs are playful and friendly. They can seem as harmless as kittens. Domestic cats can revert to a wild state quite easily. Adult snakes and reptiles can grow large. Many species of reptiles and snakes require carefully controlled environments. Big cats can escape. An escaped lion or tiger is a danger to itself and to others. Most exotic animals need professional care. This kind of care is available in zoos and wild animal parks. The best environment for an exotic animal is the wild.

Exercise 5.3 Writing well-developed, coherent paragraphs

Using the strategies for paragraph development and coherence discussed in Section 5g, write a paragraph for one of the following topic sentences. Working with two or more classmates, decide where your paragraph needs more details or improved coherence.

- Awards shows on television often fail to recognize creativity and innovation.
- 2. Most people learn only those features of a computer program that they need to use every day.

- 3. First-year students who also work can have an easier time adjusting to the demands of college life than nonworking students.
- 4. Tweets and e-mail messages that circulate widely can be broken down into several categories.

5h Revise visuals and multimedia.

Review your visuals during the revision stage to eliminate what the scholar Edward Tufte calls **chartjunk**, or distracting visual

Oi	ILUNLIOI	
Revising Visuals		
	Are grid lines needed in tables? Eliminate grid lines, or, if the lines are needed for clarity, lighten them. Tables should not look like nets, with every number enclosed in a box. Vertical rules are needed only when space is extremely tight between columns.	
	Are there unnecessary three-dimensional renderings? Cubes and shadows can distort the information in a visual. For most charts, including pie charts, a flat image makes it easier for readers to compare parts.	
	Are data labeled clearly? Avoid abbreviations and legends, if possible.	
	Does each visual have an informative title?	
	Do bright colors focus attention on the key data? If you are including a map, use muted colors over large areas, and save strong colors for emphasis.	
	Do pictures distract from the visual's purpose? Clip art and other decorative elements seldom make data more interesting, nor do they make it appear more substantial or professional.	
	Are data distorted? Review and correct distortions of the data. In the draft version of the graph in Figure 5.3, eight months of the year are plotted separately, with the months of January, February, March, and April grouped together. This grouping creates a misleading impression of hurricane activity by month. The revision corrects this distortion.	

elements. The "Revising Visuals" Checklist on page 96 presents Tufte's suggestions for editing visuals so that your readers will focus on your data rather than your "data containers." Likewise, review multimedia—like presentation slides, audio files, and video—to be sure that you have included only what you need; to eliminate distractions, like animations on presentation slides; and to provide sufficient context for the viewer or listener.

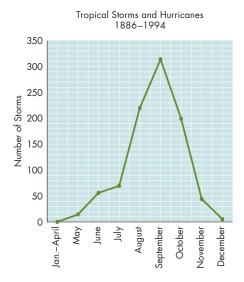
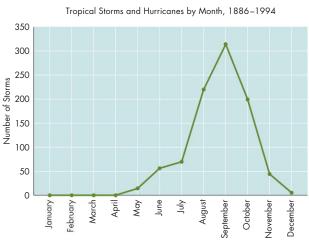


FIGURE 5.3 Eliminating distortion in a line graph.



5i Edit sentences.

Parts 7, 8, and 9 of this handbook address editing for grammar conventions, clarity, and word choice. The section that follows gives you an overview of editing concerns and techniques.

1. Editing for grammar conventions

Sometimes writers construct a sentence or choose a word that violates the rules of Standard Written English. In academic writing, these kinds of errors are distracting to readers and can obscure your meaning.

DRAFT Photographs of illegal immigrants being captured

by the United States border patrol, of emotional immigrants on the plane to their new country, and of villagers fleeing rebel gangs. [This is a sentence fragment because it lacks a verb.]

sentence fragment because it lacks a verd

migration stories").]

Photographs of illegal immigrants being captured by the United States border patrol, of emotional immigrants on the plane to their new country, and of villagers fleeing rebel gangs exemplify the range of migration stories. [The edited sentence has a verb (exemplify) and makes a point about the images (they show the "range of

Professional editors use abbreviations and symbols to note errors in a manuscript. Your instructor and other readers may use these abbreviations and symbols, and you may wish to consult the list provided at the back of this book.

2. Editing for clarity

Concentrate on sentence style. Some of your sentences, though grammatically correct, can probably be improved. A series of short, choppy sentences is like a bumpy ride; consider combining them. An unbroken stream of long, complicated sentences can put readers to sleep. Also, vary sentence openings and structure. In the example that follows, notice how the revised version connects ideas for readers and, consequently, is easier to read.

DRAFT

My father was a zealous fisherman. He took his fishing rod on every family outing. He often spent the whole outing staring at the water, waiting for a nibble. He went to the kitchen as soon as he got home. He usually cleaned and cooked the fish the same day he caught them.

(Text continues on p. 100.)



CHECKLIST

Editing Sentences and Words

The online diagnostic quizzes that accompany this handbook, as well as the exercises and Checklists in Parts 7 through 12, can help you determine which conventions give you trouble. To create a personalized editing checklist, fill in the boxes next to your trouble spots in the list that follows. For examples of the most common errors in student writing, see the foldout section at the beginning of Part 6.

composition contain any of these common errors? Note and correct any sentences that contain errors.				
	Sentence fragments (Chapter 32, pp. 540–51)			
	Comma splices (Chapter 33, pp. 552–63)			
	Run-on sentences (Chapter 33, pp. 552–63)			
	Subject-verb agreement problems (Chapter 34, pp. 564–78)			
	Incorrect verb forms (Chapter 35, pp. 578–88)			
	Inconsistent verb tenses (Chapter 35, pp. 579–96)			
	Pronoun-antecedent agreement problems (Chapter 36, pp. 611–17)			
	Incorrect pronoun forms (Chapter 36, pp. 602–11)			
	Misused adjectives or adverbs (Chapter 37, pp. 623–34)			
	Other:			
	Editing for clarity (<i>Part 8</i>): Does the draft contain any the following common causes of unclear sentences? Note tions that could be clearer.			
	Wordiness (Chapter 38, pp. 638–46)			
	Missing words (Chapter 39, pp. 646–51)			
	(continued)			

CHECKLIST (continued)		
	Mixed constructions (Chapter 40, pp. 652–55)	
	Confusing shifts (Chapter 41, pp. 655–63)	
	Faulty parallelism (Chapter 42, pp. 663–71)	
	Misplaced or dangling modifiers (Chapter 43, pp. 671–78)	
	Problems with coordination and subordination (Chapter 44, pp. 679–88)	
	Other:	
3.	Editing for word choice (Part 9):	
	How can I revise to avoid slang, biased language, clichés, or other inappropriate usages? (Chapter 48, pp. 712–19)	
	Where and how might the choice of words be more precise? (Chapter 49, pp. 719–30)	
	Have I misused any commonly confused words (for example, <i>advice</i> vs. <i>advise</i>) or used any nonstandard expressions (for example, <i>could of</i>)? (<i>Chapter 50</i> , <i>pp. 730–39</i>)	
	re in the process of developing fluency in English, consult : Guide for Multilingual Writers for more advice.	

REVISED

A zealous fisherman, my father took his fishing rod on every family outing. He would often spend the whole afternoon by the shore, waiting for a nibble, and then hurry straight to the kitchen to clean and cook his catch.

Focus sentences that are wordy or that lack a clear subject and a vivid verb. Rephrase sentences beginning with *it is, there is,* or *there are* (**expletive constructions**) so that they begin with the subject and a stronger verb. (Change *There are five cats in the house* to *Five cats live in this house*.)

UNFOCUSED

Although both vertebral and wrist fractures cause deformity and impair movement, hip fractures, which are one of the most devastating consequences of osteoporosis, significantly increase the risk of death, since 12%-30% of patients with a hip fracture die within one year after the fracture, while the mortality rate climbs to 40% for the first two years post fracture.

CLEARER

Hip fractures are one of the most devastating consequences of osteoporosis. Although vertebral and wrist fractures cause deformity and impair movement, hip fractures significantly increase the risk of death. Within one year after a hip fracture, 12%-20% of the injured die. The mortality rate

climbs to 40% after two years.

There are stereotypes from the days of a divided WEAK

Germany that must be dealt with.

STRONGER Because stereotypes formed in the days of a di-

vided Germany *persist*, they must be addressed.



TEXTCONNEX

The Pros and Cons of Grammar Checkers and Spell Checkers

Grammar checkers and spell checkers can help detect some errors, but they miss many others and may even flag correct sentences. Consider the following example:

Thee neighbors puts there cats' outsider.

Neither a spelling nor grammar checker detected the five real errors in the sentence. (Correct version: The neighbors put their cats outside.) The software also flagged the following grammatically correct—and eloquent!—sentence by Alice Walker and suggested the nonsense substitution below.

WALKER'S SENTENCE

Consider, if you can bear to imagine it, what might have been the result if singing, too, had been forbidden by law.

GRAMMAR CHECKER'S SUGGESTION

Consider, if you can bear to imagine it, law if singing, too, had forbid what might have been the result.

As long as you are aware of the limitations of these checkers, you can make some use of them as you edit your manuscript. Be sure, however, to review the manuscript carefully yourself.

3. Editing for word choice

Finding precisely the right word and putting that word in the best place is an important part of revision. Different disciplines and occupations have their own terminologies. The word *significant*, for example, has a mathematical meaning for the statistician and a different meaning for the literary critic. When taking courses in a discipline, you should use its terminology accurately. Whenever you are unsure of a word's denotation (its exact meaning), consult a dictionary.

As you review your draft, look for general terms that should be more specific.

DRAFT

Foreign direct investment (FDI) in Germany will probably remain low because of several factors. [Factors is a general word. To get specific, answer the question, what factors?]

REVISED

Foreign direct investment (FDI) in Germany will probably remain low because of *high labor costs*, *high taxation*, *and government regulation*.

Your search for more specific words can lead you to a dictionary and a thesaurus. A dictionary gives the exact definition of a word, its history (etymology), and its part of speech (for example, noun or verb). A thesaurus provides its synonyms, words with the same or nearly the same meaning. (For more on using a dictionary and a thesaurus, see Chapter 47.)

One student used both a thesaurus and a dictionary as aids in revising the following sentence.

DRAFT

Malcolm X had a special kind of power.

A thesaurus listed *influence* as a synonym for *power*, and *charisma* as a special kind of influence. In the dictionary, the writer found that *charisma* means a "divinely conferred" power and has an etymological connection with *charismatic*, a term used to describe ecstatic Christian experiences like speaking in tongues. *Charisma* was exactly the word she needed to convey both the spiritual and the popular sides of Malcolm X.

REVISED

Malcolm X had charisma.

As you edit for word choice, make sure that your tone is appropriate for academic writing (see Chapter 2, p. 36) and that you have avoided biased language, such as the use of his to refer to women as well as men.

BIASED

Every student who wrote *his* name on the class list had to pay a copying fee in advance and pledge to attend every session.

REVISED AS PLURAL

Students who wrote *their* names on the class list had to pay a copying fee in advance and pledge to attend every session.

REVISED TO AVOID PRONOUNS

Every student who signed up for the class had to pay a copying fee in advance and pledge to attend every session.

(See Chapter 48: Appropriate Language for advice on editing to eliminate biased language.)

Exercise 5.4 Editing sentences

Type the following sentences into your word processor, and activate the grammar and spell-checker feature. Copy the sentence suggested by the software, and then write your own edited version of the sentence.

- Lighting affects are sense of the shape and texture of the objects depict.
- 2. A novelist's tells the truth even though he invent stories and characters.
- 3. There are the question of why bad things happen to good people, which story of Job illustrate.
- 4. A expensive marketing campaign is of little value if the product stinks.
- 5. Digestive enzymes melt down the nutrients in food so that the body is able to put in effect a utilization of those nutrients when the body needs energy to do things.

5j Proofread carefully before you turn in your composition.

Once you have revised your draft at the composition, paragraph, and sentence levels, give your work one last check to make sure that it is free of typos and other mechanical errors.

Even if you are submitting an electronic version of your project, you may still prefer to proofread a printed version. Placing a ruler under each line can make it easier to focus. You can also start at the end and proofread your way backward to the beginning, sentence by sentence.

CHECKLIST		
Proofreading		
	Have you included your name, the date, your professor's name, and the project's title? (See Chapters 23–26 for the formats to use for MLA, APA, Chicago, and CSE style.)	
	Are all words spelled correctly? Be sure to check the spelling of titles and headings. (See Chapter 63: Spelling.)	
	Have you used the words you intended, or have you substituted words that sound like the ones you want but have a different spelling and meaning, such as too for to, their for there, or it's for its? (See Chapter 50: Glossary of Usage.)	
	Are all proper names capitalized? Have you capitalized titles of works correctly and either italicized them or put them in quotation marks, as required? (See Chapter 54: Quotation Marks, Chapter 57: Capitalization, and Chapter 60: Italics and Underlining.)	
	Have you punctuated your sentences correctly? (See Part 10.)	
	Are sources cited correctly? Double-check all source citations and the works-cited or reference list. (See Chapters 23–26.)	
	Have you checked anything you imported from another source—for example, quotations, data tables—against the original?	

5k Learn from one student's revisions.

In this section we will look at several drafts of Diane Chen's essay on the *Migrations* photography exhibit. The photograph that she is discussing appears in her final draft, on page 108.

1. First draft, with revision comments

In Chapter 2, we saw Diane Chen choose the exhibit of photographs by Sebastião Salgado as the topic for a paper (see 2c, pp. 30–31). In Chapter 3, we saw her explore this topic (see 3a, pp. 39–48), develop a working thesis (see 3b, pp. 48–51), and plan her organization (see 3c, pp. 51–56). Here is Diane Chen's first draft, along with notes about general and paragraph-level concerns that she received at her school's writing center.

ok?

Sebastião Salgado Migrations: Humanity in Transition

The role of a photojournalist is to inform and educate the public in an unbiased manner. Photography as a means of documentation requires it to be factual and informative. However, a photograph taken with an aesthetic awareness does not debase the severity of war and worldwide suffering.

In a recent exhibition of Sebastião Salgado's work entitled, "Migrations: Humanity in Transition," the noted photographer displayed his documentation of the plight of migrants and refugees through beautiful and artful photographs. Whether capturing the millions of refugee tents in Africa that seem to stretch on for miles or the disheartened faces of small immigrant children, Salgado brings an artistic element to his pictures that suggests he does so much more with his camera than just point and shoot.

So many photographs in Salgado's show are certain to impress and touch the viewers with their subject matter and sheer beauty. However, "Orphanage attached to the hospital at Kibumba, Number One Camp, Goma, Zaire," was my favorite photograph) It depicts three apparently newborn or several monthold babies, who are victims of the genocidal war in Rwanda, arranged neatly in a row, wrapped in a mass of stripe-patterned clothes or blankets. Wide-eyed and bewildered, their three little faces and their tiny hands peek out from under the blankets. The whites of their eyes stand out against the darkness created by the shell of the blankets.

The photograph is black and white, as are the others in the show. The faces of the babies are in sharp focus while the blanket is a bit defocused. Light, which is essential to photography, is disseminated from a single source coming from the upper left-hand corner of the picture. The light source is not too bright as to bathe the babies in light, but just bright enough to illuminate their faces, which have expressions of interest and puzzlement. Perhaps they are wondering who Salgado is or what is that strange contraption he is holding. The lighting also creates contrasts of light and dark in the peaks and valleys created by the folds in the blanket.

What I find most impressing in this picture is Salgado's ability to find the beauty of human life amidst the ugliness of warfare. The vantage point that this photograph was taken from is one of a mother or father directly standing over the child. In this sense the infants become our own. Salgado also makes an interesting point with the framing of this picture. The babies and the blanket occupy the entire photo. The beauty of the infants consumes the viewer. It is unclear if any part of this composition was posed. Logically, a true photojournalist would not manipulate his subject but photograph it as is.

Perhaps such aesthetic consciousness is necessary in order for the audience to even be able to look at the photographs. Hardly anyone enjoys looking at gruesome or explicit pictures, an issue newspaper editors have to grapple with in every copy. As art, Salgado's photographs transport us in grand and abstract way. As a photojournalist, Salgado needs to tell it like it is. Finding the right balance

Consider using a title that is related to your thesis.

If you are writing a review of the photograph as part of the exhibit, you may want to begin with a more specific reference to Salgado.

artistic element significant? Is this phrase

Why is this

appropriate?

Does this

apply to all

three faces?

Excellent descriptions, but tie them to analyses.

Do the details that follow support this idea?

Point is not related to paragraph.

meaning?

What is it?

between the two means attracting the eye of the viewer while conveying a strong message. Salgado never lets us forget that it is after all, refugee camps and remnants of bloody tribal gang warfare that we are looking at. Beauty needs to accompany truth for it to be bearable.

Diane.

Your paper is full of great observations about the Salgado picture, but I wasn't sure of your thesis. There seemed to be one at the end of the first paragraph and another at the end of the second. A clear thesis would give you a focus for discussing the significance of your observations. I also suggest working more explicitly within the genre of a review, encouraging your readers to examine the photograph for themselves and to engage with you in discussion. I look forward to reading the next draft. Seth

2. Second draft, with edits

Chen made several changes to her second draft so that it satisfied the writing situation in which she was working, including addressing the topic more specifically to support the purpose; providing sufficient explanation for the audience; and using the strategies of the review genre to demonstrate her points and establish her authoritative rhetorical stance. To accomplish all this, she first revised her introduction and sharpened her thesis statement. She changed the focus of her essay somewhat, from the beauty of the picture to the way that the picture forces the viewer to look closely and compassionately into the babies' faces. She also tightened her descriptive paragraphs so that the details in each served her analytic purpose. She then edited her second draft for grammar and usage, clarity, and word choice.

The Caring Eye of Sebastião Salgado

Photographer Sebastião Salgado spent seven years of his life traveling along migration routes to city slums and refugee camps, and migration routes in order to document the lives of people uprooted from their homelands. A selection of his photographs can be seen in the exhibit, "Migrations: Humanity in Transition." Like a photojournalist, Salgado brings us images of newsworthy events but he goes beyond objective reporting, imparting his compassion for refugees and migrants to the viewer.

So mMany of the photographs in Salgado's show are certain to impress and touch the viewers with their subject matter and sheer beauty. Whether capturing the thousands millions of refugee tents in Africa that seem to stretch on for miles or the disheartened faces of small immigrant children, Salgado brings an artistic element to his pictures that the images in Migrations suggests that he Salgado does so much more with his camera than just point and shoot.

Salgado's photograph of the most vulnerable of these refugees illustrates the power of his work. "Orphanage attached to the hospital at Kibumba, Number One Camp, Goma Zaire;" (Fig. 1) depicts three apparently newborn or several monthold babies infants; who are victims of the genocidal war in neighboring Rwanda. The label for the photograph reveals tells us that there were 4,000 orphans at this camp and an estimated 100,000 Rwandan orphans overall. Those numbers are mind-numbing abstractions, but this picture is not.

The orphanage photograph is shot in black and white, as are the others in the show, and provides the audience with giving it a very documentary, newspaper type of feel that emphasizes that this is a real, newsworthy situation that we need to be aware of deserving our attention. But Salgado's choice of black-and-white photography is also an artistic decision. He uses the contrasts of light and dark to create a dramatic image of the three babies.

The vertical black-and-white stripes of the blanket direct our eyes to the infants' faces and hands, which are framed by a horizontal white stripe. The whites of their eyes in particular stand out against the darkness created by the shell of the blankets. The camera's lens also seems to be in sharper focus on the faces than on the blankets, again focusing our attention on the babies' expressions. Each baby has a different response to the camera. The center baby, with his or her extra-wide eyes, appears startled and in need of comforting. The baby to the right is oblivious to the camera and in fact seems to be starving or ill. The healthy baby on the left returns our gaze.

Reorganize—move from left to right across the picture for a more dramatic conclusion.

The vantage point of that this photograph was taken from is one of a mother or father parent directly standing directly over his or her the child. In this sense the infants become our own. Salgado also makes an interesting point with the framing of frames this picture strategically. The babies in their blanket consume the entire space, so that their innocence and vulnerability consumes the viewer.

Salgado uses his skills as an artist to get us not only to look at these difficult subjects, but also to feel compassion for them. He is able to bring a story as big and complex as the epic displacement of the world's people to us through a collection of intimate and intensely moving images. As he says in his introduction to the exhibit catalog, "We hold the key to humanity's future, but for that we must understand the present. We cannot afford to look away."

Diane Chen 4/22/2010

Add citation to work cited

3. Final draft

After editing her paper, Chen printed it out, proofread it, corrected some minor errors, and then printed the final version, which is reprinted below. (Chen formatted her paper using the MLA style. The version here, however, does not reflect all the MLA conventions for page breaks, margins, and line spacing. For details on the proper formatting of a paper in MLA style, see Chapter 23 and the sample that begins on p. 397.)

Diane Chen Professor Bennet Art 258: History of Photography 26 April 2010

The Caring Eye of Sebastião Salgado

Photographer Sebastião Salgado spent seven years traveling along migration routes to city slums and refugee camps in order to document the lives of people uprooted from their homelands. A selection of his photographs can be seen in the exhibit *Migrations: Humanity in Transition*. Like a photojournalist, Salgado brings us images of newsworthy events, but he goes beyond objective reporting, imparting his compassion for refugees and migrants to the viewer.

Many of the photographs in Salgado's show are certain to touch viewers. Whether capturing the thousands of refugee tents in Africa that seem to stretch on for miles or the disheartened faces of immigrant children, the images in *Migrations* suggest that Salgado does so much more than point and shoot.

Salgado's photograph of the most vulnerable among these refugees illustrates the power of his work. "Orphanage attached to the hospital at Kibumba, Number One Camp, Goma, Zaire" (see fig. 1) depicts three infants who are victims of the genocidal war in neighboring Rwanda. The label for the photograph reveals that there were 4,000 orphans at this camp and an estimated 100,000 Rwandan orphans overall. Those numbers are mind-numbing abstractions, but this picture is not.

The orphanage photograph is shot in black and white, as are the others in the show, giving it a documentary feel that emphasizes that this is a real situation deserving our attention. But Salgado's choice of black-and-white photography is also an artistic decision. He uses the contrasts of light and dark to create a dramatic image of the three babies.

Chen identifies the topic and then states her thesis.

Chen provides background about the exhibit.

Chen first refers to the photo that illustrates her main point.

The fourth paragraph focuses on the image.



Fig. 1. Sebastião Salgado, *Migrations*, "Orphanage attached to the hospital at Kibumba, Number One Camp, Goma, Zaire."

The vertical black-and-white stripes of the blanket direct our eyes to the infants' faces and hands, which are framed by a horizontal white stripe. The whites of their eyes in particular stand out against the darkness created by the shell of the blankets. The camera's lens also seems to be in sharper focus on the faces than on the blankets, again focusing our attention on the babies' expressions.

Each baby has a different response to the camera. The baby on the left returns our gaze with a heart-wrenching look. The baby in the center, whose eyes are open extra-wide, appears startled and in need of comforting. But the baby on the right, whose eyes are glazed and sunken, doesn't even notice the camera. We glimpse death in that child's face.

The vantage point of this photograph is one of a parent standing directly over his or her child. In this sense the infants become our own. Salgado also frames this picture strategically. The babies in their blanket consume the entire space, so that their innocence and vulnerability consume the viewer.

Salgado uses his skills as an artist to get us to look closely at these difficult subjects. He is able to bring a story as big and complex as the epic displacement of the world's people to us through a collection of intimate and intensely moving images. As he says in his introduction to the exhibit catalog, "We hold the key to humanity's future, but for that we must understand the present. We cannot afford to look away" (15).

[new page] -

Work Cited

Salgado, Sebastião. Migrations. New York: Aperture, 2000. Print.

Chen describes the photograph in the next three paragraphs, using a spatial organization.

The concluding paragraph restates the thesis; the paper ends with a compelling auotation.

The workcited entry appears on a new page, listing the source of the **quotation** used to end the essay.



Designing Academic Texts and Preparing Portfolios

One of your crucial writing tasks is to format your text so that readers can "see" your ideas clearly. This chapter focuses on design decisions you will make as

you prepare assignments. (Advice on designing multimedia presentations and Web sites is in Chapter 14: Multimedia Writing, and advice on designing brochures, newsletters, résumés, and other documents is in Part 5: Writing beyond College.)

In college and in your professional life, you may be called on to compile a **portfolio**, a collection of your writing and related work. This chapter offers guidelines for designing print and electronic portfolios that showcase your work effectively.

6a Consider audience and purpose when making design decisions.

Effective design decisions take into account your purpose for writing as well as the needs of your audience. If you are writing an informative project for a psychology class, your instructor—your primary audience—will probably prefer that you follow the guidelines provided by the American Psychological Association (APA). If you are writing a lab report for a biology or chemistry course, you will follow a well-established format and use the documentation style recommended by the Council of Science Editors (CSE). A history review might call for use of the Chicago style. Interpretive analyses for language and literature courses usually use the style recommended by the Modern Language Association (MLA). For any assignment, however, your goal is to improve communication. (For help with these documentation styles, see Chapters 23–26.)

6b Use the tools available in your word-processing program.

Most word-processing programs provide a range of options for editing, sharing, and, especially, designing documents. For example, if you are using Microsoft Word 2010, you can access groups of commands by clicking on the various tabs at the top of the screen. Figure 6.1 shows the Home tab, which contains basic formatting and editing commands. You can choose different fonts and their sizes; add bold, italic, or underlined type; insert numbered or bulleted lists, and so on. Other tabs allow you to add boxes and drawings to your text, make comments, and change the page layout.

Word-processing programs vary in their arrangement of options. Some include menus of commands on toolbars instead of on tabs.



FIGURE 6.1 Formatting tools in a word-processing program.

Take some time to learn the different formatting options available in your program.

6c Think intentionally about design.

For any print or online document that you create, whatever its purpose or audience, apply the same basic **document design** principles:

- Organize information for readers.
- Choose fonts and use lists and other graphic options to make your text readable and to emphasize key elements.
- Format related design elements consistently.
- Use headings to organize long texts.
- Use design elements sparingly and intentionally.
- Meet the needs of all readers, including those with disabilities.

A sample page from a student's report on a local food bank, which includes information that she gathered while serving as a volunteer, illustrates these principles. The content in Figure 6.2 on page 112 is not presented effectively because the author deviated from these principles. By contrast, because of its design, the same material in Figure 6.3 on page 113 is clearer and easier for readers to understand.

1. Organizing information for readers

You can organize information visually and topically by grouping related items using boxes, indents, headings, spacing, and lists. These variations in text appearance help readers scan material, locate important information, and dive in when they need to know more about a topic. If a color printer is available to you and your instructor allows you to use color, you have another tool for organizing information. Use color with restraint, and remember that colors may look different on screen and in print. Use colors that display well for all readers (see p. 117).

White space, areas of a document that do not contain type or graphics, can also help you organize information. Generous margins and plenty of white space above headings and around other elements Emphasis wrong: title of report is not as prominent as the heading within the report.

Margins are not wide enough, making the page look crowded.

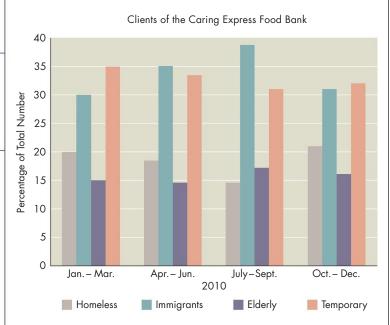
Bar chart is not introduced in the text and does not have a caption.

Description of procedure is dense, not easy to follow.

Bold type and a different typeface are used for no reason.

The Caring Express Food Bank

The Caring Express Food Bank serves a varied population of clients, including chronically homeless people, temporarily homeless people, recent immigrants, elderly people on fixed incomes, and people in need of temporary services.



While the number of homeless, both temporary and permanent, that Caring Express assisted in 2010 decreased during the summer months, the number of immigrant workers increased. The percentage of elderly people and people in need of temporary services remained fairly stable throughout the year.

How Caring Express Helps Clients

When new clients come to Caring Express, a volunteer fills out a **form** with their **address** (if they have one), their **phone number**, their income, their **employment situation**, and the help they are receiving, if any, from the local department of human services. Clients who do not live in Maple Valley are referred to a food bank or outreach program in their area. Clients who qualify check off the food they need from a list, and then that food is packed and distributed to them.

FIGURE 6.2 Example of a poorly designed report.

The Caring Express Food Bank

The Caring Express Food Bank serves a varied population of clients, including chronically homeless people, temporarily homeless people, recent immigrants, elderly people on fixed incomes, and people in need of temporary services. As Figure 1 shows, while the number of homeless, both temporary and permanent, that Caring Express assisted in 2010 decreased during the summer months, the number of immigrant workers increased. The percentage of elderly people and people in need of temporary services remained fairly stable throughout the year.

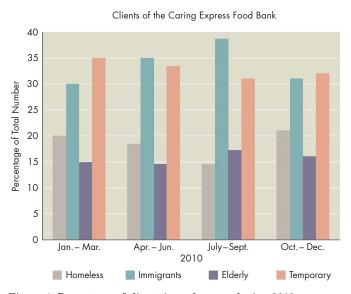


Figure 1. Percentage of clients in each group during 2010

How Caring Express Helps Clients

When new clients come to Caring Express, the volunteers follow this procedure:

- The volunteer fills out a form with the client's address (if he or she has one), phone number, income, and employment situation.
- 2. Clients who do not live in Maple Valley are referred to a food bank or outreach program in their area.
- 3. Clients who qualify check off the food they need from a list.
- 4. The food is packed and distributed to them.

Title is centered and in larger type than text and heading.

Bar chart is introduced and explained.

White space above and below figure sets it off.

Caption explains figure.

Heading is subordinate to title.

Procedure is explained in a numbered list. Writer uses parallel structure for list entries. make text easier to read. Use white space to divide your document into chunks of related information. In the résumé on page 494, Laura Amabisca uses white space to group her experience into different categories, such as education, work experience, and internship. This makes her résumé easy to evaluate in the sixty seconds or so that a prospective employer may allot to it.

You should also introduce visuals within your text and position them so that they appear near—but never before—this text reference. Strive for a pleasing balance between visuals and other text elements; don't try to cram too many visuals onto one page.

2. Using font style and lists to make your text readable and to emphasize key elements

Fonts, or *typefaces*, are designs that have been established by printers for the letters in the alphabet, numbers, punctuation marks, and special characters. For most academic texts, choose a standard, easy-to-read font and a 10- or 12-point size. Fonts can be manipulated for effect: for example, 12-point Times New Roman can be **boldfaced**, *italicized*, and <u>underlined</u>. Serif fonts have tiny lines at the ends of letters such as \overline{n} and \overline{y} ; sans serif fonts do not have these lines. Standard serif fonts such as the following have traditionally been used for basic printed text because they are easy to read:

Times New Roman Courier
Bookman Old Style Palatino

Sans serif fonts such as the following are used for headings because they offer a pleasing contrast or for electronic documents because they are more readable onscreen. (Some standard fonts may be changing. For example, Calibri, the default font in Microsoft Word 2010, is a sans serif font.)

Calibri

Arial

Verdana

Generally, if the main text of a document is in a sans serif font, headings should be in a serif font, and vice versa. In general, do not use more than two fonts in a single text.

Many fonts available on your computer are known as *display fonts*, for example:

Curlz **Old English**Lucida Sans Monotype Corsiva

These should be used rarely, if ever, in academic texts, on the screen, or in presentations. They can be used effectively in other kinds of documents, however, such as brochures, flyers, and posters.



NAVIGATING THROUGH COLLEGE AND BEYOND

Margins, Spacing, Type, and Page Numbers

Here are a few basic guidelines for formatting academic writing:

- **First page:** In an assignment that is no longer than five pages, you can usually place a header with your name, your professor's name, your course and section number, and the date on the first page, preceding the text. (See the final draft of Diane Chen's paper on p. 108.) If your text exceeds five pages, page one is usually a title page. (For an example of a title page for a paper written in APA style, see the first page of Tina Schwab's paper on p. 436.)
- **Type:** Select a common font, such as Calibri, Times New Roman, or Bookman, and choose a 12-point size.
- Margins: Use one-inch margins on all four sides of your text.
 Adequate margins make your paper easier to read and give your instructor room to write comments and suggestions.
- Margin justification: Line up, or justify, the lines of your document along the left margin but not along the right margin. Leaving a "ragged-right"—or uneven—right margin enables you to avoid odd spacing between words.
- **Spacing:** Double-space, unless you are instructed to do otherwise, and indent the first line of each paragraph five spaces. Use the ruler at the top of your screen to set this indent automatically. (Many business documents are single spaced, with an extra line space between paragraphs, which are not indented.) Allow one space after periods, question marks, and exclamation points unless your instructor specifies two spaces; allow one space after commas, semicolons, and colons. Add a space before and after an ellipsis mark. Do not allow extra space before or after dashes, hyphens, apostrophes within words, quotation marks, parentheses or brackets, or a mark that is immediately followed by another mark, such as a comma followed by a quotation mark. (For more on these punctuation marks, see Part 10.)
- Page numbers: Place page numbers in the upper or lower right-hand corner of the page. Some documentation styles require a header next to the page number—see Chapters 23–26 for the requirements of the style you are following.

You can emphasize a word or phrase by selecting it and making it **bold**, *italicized*, or <u>underlined</u>, and these options can help you organize your content. Numbered or bulleted lists help you cluster larger amounts of related information and make the material easier for readers to navigate and understand. You can use a numbered list to display steps in a sequence, present checklists, or suggest recommendations

for action. Use parallel structure in your list (give entries the same grammatical form, as in the examples below). Introduce your list with a complete sentence followed by a colon, and put a period at the end of each entry only if the entries are complete sentences. (For more on parallel structure, see Chapter 42, pp. 663–71.)

Putting information in a box emphasizes it and also makes it easier for readers to find if they need to refer to it again. Most word-processing programs offer several ways to enclose text within a border or box.

3. Formatting related design elements consistently

In design, the key practices are simplicity, contrast, and consistency. If you emphasize an item by putting it in italic or bold type or in color, or if you use a graphic element such as a box to set it off, consider repeating this effect for similar items to give your document a unified look. Even a simple horizontal line can be a purposeful element in a long document when used consistently to help organize information.

4. Using headings to organize long documents

In short texts, headings are usually not necessary. In longer texts, though, they can help organize complex information. (For headings in APA style, see Chapter 25, p. 435.)

Effective headings are brief and descriptive. Make sure that your headings are consistent in grammatical structure as well as formatting:

Phrases beginning with -ing words

Handling Complaints Fielding Inquiries

Nouns and noun phrases

Complaints Customer Inquiries

Questions

How Do I Handle Complaints? How Do I Field Inquiries?

Imperative sentences

Handle Complaints Calmly and Politely Field Inquiries Efficiently

Headings at different levels can be in different forms. For example, the first level headings might be imperative sentences, while the second-level headings might begin with *-ing* words. If you have not already done so, preparing a formal topic outline will help you decide what your main points and second-level points are and where headings should go. (For help with topic outlines, see Chapter 3, pp. 52–56.)



NAVIGATING THROUGH COLLEGE AND BEYOND

Standard Headings and Templates

Some types of texts, such as lab reports and case studies, have standard headings, such as Introduction, Abstract, and Methods and Materials (see Chapter 8, pp. 153–58). Word-processing programs allow you to create templates, or preformatted styles, that establish the structure and settings for the document and apply them automatically. If you frequently write assignments that require formatting—lab reports, for example—consider creating a template.

You might center all first-level headings—which correspond to the main points in your outline—and put them in bold type. If you have second-level headings—your supporting points—you might align them at the left margin and underline them.

First-Level Heading

Second-Level Heading Third-Level Heading

If a heading falls at the very bottom of a page, move it to the top of the next page.

5. Using design elements sparingly and intentionally

If you include too many graphics, headings, bullets, boxes, or other elements in a document, you risk making it "noisy." Certain fonts have become standard because they are easy on the eye. Variations from these standard fonts are jarring. Bold or italic type, underlining, or any other graphic effect should not continue for more than one or two sentences at a time.

6. Meeting the needs of readers with disabilities

If your potential audience might include the vision- or hearingimpaired, follow these guidelines:

- Use a large, easily readable font: The font should be 14 point or larger. Use a sans serif font such as Arial, as readers with poor vision find these fonts easier to read. Make headings larger than the surrounding text (rather than relying on a change in font, bold, italics, or color to set them apart).
- **Use ample spacing between lines:** The American Council of the Blind recommends a line spacing of at least 1.5.
- Use appropriate, high-contrast colors: Black text on a white background is best. If you use color for text or visuals,

put light material on a dark background and dark material on a light background. Use colors from different families (such as yellow on purple). Also, avoid red and green because colorblind readers may have trouble distinguishing them.

- Include narrative descriptions of all visuals: Describe each chart, map, photograph, or other visual. Indicate the key information and the point the visual makes, so that users of screen-reader software will be able to follow your meaning.
- If you include audio or video files in an electronic document, provide transcripts: Also include a narrative description of what is happening in the video.

For further information, consult the American Council of the Blind (http://acb.org/accessible-formats.html) and the American Printing House for the Blind (www.aph.org/edresearch/lpguide.htm).

© 6d Compile a print or an electronic portfolio that presents your work to your advantage.

Students, job candidates, and professionals are often asked to collect their writing in a portfolio. Although most portfolios consist of a collection of texts in print form, many students create electronic writing portfolios incorporating a variety of media.

Portfolios, regardless of medium, share at least three common features:

- They are a *collection* of work.
- They are a *selection*—or subset—of a larger body of work.
- Once assembled, they are introduced, narrated, or commented on by a text (for example, print or video) that offers the writer's reflection on his or her work.

As with any type of writing, both print and electronic portfolios serve a purpose and address an audience. For example, you may be asked to prepare a "showcase" or "best-work" portfolio to demonstrate writing proficiency to a prospective employer. Or you might be asked, for a grade, to create a portfolio that documents how your writing has improved during a course. You also might use a portfolio to assess your own work and set new writing goals.

1. Assembling a print portfolio

Course requirements vary, so always follow the guidelines your instructor provides. Nevertheless, when creating a print writing portfolio, you will usually engage in the five activities in the following Checklist box.

CHECKLIST CHECKLIST	
Assembling a Print Portfolio	
☐ Gather all your written work.	
☐ Make appropriate selections.	
☐ Arrange the selections.	
☐ Include a reflective essay or letter.	
☐ Polish your portfolio.	

Gathering your writing To organize your portfolio, create a list, or inventory, of the writing that you might include. For a writing course, you may need to provide your exploratory writing, notes, and comments from peer reviewers, as well as all your drafts for one or more of the selections you include. Make sure that all of your materials have your name on them and that your final drafts are error free.

Reviewing your written work and making selections Keep the purpose of the portfolio in mind as well as the criteria that will be used to evaluate it. If you are assembling a presentation portfolio, select your best work. If you are demonstrating your improvement (a process portfolio), select work that shows your development, such as the exploratory writing, peer comments, and drafts for a particular assignment.

If no criteria have been provided, consider the audience for the portfolio when deciding which selections will be most appropriate. Who will read it, and what qualities will they be seeking?



NAVIGATING THROUGH COLLEGE AND BEYOND

Process Portfolios

If you include multiple drafts in your portfolio, you might use one or more of the following strategies to demonstrate improvement:

- Use a highlighter to note changes you made from one draft to the next.
- Annotate changes to explain why you made them.
- Choose two texts, completed at different times, to demonstrate how your writing has improved over the course of a term or year.

Arranging the selections deliberately If you have not been told how to organize your portfolio (for example, chronologically), you can think of it as if it were a single text and decide on an arrangement that will serve your purpose. Does it make sense to organize your work from weakest to strongest? From less important to more important? How will you determine importance? What is the rhetorical situation?

Whatever arrangement you choose, explain your rationale to your audience in a letter to the reader, in a brief introduction, or via annotations in a table of contents.

Writing a reflective essay or letter The reflective statement may take the form of an essay or a letter, depending on your purpose and the assignment. Sometimes, the reflective essay will be the last item in a portfolio so that the reader can review all of the work first and then read the writer's interpretation. Alternatively, a reflective letter can open the portfolio. Either way, the reflective text lets you explain something about your writing and about yourself as a writer. Common topics in the reflective text include the following:

- How you developed various assignments
- Which projects you believe are particularly strong and why
- What you learned as you worked on these assignments
- Who you are now as a writer

Follow the stages of the writing process in preparing your reflective essay or letter. Once you have completed it, assemble all of the components of your print portfolio in a folder or notebook.

Polishing your portfolio In the process of writing the reflective letter or essay, you might discover a better way to arrange your work. Alternatively, as you arrange the portfolio, you might want to review all your work again. Do not be surprised if you find yourself repeating some of these tasks. As with any type of writing, peer review will help you to revise your portfolio to be more effective.

Most students learn about themselves and their writing as they compile portfolios and write reflections on their work. The process makes them better writers and helps them learn how to demonstrate their strengths to others.

2. Preparing an electronic portfolio

For some courses or professional purposes, you will present your work in an electronic format. For example, an education student might be required to provide an electronic portfolio of lesson plans, class handouts, and other instructional materials. Electronic portfolios can be saved on a CD or DVD; on a flash drive; or published on the Web.

The process of creating an electronic portfolio differs somewhat from that of creating a print portfolio. Digital portfolios allow you to include multimedia, such as audio files and video clips; they can be connected to other texts using hyperlinks; and their success depends in part on the use of visual elements. See the Checklist box below for the essential steps.



CHECKLIST

Creating an Electronic Portfolio

- Gather all your written work and audio, video, and visual texts.
- Make selections, and consider connections.
- Decide on arrangement, navigation, and presentation.
- Include a reflective essay or letter.
- Test your portfolio for usability.

Gathering your written work as well as your audio, video, and visual texts Depending on your assignment and purpose, you should consider these four inventories:

- A verbal inventory, consisting of your written work (including any handwritten work, which you should scan)
- An audio inventory (examples: speeches, music, podcasts)
- A video inventory (examples: movie clips, videos you have created)
- A visual inventory (examples: photographs, drawings, presentation slides)

The most important—and typical—components of an electronic portfolio are the verbal and visual texts. Searching for appropriate visuals can help you think about how to describe your work. One writer, for instance, might use images of everyday life in two countries to coordinate with texts in two languages in her portfolio.

Selecting appropriate texts and making connections among them Choose works from your inventory based on your portfolio's purpose and audience and the criteria for evaluation. Consider relationships among your selections as well as external materials. These connections should reveal something about you and your writing. Ultimately, they will become the links that help the reader navigate

your digital portfolio. Internal links connect one piece of your writing to another. For instance, you might link an earlier draft to a later one or link a PowerPoint presentation to a final draft on the same topic. External links connect the reader to related files external to the portfolio but relevant to it. If you collaborated with a colleague or classmate on a project, you might link to that person's electronic portfolio.

Deciding on arrangement, navigation, and presentation As in a print portfolio, your work can be arranged in a variety of ways including chronologically or in order of importance. Once you have decided on a basic arrangement, help your reader navigate through the portfolio. As you plan, create a flowchart that shows each item in your portfolio and how it is linked to others. (For sample Web site plans, see Chapter 14, p. 250.) After you have planned your site's structure, add hyperlinks to your documents. Many word-processing programs have a hyperlink function. Name the link to describe the destination (a link reading "Résumé," for example, should lead to your résumé).

One very simple, intuitive method for helping readers navigate the portfolio is a table of contents with links to the text for each item. You might then provide links from each final draft to exploratory writing, drafts in progress, and comments from peer reviewers. Alternatively, you might decide to make the table of contents part of an introductory page that also gives information about you and explains the course. You might open with a reflective letter embedded with links that take readers to your written work, visuals, audio files, and other texts. The portfolio in Figure 6.4 features a menu of links appearing on each page, as well as links in the reflective text.

Consider how the opening screen will establish your purpose and appeal to your audience and the guidance you will provide for the reader. Choose colors and images for the front page and successive pages, as well as fonts that visually present you as a writer and establish a tone appropriate for your purpose. (For example, some fonts and themes suggest a more serious tone, while others are more lighthearted.)

Writing or videotaping a reflective text As in a print portfolio, the reflective text explains to readers what the writer wants them to know about the selections. A digital environment, however, offers you more possibilities for presenting this reflection. You can make it highly visual; for example, you might have it cascade across a series of screens. Another option would be to link to an audio or video file in which you talk directly to the reader.

Testing your electronic portfolio before sharing it with the intended audience Make sure your portfolio works—both conceptually and structurally—before releasing it. Navigate through the

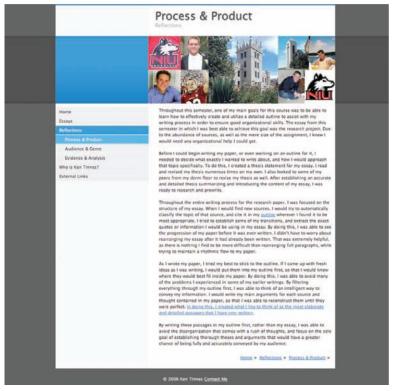
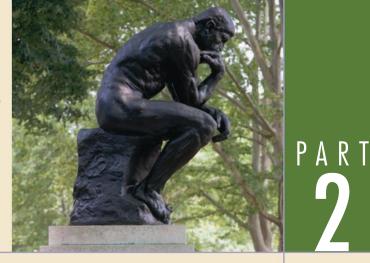


FIGURE 6.4 A reflective essay from a student's electronic portfolio.

portfolio yourself, and ask a friend to do so from a different computer. Sometimes links fail to work, or files stored on one machine do not open on another. Your friend will undoubtedly have constructive comments and suggestions about the portfolio's structure and content. Be sure to acknowledge this help in a section of acknowledgments or as part of the introduction.

Auguste Rodin's sculpture The Thinker evokes the psychological complexity of human thought and suggests the spirit of critical inquiry common to all disciplines across the curriculum.



Anybody who is involved in working across the disciplines is much more likely to have a lively mind and a lively life.

—MARY FIELD BELENKY

- 7. Reading, Thinking, Writing: The Critical Connection
- 8. Informative Reports
- 9. Interpretive Analyses and Writing about Literature
- 10. Arguments
- 11. Personal Essays
- 12. Essay Exams
- 13. Oral Presentations
- 14. Multimedia Writing

Common Assignments across the Curriculum



Reading, Thinking, Writing: The Critical Connection

The exchange of ideas in every discipline happens as scholars read and respond to one another's work. This chapter introduces the process of critical read-

ing as a way of getting intellectually involved with your studies. The word *critical* here means thoughtful. When you read critically, you recognize the text's literal meaning and make inferences about implicit or unstated meanings, and then make your own judgments.

Although information has never been more readily available, it has also never been more important to read that information critically wherever it appears—in written texts, visuals, videos, and audio recordings.



WRITING OUTCOMES

Part 2: Common Assignments

This section will help you answer questions such as the following:

Rhetorical Knowledge

- How can I argue persuasively? (10c)
- How can I keep my audience interested in my oral presentation?(13b)

Critical Thinking, Reading, and Writing

- How do I analyze printed text and images? (7b-d)
- How can annotation and summary help me with reading assignments? (7d)
- How can I defend my thesis against counterarguments? (10c)

Processes

- How can I develop an effective thesis and support it with appropriate evidence? (8b, 9b, 10b)
- What is the best way to prepare for essay exams? (12a)

Knowledge of Conventions

- What is a review of the literature, and where do such reviews appear? (8d)
- What special design principles apply to Web sites? (14e)

Composing in Electronic Environments

- What should I *not* put on my blog or social networking page? (14f)
- How can I use presentation software (such as PowerPoint) effectively? (13b, 14d)
- What steps should I take in planning my Web site? (14e)

For a general introduction to writing outcomes, see 1a, page 6.

CHECKLIST CHECKLIST	
Reading Critically	
☐ Preview the piece before you read it.	
☐ Read the selection for its topic and point.	
Analyze the <i>who</i> , <i>what</i> , and <i>why</i> of the piece by annotating it as you reread it and summarizing what you have read.	
Synthesize through making connections.	
Evaluate what you have read.	

7a Recognize that critical reading is a process.

Like writing, critical reading is a process that involves moving back and forth, rather than in a straight line.

Critical readers don't just read; they reread. The writer Ray Bradbury claims that he read Herman Melville's *Moby Dick* eighty to ninety times before he understood it well enough to write the screenplay for John Huston's movie adaptation. Your goals for reading (from simply checking a fact to undertaking a full-scale evaluation of a text) will determine how much time you spend.

Writing at every stage of the critical reading process helps to deepen your involvement with the text. If you are reading a book that you own, annotate it, writing in the margins as you read, highlighting key ideas and terms and noting your questions or objections. If you are reading a library book, a Web page, or a nonprint text, keep notes—using print or electronic post-it notes or journals or adding them electronically in the margins of e-texts—to help you recall what you have read and reflect on its significance. Some writers use a double-column notebook, with one column for notes about the text and the other column for their own reactions and ideas. (See the Text-Connex box on p. 136 for other tips on annotating electronic texts.)

7b Preview the text or visual.

Critical reading begins with **previewing** a text: looking over the information about its author and publication and quickly scanning its contents to gain a sense of its context, purpose, and meaning.

If the text is a possible source for a writing assignment, decide whether it is a **primary source** or a **secondary source**—that is,

whether it is a firsthand (primary) account of an event or research or someone else's (secondary) interpretation of that firsthand account. Research reports in the sciences are primary sources; textbooks and research abstracts are secondary sources. Original works of art, literature, theater, film, and music are also primary sources; critical analyses and reviews are secondary sources.

1. Asking questions as you preview a written text

As you preview a text, ask questions about the approach and claims in the text, and assess the credibility of its evidence and arguments.

<u>CH</u>	HECKLIST TO THE REPORT OF THE PROPERTY OF THE
Pre	eviewing a Written Text
Au	thor
	Who wrote this piece?
	What are the author's credentials and occupation?
	Who is the author's employer?
	What are the author's interests and values?
Pu	rpose
	What do the title and first and last paragraphs tell you about the purpose of this piece?
	Do the headings and visuals provide clues to the purpose of the piece?
	What might have motivated the author to write the text?
	Will the main purpose be to inform, to interpret, to argue, or something else (to entertain or to reflect, for instance)?
Au	dience
	Whom is the author trying to inform or persuade?
	Does the vocabulary give you a sense of the level or the kind of knowledge the author expects the audience to have?

CHECKLIST (continued)	
Content	
☐ What do the title and headings tell you about the piece?	
☐ Does the first paragraph include the main point?	
☐ Do the headings give you the gist of the text?	
☐ Does the conclusion tell you what the author is trying to inform you about, interpret, or argue?	
☐ What do you already know and think about the topic?	
Context	
☐ Is the publication date (or most recent update for a Web site) current? Does the date matter?	
What kind of publication is it? Is it a book, an article in a periodical or library database, a Web site, or something else?	
Where and by whom was the piece published? Did it undergo a peer review process (did experts review it prior to publication)? If published electronically, was it posted by the author or by an organization with a special interest?	

2. Asking questions as you preview a visual

You can use most of the previewing questions for written texts to preview visuals. Here are some additional questions you should ask:

- In what context does the visual appear? Was it intended to be viewed on its own or as part of a larger work? Is it part of a series of images (for example, a graphic novel, a music video, or a film)?
- What does the visual depict? What is the first element you notice in the visual? Is its literal meaning immediately clear, or must you spend time trying to figure it out?
- Does the visual represent a real event, person, or thing (a news photo, a portrait), or is it fictional (an illustration in a story)?
- Is the visual accompanied by audio or printed text?

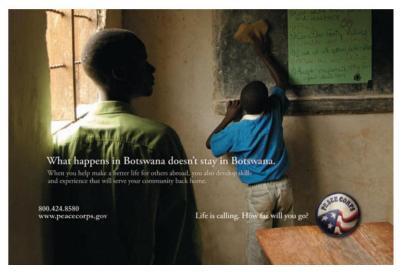


FIGURE 7.1 Peace Corps advertisement. The text superimposed on this photograph reads: **What happens in Botswana doesn't stay in Botswana.** When you help make a better life for others abroad, you also develop skills and experience that will serve your community back home. Life is calling. How far will you go?

A preview of Figure 7.1 might produce these answers:

- In what context does the visual appear? This public service advertisement appeared in several publications targeted to college students. As the Peace Corps logo indicates, the ad was produced to recruit volunteers.
- What does the visual depict? What is the first thing you notice? The scene is a schoolroom in Botswana. (Look at the foldout Resources for Learning: World Map in Part 13: Further Resources, to find Botswana in Africa.) As sun streams in, one young man looks on as a younger boy erases a blackboard. On the blackboard, a poster appears with advice such as "Accept responsibility for your decision."
- Is it a representation of a real event, person, or thing, or is it fictional? The scene represents the reality of African children in need of the Peace Corps' help.
- Is the visual accompanied by audio or printed text?

 Bold text appears in the center of the image, followed by smaller print directly addressed to the viewer. The phone number and Web address for the Peace Corps are printed in the lower left, and another appeal to the viewer, followed by the Peace Corps logo, is printed in the lower right.



NAVIGATING THROUGH COLLEGE AND BEYOND

Evaluating Context in Different Kinds of Publications

- **For a book:** What is the publisher's reputation? University presses, for example, are very selective and usually publish scholarly works. Vanity presses—which require authors to pay to publish their work—are not selective at all.
- **For an article in a periodical:** Look at the list of editors and their affiliations. What do you know about the journal, magazine, or newspaper in which this article appears? Are the articles reviewed by experts in a particular field before they are published?
- For a Web site: Who created the site? A Web site named for a political candidate, for example, may actually have been put on the Web by opponents. (See the Checklist box, Using the CARS Checklist to Evaluate Web Sites, in Chapter 18, p. 312.)

The meaning of this image is not immediately clear from a preview. We must read it more closely to grasp its message fully.

7c Read and record your initial impressions.

A first reading is similar to a first draft—your primary purpose is to get a sense of the whole. Identify the topic and the main point. Note difficult passages to come back to, as well as interesting ideas. Look up any unfamiliar terms. Record your initial impressions:

- What key ideas did you take away from the work?
- If the written text or image is an argument, what opinion does it express? Were you persuaded by it?
- Did you have an emotional response to the text or image?Were you surprised, amused, or angered by anything in it?
- What was your initial impression of the writer or speaker?

Exercise 7.1 Preview and first reading of an essay

On the following pages is an essay that appeared in the *Village Voice*, a weekly journal of opinion and commentary published in New York City.

- 1. Preview the essay, using the questions in the Checklist on pages 128–29.
- 2. Read through the essay in one sitting, then record your initial impressions, using the questions in 7c (above).

Misguided Multiculturalism

NAT HENTOFF

An American-history requirement hallows ethnocentrism just as everyone else is embracing internationalism and preparing students to become citizens of the world.

> —Joanne Reitano, history professor and chair of the Community College Caucus, New York Post, May 28, 2000

Both my parents were immigrants from Russia. In my neighborhood, Yiddish was a first and second language. I grew up in the depths of the Great Depression. There were weeks when my father came home with \$5 or less. My mother walked blocks to save a few cents on food.

I went to public school. Some of my friends were sent to the yeshiva an Orthodox Jewish religious school but my parents, having experienced the vicious, pervasive anti-Semitism in the Old Country, wanted me to learn what America was all about.

At Boston Latin School and Northeastern University—a working-class college—I took classes that taught a great deal about the fundamental rights and liberties that had to be fought for during this still "unfinished American revolution," as Thurgood Marshall called it. These were required courses, and inspired my lifelong involvement in civil rights and civil liberties.

This is a personal prelude to an intense controversy over a proposed four-year master plan for the City University of New York by CUNY's Board of Trustees, which will be voted on by the New York State Board of Regents in September. The leading, and impassioned, advocate of the part of the plan that I'm focusing on here is Herman Badillo, chairman of CUNY's Board of Trustees.

A key element in the plan is its call for a core curriculum, including a required course in American history which is already in place in the state university system. A number—not all of the faculty members on the various campuses vigorously object. Some say trustees have no business meddling in what should be the prerogative of the faculty. Others call the very idea of a required course in American history absurd. "The assumption," says professor Joanne Reitano, "is that our immigrant students need to be taught what it means to be an American."

Over the years, I have given classes in this city's public schools, from elementary grades through high school. And as a reporter, I have spent considerable time in other classrooms. As is the case throughout the country-from failing schools to the prestigious high schools—the teaching of American history, with few exceptions, is cursory, scattered, and superficial.

It's just as bad in most colleges. A recent survey by the American Council of Trustees and Alumni (David Broder's column, The Washington Post, July 2) reveals "historical illiteracy" about this country across the board—even among students at Amherst, Williams, Harvard, Duke, and the University of Michigan. Moreover, "none of the 55 elite colleges and universities (as rated by U.S.

News & World Report) requires a course in American history before graduation." As for high schools, Broder notes, a report by the National Assessment of Educational Progress disclosed that "fully 57 percent of the high school seniors failed to demonstrate a basic level of understanding of American history and institutions—the lowest category in the test."

The foremothers of women's liberation, Susan B. Anthony and Elizabeth Cady Stanton, as well as civil rights leaders like Frederick Douglass and Malcolm X, used the First Amendment as an essential weapon; but how many Americans, including students, know the embattled history of free speech in this nation?

Also neglected in the vast majority of secondary schools and colleges is the history of the American labor movement—its fight against repression in the 19th century and well into this century.

10 When teaching, I have found interest among a wide array of students in the story of why we have a Fourth Amendment—British officials' random, often savage searches of the colonists' homes and businesses to look for contraband. As Supreme Court Justice William Brennan told me, the resultant fury of those initial Americans was a precipitating cause of the American Revolution.

> I told that story and others about resistance to discrimination, and worse, throughout American postrevolutionary history to a large group of predominantly black and Hispanic high school students in Miami a couple of years ago.

> Before I started, one of their teachers told me, "Don't be upset if they don't

pay attention. What they're mostly interested in is clothes and music."

After more than an hour, there was a standing ovation. Not for me, but because they had discovered America—its triumphs and failures. Talking to some of them later, I was told they'd heard none of those stories in school.

Multiculturalism is a welcome development in American education so long as some of its college courses do not exalt one particular culture and history over others. Then, it is indeed ethnocentric. But to understand where you came from, you also have to understand where you are now. You have to know how the society you live in works, and that requires a fullscale knowledge of its history—from its guiding principles to what still has to be done to make them real. For everybody.

Justice William Brennan said: "We do not yet have justice, equal and practical, for the members of minority groups, for the criminally accused, for the displaced persons of the technological revolution, for alienated youth, for the urban masses, for the unrepresented consumer—for all, in short, who do not take part of the abundance of American life. . . . Ugly inequities continue to mar the face of our nation. We are surely nearer the beginning than the end of the struggle."

To do something about that. CUNY students should know the strategies, successes, and failures of widely diverse Americans who have been part of that struggle. For insisting on core American history courses, Herman Badillo should be cheered, not scorned.

> From the Village Voice, July 19-25, 2000

Exercise 7.2 Preview and first reading of an essay

Find an article that interests you in a newspaper or magazine; preview it using the questions in the Checklist in 7b; then read through it in one sitting, and record your initial impressions using the questions in 7c.

Exercise 7.3 First reading of a visual

Spend some time looking at the image and text for the Peace Corps ad on page 130. Record your responses to the following questions:

- 1. Did you have an emotional response to the ad?
- 2. What opinion, if any, did you have of the Peace Corps before you read the ad? Has your opinion changed in any way as a result of the ad?
- 3. What key ideas does the ad present?
- 4. What do you think is the impact of the slogan the ad references? Is it effective here? Why or why not?

Reread using annotation and summary to analyze and interpret.

Once you understand the literal, or surface, meaning of a text, you can analyze and interpret it. To **analyze** a text is to break it down into significant parts and examine how those parts relate to each other. Critical readers analyze a text to **interpret** it and come to a better understanding of its meanings.

1. Using annotation and summary

Annotation and summary can help with analysis and interpretation.

Annotation To annotate a text, read through it slowly and carefully while asking yourself the *who*, *what*, *how*, and *why* questions. As you read, underline or make separate notes about words, phrases, and sentences that strike you as significant or puzzling—even if you don't know why at that point—and write down your questions and observations.

EXAMPLE OF AN ANNOTATED PASSAGE

Introductory paragraphs from "Misguided Multiculturalism" by Nat Hentoff

Both my parents were immigrants from Russia. In my neighborhood, Yiddish was a first and second language. I grew up in the depths of the Great Depression. There were weeks when my father came home with \$5 or less. My mother walked blocks to save a few cents on food.

I went to public school. Some of my friends were sent to the yeshiva—an Orthodox Jewish religious school—but my parents, having experienced the vicious, pervasive anti-Semitism in the Old Country, wanted me to learn what America was all about.

At Boston Latin School and Northeastern University—a working-class college—I took classes that taught a great deal about the fundamental rights and liberties that had to be fought for during this still "unfinished American revolution," as Thurgood Marshall called it. These were required courses, and inspired my lifelong involvement in civil rights and civil liberties.

This is a personal prelude to an intense controversy over a proposed four-year master plan for the City University of New York by CUNY's Board of Trustees, which will be voted on by the New York State Board of Regents in September. The leading, and impassioned, advocate of the part of the plan that I'm focusing on here is Herman Badillo, chairman of CUNY's Board of Trustees.

EXAMPLE OF A NOTEBOOK ENTRY

"Misguided Multiculturalism," by Nat Hentoff: Intro paragraphs

Starts by discussing his own background, telling us about his childhood and his education:

- —Son of Russian immigrants, grew up poor
- —Spoke Yiddish (bilingual upbringing)
- -Parents wanted him to "learn what America was all about"
- —Took mandatory courses about U.S. rights and liberties in school

Long build-up before he gets to the real subject of his article: a proposal to make American history course mandatory at a university in New York. Is his story really relevant?

2. Questioning the text

Analysis and interpretation require a thorough understanding of the who, what, how, and why of a text:

• What is the writer's *stance*, or attitude, toward the subject? Does the writer appear to be objective, or does the writer seem to have personal feelings about the subject? Childhood story establishes his personal experience of multicultural issues.

Essential?

Supreme Court.
Would they inspire everyone?
=introduction
Smooth transition to the real argument.

- What is the writer's voice? Is it that of a reasonable judge, an enthusiastic preacher, or a reassuring friend? Does the writer seem to be speaking at, to, or with the audience?
- What assumptions does the writer seem to be making about the audience? Does the writer assume a readership of specialists or a general audience? Does the writer assume that readers agree, or does the writer try to build agreement? Has the writer chosen examples and evidence with a certain audience in mind?
- What is the author's primary purpose? Is the purpose to present findings, offer an objective analysis, or argue for a particular action or opinion?
- How does the author develop ideas? What kind of support does the author provide? Does the writer define key terms? Include supporting facts? Provide logical reasons?
- Does the text appeal to emotions? Does the writer use words, phrases, clichés, images, or examples that are emotionally charged?
- Is the text fair? Does the author consider opposing ideas, arguments, or evidence and do so fairly?
- **Is the evidence strong?** Does the author provide sufficient evidence? What are the underlying assumptions? Where is the argument strongest and weakest?
- **Is the text effective?** How do your assumptions and views affect your reading? Has the text challenged or changed your beliefs on this subject?
- How do the ideas in this text relate to those in other texts?

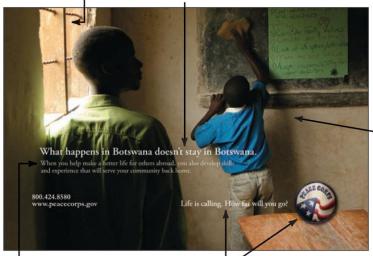


TEXTCONNEX

Annotating Electronic Text

Unless a copyright notice prohibits it, you can download an electronic file for your own use in order to annotate it. Write on a printout of the file, or insert your comments directly in the file using a contrasting typeface, color, or the Comments feature of your word-processing program. Record full source information in case you need to find or cite the original. (See Chapter 21, p. 334.)

Composition of the photograph like Vermeer's paintings of sunlight illuminating an indoor scene. Subtle appeal to students of art history? Reference to Las Vegas slogan, "What happens here stays here." Secrets of Las Vegas (superficial fun) stay there because of shame. Working with the Peace Corps (worthwhile life direction) in Botswana illuminates your life—and the world (Reference to sunlight?)



The boy is reaching up to erase or wash something from the blackboard. Anolderboy watches-also "reaching"? A poster covering part of the board lists principles valuable in Botswana and in the U.S.A.

Smaller print elaborates on win/win opportunity of the Peace Corps vs. odds of losing games in Las Vegas.

The Peace Corps logo combines the globe with the American flag—a global view of patriotism. How far will you go geographically and personally?

FIGURE 7.2 An annotated image.

Visuals too can be subjected to critical analysis, as the annotations a reader made on the Peace Corps ad indicate. (See Figure 7.2.)

Exercise 7.4 Analyzing an essay

Reread "Misguided Multiculturalism" on pages 132–34. Annotate it or take separate notes as you read, and analyze it to determine how its parts work together. Add your own interpretations of Hentoff's statements.

Exercise 7.5 Analyzing an article

Reread the article you selected for Exercise 7.2, analyzing it with annotations or in separate notes.

Exercise 7.6 Analyzing a visual

- 1. Add to the annotated analysis of the Peace Corps ad in Figure 7.2 on page 137, focusing on the text as well as the photograph.
- 2. The photograph shown in Figure 7.3 was taken as constituents debated proposed health-care legislation outside a town hall meeting held by a member of Congress in 2009. (The legislation was eventually passed in March 2010.) First, preview and record your initial impressions of this photograph using the questions in 7b and 7c. Then analyze and annotate it, either directly on the page or on a separate sheet of paper.



FIGURE 7.3 Citizens debating pending health-care legislation in summer 2009.

Summary A **summary** conveys the basic content of a text. When you summarize an essay or article, your goal is to condense, without commentary, the text's main points into one paragraph. Even when you are writing a summary of a longer work, use the fewest words possible. A summary should be clear and brief.

A summary requires getting to the essence of the matter without oversimplification and misrepresentation. Consider this summary of the Hentoff essay (*from pp. 132–33*).

OVERSIMPLIFIED SUMMARY

A U.S. history course should be required because college students are ignorant.

Although Hentoff does point to a general lack of knowledge about U.S. history among college students, a more accurate summary would indicate *why* Hentoff feels an understanding of U.S. history is important.

Here is a summary of Hentoff's essay that Ignacio Sanderson wrote as he was working on the critical response that appears at the end of this chapter.

THOUGHTFUL SUMMARY

In his essay "Misguided Multiculturalism," Nat Hentoff defends a proposal to require all students of the City University of New York to take an American history course. Hentoff, a son of immigrants from Russia, discusses his upbringing and education and how the courses he took in American civics inspired his "lifelong involvement in civil rights and civil liberties" (29). In addition to pointing out how valuable the study of American history was to his own career, Hentoff notes that most college students, even at schools like Duke and Harvard, know little about U.S. history. Hentoff acknowledges that multiculturalism is a worthwhile value, but stipulates, "You have to know how the society you live in works, and that requires a full-scale knowledge of its history" (30). While multiculturalism is important, a basic knowledge of U.S. history is essential.

Note: Summaries are especially useful in research as a tool for recording various points of view. A good summary avoids plagiarism because you are using your own words and sentences. (For more on summary, as well as paraphrase and quotation—two other methods of incorporating ideas—see Chapter 21: Working with Sources and Avoiding Plagiarism, pp. 336–41.)

Exercise 7.7 Summarizing

Evaluate these summaries of passages from the Peace Corps ad (p. 130) and "Misguided Multiculturalism" (pp. 132–33). Indicate the problem with each faulty summary, and suggest how it should be revised.

- 1. The Peace Corps ad describes Botswana.
- 2. In "Misguided Multiculturalism," Nat Hentoff argues that everyone should have an education like his.
- 3. In paragraph 7 of "Misguided Multiculturalism," Hentoff argues that U.S. college and high school students have little knowledge about U.S. history.

Exercise 7.8 Summarizing

- 1. Summarize the content and message of the Peace Corps ad (p. 130).
- 2. Summarize the article you selected for Exercise 7.2.
- 3. Summarize the feeling of the photograph of citizens debating legislation in Figure 7.3 (p. 138).



NAVIGATING THROUGH COLLEGE AND BEYOND

Writing a Critical Response

- Summarize the main idea of the text fairly and accurately, recognizing strengths and weaknesses.
- Use your course readings to help formulate an approach to your analysis.
- Narrow your focus to one or two key points rather than responding to every point in the text.
- Use facts and personal experience to support your points. Avoid phrases such as "I feel" or "In my opinion."
- Avoid derogatory comments and labels such as "stupid."
- Document the text and any additional sources, using the documentation style required by your instructor. (See Part 4: Documenting across the Curriculum for guidelines.)

7e Synthesize your observations in a critical response.

To **synthesize** means to bring together, to make something out of different parts. In the last stage of critical reading, you pull your analysis, interpretation, and summary together into a coherent whole to support a claim. Often this synthesis takes the form of a critical response.

A **critical response** typically begins with a summary of the text, followed by a thesis. The thesis should articulate your response to the text. Here are some possible thesis statements in response to Hentoff's "Misguided Multiculturalism."

POSSIBLE THESIS

Hentoff effectively argues that people need a knowledge of U.S. history to live in the United States and that a required U.S. history course is necessary to give people this knowledge.

POSSIBLE THESIS

Hentoff makes valid points about the necessity and importance of learning about U.S. history, but he underestimates the negative impact a required course would have on immigrants and first- and second-generation Americans.

The rest of the response should elaborate on your thesis, supporting it with evidence from the reading, any other reading you have done, any related research, and your relevant personal experience.

In the following critical response, Ignacio Sanderson synthesizes his reading of Nat Hentoff's "Misguided Multiculturalism" with his own experience. Ignacio Sanderson Professor Blackwell English 99-B 15 March 2010

Critical Response to "Misguided Multiculturalism" by Nat Hentoff

Multiculturalism is one of the most hotly debated topics in higher education today. As the son of an immigrant to the United States, I take this debate personally. The question of what makes an "American education" strikes a chord in me.

The same is true for Nat Hentoff, as he explains in his article "Misguided Multiculturalism." Hentoff first notes that he is the son of immigrants from Russia. He goes on to discuss his upbringing and education and how the courses he took in American civics inspired his "lifelong involvement in civil rights and civil liberties" (29).

Hentoff then defends a proposal by the City University of New York's Board of Trustees to introduce a mandatory American history course for all the university's students. In addition to pointing out how valuable the study of American history was to his own career, Hentoff notes that most college students, even at schools like Duke and Harvard, do not know much about U.S. history. He complains that students are ignorant about the history of the Bill of Rights and the American labor movement. Hentoff acknowledges that multiculturalism is a worthwhile value but stipulates, "You have to know how the society you live in works, and that requires a full-scale knowledge of its history" (30). While multiculturalism is important, a basic knowledge of U.S. history is essential.

I have experienced the transition from one culture to another firsthand. Although I agree with Hentoff that it is crucial to learn about American history if you want to be an American, requiring an American history course of everyone sends the wrong message to immigrants and first- and second-generation Americans. It tells such people that there is only one important history university students should know: American history.

Hentoff's argument summarized.

Thesis statement

Objection to Hentoff's argument.

Hentoff is clearly sensitive to the charge of "ethnocentrism," or the placing of one culture or ethnicity above all others. In the article, however, he seems to want to have it both ways: he supports a multicultural, non-ethnocentric curriculum, but also a required American history course. These goals are incompatible, however. Making all students take a course in the history of one society to the exclusion of those of other societies is inevitably ethnocentric.

Consideration of Hentoff's response to the objection. Hentoff tries to answer this objection by pointing out that an American history course might reveal to students the history of discrimination—and the fight against it—in this country. He implies that, even if requiring the course is ethnocentric, the content of the course would not have to be ethnocentric propaganda. That may be true, but Hentoff does not know what the course will cover. He discusses the history he would like students to learn, but offers no evidence that faculty members will teach it. Unless there is a set syllabus for the course, however, there is no guarantee that students will be exposed to a balanced account of U.S. history.

Conclusion reinforces Sanderson's point.

Nat Hentoff's heart is in the right place. It is important for all Americans to know how the United States became the country it is today. This knowledge would be better gained by people acting individually, though, rather than within the context of mandated classes. Students should have the right to manage for themselves the complex task of becoming American.

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Works-cited list follows MLA style and begins on a new page.

Work Cited

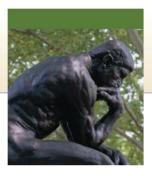
Hentoff, Nat. "Misguided Multiculturalism." *Village Voice* 19 July 2000: 29-30. Print.

Exercise 7.9 Writing a critical response to an article

Using the analysis that you prepared in Exercise 7.5 and the summary that you wrote in Exercise 7.8.2, write a critical response to the article you selected for Exercise 7.2.

Exercise 7.10 Writing a critical response to a visual

- 1. Using the analysis that you prepared in Exercise 7.6 and the summary you wrote in Exercise 7.8.1, write a critical response to the Peace Corps ad (p. 130).
- 2. Using the analysis that you prepared in Exercise 7.6.2 and the summary you wrote in Exercise 7.8.3, compare your reaction to the photograph of the citizens outside of a town hall meeting in Figure 7.3 (p. 138) to your reaction to the Peace Corps ad.



Informative Reports

Imagine what the world would be like without records of what others have learned. Fortunately, we have many sources of information, including informative reports.

8a Understand the assignment.

An **informative report** shares what someone has learned about a topic or issue; it teaches. An informative report gives you a chance to do the following:

- Learn more about an issue.
- Make sense of what you have read, heard, and seen.
- Teach others in a clear and unbiased way.

(For examples of the types of informative reports assigned in college, see pp. 147 and 156.)

8b Approach writing an informative report as a process.

Take time to select an interesting topic, think it through, and write about it clearly and effectively.

1. Selecting a topic that interests you

The major challenge of writing informative reports is engaging the reader's interest. Selecting a topic that interests you makes it more likely that your report will interest your readers.



KNOW THE SITUATION

Informative Reports

Purpose: To inform

Audience: Classmates and instructor, other readers on campus interested in the topic, and citizens who may be affected by it

Stance: Reasonable, informed, objective

Genre: Informative report

Medium: Print, word-processed text, Web page, video, audio, poster **Commonly used:** In most disciplines, the workplace, and public life

Connect what you are learning in one course with a topic you are studying in another course or with your personal experience. For example, one student, John Terrell, was majoring in political science and aspired to a career in international relations. For his topic, he decided to investigate how one Muslim organization was pursuing human rights for women. (Terrell's paper begins on p. 147.)

2. Considering what your readers know about the topic

Assume that your readers are generally knowledgable but that most do not have clear, specific knowledge of your particular topic. In his report on Sisters in Islam, Terrell assumes that his readers probably have seen images of Afghan women in burqas.

Exercise 8.1 Choosing a topic

Choose a topic for an informative report. Select a topic that interests you and that you anticipate will interest your readers. Your topic can be from a course you are currently taking. Consider what your readers—for example, your instructor and classmates—already know about this topic.

3. Developing an objective stance

Taking an objective stance means not taking sides. Writers present ideas and facts fairly and emphasize the topic, not the writer. (By contrast, when writers are **subjective**, they let readers know their views.) A commitment to objectivity gives an informative report its authority.

4. Composing a thesis that summarizes your knowledge of the topic

An informative thesis typically states an accepted generalization or reports the results of the writer's study. Before you decide on a thesis, review the information you have collected. Compose a thesis statement that summarizes the goal of your paper and forecasts its content. (For more on thesis statements, see Chapter 3: Planning and Shaping the Whole Essay, pp. 48–51.)

In his report on Sisters in Islam (SIS), Terrell develops a general thesis that he supports in the body of his text with information about how the group does its work.

Based in Malaysia, SIS has developed three key ways to promote women's rights within the context of the Muslim religion and its holy book, the Qur'an.

Notice how the phrase "three key ways" forecasts the body of Terrell's report. We expect to learn something about each of the three key ways, and the report is structured to give us that information, subtopic by subtopic.

Exericse 8.2 Composing a thesis

For the topic you chose for Exercise 8.1, compose a thesis that summarizes the goal of your paper and forecasts its content.

5. Providing context in your introduction

Informative reports usually begin with a relatively simple introduction to the topic and a straightforward statement of the thesis. Provide relevant context or background, but get to your specific topic as quickly as possible and keep it in the foreground. (For more on introductions, see Chapter 4: Drafting Paragraphs and Visuals, pp. 76–78.)

Organizing your paper for clarity by classifying and dividing information

Develop ideas in an organized way, by classifying and dividing information into categories, subtopics, or the stages of a process. (For more on developing your ideas, see Chapter 4: Drafting Paragraphs and Visuals, pp. 66–75.)

7. Illustrating key ideas with examples

Use specific examples to help readers understand your most important ideas. In his report on Sisters in Islam, Terrell provides many specific examples, including pertinent quotations from the Qur'an, a discussion of the attempt to establish the Domestic Violence Act, and descriptions of SIS educational programs. Examples make his report interesting as well as educational. (For more on using examples, see Chapter 4: Drafting Paragraphs and Visuals, p. 66.)

8. Defining specialized terms and spelling out unfamiliar abbreviations

Explain specialized terms with a synonym or a brief definition. For example, Terrell provides a synonym and a brief description of the term *sharia* in the third paragraph of his informative report on Sisters in Islam. (For more on definition, see Chapter 4: Drafting Paragraphs and Visuals, p. 70.) Unfamiliar abbreviations like SIS (Sisters in Islam) and NGO (nongovernmental organization) are spelled out the first time they are used, with the abbreviation in parentheses.

9. Concluding by answering "So what?"

Conclude by suggesting the information's value or by summing it all up. Remind readers of your topic and thesis, and then answer the "So what?" question.

At the end of his report on Sisters in Islam, Terrell answers the "So what?" question by contrasting press stereotypes of the status of women in Islam with the more complex and encouraging view his paper presents.

But their efforts show that the situation of women in Islamic countries is actually much more complex and encouraging than many recent newspaper images and stories have led us to believe.

(Also see information on conclusions in Chapter 4: Drafting Paragraphs and Visuals, pp. 78–79.)



NAVIGATING THROUGH COLLEGE AND BEYOND

Informative Reports in the Social Sciences

Informative reports in the social sciences examine a wide range of behavioral and social phenomena, such as consumer spending, courtship rituals, political campaign tactics, and job stress. For example, in a published article, an anthropologist might survey and summarize information from archeological, historical, and ethnographic sources relating to warfare among the indigenous peoples of the American Southwest.

Some Types of Informative Reports in the Social Sciences

- Research reports describe the process and results of research conducted by the author(s).
- Reviews of the literature synthesize the published work on a particular topic (see 8d).

Documentation Styles

■ APA (see Chapter 24) and Chicago (see Chapter 25)

8c Write informative reports on social science research.

In the informative report that follows, John Terrell reports what he has learned about a Muslim nongovernmental organization dedicated to promoting women's rights. Notice how Terrell provides a context for his topic, cites various sources (using the APA documentation style), divides the information into subtopics, and illustrates his ideas with examples, all hallmarks of a clear, carefully developed report. The annotations in the margin point out specific features of the informative report. (For details on the proper formatting of a paper in APA style, see Chapter 24 and the sample paper that begins on p. 436.)



CONSIDER YOUR SITUATION

Author: John Terrell, a political science major, interested in a career in international relations

Type of writing: Informative report

Purpose: To inform readers about Sisters of Islam (SIS)

Stance: Reasonable, informed, objective

Audience: Classmates and instructor standing in for U.S. general

public

Medium: Print, word-processed text, part of e-portfolio

Terrell writes: After writing this informative paper, I know a great deal more about possibilities for women in Muslim countries, and I am eager to share that information with readers.

Sample student informative report

Sisters Redefining the Divine

John Terrell

Political Science 252 Contemporary Issues: Human Rights

Professor Paul

December 20, 2008

-----[new page]-----

Following APA style, Terrell includes a separate title page. He does not include an abstract, however, because his instructor did not require one for this assignment.

Topic introduced.

First use of unfamiliar abbreviation spelled out.

Thesis stated

First way—introduces subtopic.

Source information summarized.

Voices of Muslim women are important to this topic so are quoted.

Source named in signal phrase.

Example given for clarity and interest.

Sisters Redefining the Divine

The rights of women in Islamist and majority-Muslim nations have recently become an issue of concern and contention. Images of women in burqas, along with news stories describing forced marriages, public executions by flogging, and virtual house arrest for women without chaperones have led many Americans to assume that Muslim women have no rights and no way to change that situation. But that is not the whole picture. In many parts of the Islamic world, nongovernmental organizations (NGOs) are working hard to make sure that women and their interests have a political voice. Sisters in Islam (SIS) is just such an organization. Based in Malaysia, SIS has developed three key ways to promote women's rights within the context of the Muslim religion and its holy book, the Qur'an.

One way that SIS works to promote women's rights is to show how those rights are rooted in the origins of Islam and the Qur'an. Members note that women fought side by side with the prophet Muhammad in the early struggle to establish Islam's rule and point out that allowing some degree of choice in marriage, permitting divorce, and granting inheritance rights for women were revolutionary concepts when Muslims first introduced them to the world 1,400 years ago (Othman, 1997). Furthermore, they argue that the Qur'an mandates "the principles of equality, justice and freedom" and does not specifically prohibit women from assuming leadership roles or contributing to public service. But they also recognize that the revolutionary possibilities of Islam were curtailed when a small group of men claimed "exclusive control over the interpretation of the Qur'an" (Sisters in Islam, 2007).

According to Coleman (2006), the Qur'an contains almost 80 sections on legal issues, but neither it nor the secondary texts and oral traditions of Islam contain instruction on everyday matters. To make matters even more complex, the Qur'an includes many seemingly contradictory passages. Its statements on polygamy are a prime example. One verse in the text says, "Marry those women who are lawful for you, up to two, three, or four, but only if you

can treat them equally" (Qur'an 4:3), while a later verse reads, "No matter how you try you will never be able to treat your wives equally" (Qur'an 4:129). In the early years following the death of the prophet Muhammad, legal scholars were called upon to examine issues in need of clarification. They were also encouraged to apply independent thinking and then make non-binding rulings. This practice lasted until the 11th century, at which time Sunni religious scholars consolidated legal judgments into strict schools of thought and placed a ban on independent interpretation. The result was sharia, or Muslim law. Over the next nine hundred years, this approach to the law changed little. In application, however, sharia does vary according to regional traditions. In Tunisia, for example, taking more than one wife is banned altogether, while India provides few restrictions upon polygamy (Women Living Under Muslim Laws, 2003). Likewise, rules concerning dress and moral codes vary from state to state, with headscarves for women being obligatory in Iran and optional in Egypt.

National diversity in applying sharia accounts for the second way that SIS promotes women's rights within the framework of Islam: it focuses its work for change on one country, Malaysia. Before 1957, Malaysia was a British colony with a court system divided between the federal and the local levels. Local Islamic leaders were allowed to establish courts to preside over cases of family law, while most other legal matters went to the federal courts.

After Malaysia gained independence, Article 3 of its constitution named Islam as the state religion, although a clause in the same article guaranteed non-Muslims the right to practice their faiths (Mohamad, 1988). The court system, however, remained the same, meaning that the 60% of the population who are Muslim are still subject to local Islamic family courts, while the 40% who do not follow Islam are not (U.S. Department of State, 2005).

Malaysia's legal system complicates the work of SIS, as the 1995 campaign to pass a domestic violence act shows. In matters of violence against women, Muslim family law provides Unfamiliar term defined.

Second way introduces subtopic.

Source given for data.

Objective stance.

COMMON ASSIGNMENTS Informative reports

little legal recourse. The usual response by Islamic judges is to send the woman home to reconcile with her husband. So in 1995 SIS campaigned to pass the Domestic Violence Act, which aimed to provide basic legal protections for women. After a vigorous lobbying campaign, the law was passed. Yet the response from Malaysia's Islamic religious establishment was to say that the law would apply only to non-Muslims (Othman, 1997). Even though this interpretation of the law has not been successfully reversed, SIS continues to work on family law reform, submitting to the government memoranda and reports on such issues as divorce, guardianship, and polygamy. In 2005, for example, SIS and five other NGOs formed a Joint Action Group on Gender Equality (JAG) and prepared a memorandum requesting a review and withdrawal of parts of a bill that was intended to improve the Islamic Family Law Act of 1984. While praising the new requirement that in cases of contracting polygamous marriages, both the existing and future wives must be present in the court, the JAG (2005) objected to other parts of the bill such as a change in wording that would make it easier for men to practice polygamy; instead of having to show that the new marriage was both "just and necessary," the men would only have to show that it was "just or necessary."

Example given for clarity and interest.

Third way introduces subtopic.

Examples given for clarity and interest

Although advocating for changes in the law is certainly important, SIS has developed another key way of promoting women's rights: public research-backed education. Using surveys and interviews, the group began a pilot research project in 2004 on the impact of polygamy on the family institution; that research project has recently gone national. As its website documents, SIS also sponsors numerous public lectures and forums on such issues as Islam and the political participation of women, the challenges of modernity, the use of fatwa, and the emergence of genetic engineering. There are also seminars and workshops for specific groups such as single parents, study sessions with visiting writers, and a rich array of printed material, including newspaper columns that answer women's questions as well as pamphlets

on such concerns as family planning, Qur'an interpretation, and domestic violence. Clearly SIS takes a very public approach to reform, an approach that Zainah Anwar (2004), the executive director, contends is necessary to ensure that Islam does not "remain the exclusive preserve of the *ulama* [traditionally trained religious scholars]" (para. 2).

Instead of waiting patiently for Islamic scholars and judges to work out issues in closed sessions, SIS has developed an activist approach to reform. It is not surprising, therefore, that its key ways of effecting change sometimes get as much criticism from conservative Islamists as the proposed changes themselves do (Anwar, 2004). It remains to be seen whether SIS, along with other NGOs working for human rights in Muslim countries, will succeed in moderating what they see as harmful expressions of their faith. Their efforts show, however, that the situation of women in Islamic countries is actually much more complex and encouraging than many recent newspaper images and stories have led us to believe.

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Quotation integrated into writer's sentence.

Interpretation provided without biased opinion.

Point and purpose restated in conclusion.

References list follows APA style and begins on a new page. Othman, N. (1997). Implementing women's human rights in Malaysia. *Human Rights Dialogue*, 1(9). Retrieved from http://www.cceia.org/resources/publications/dialogue/1_09/articles/567.html

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Women, family, laws, and customs in the Muslim world.

Retrieved from http://www.wluml.org/english/pubsfulltxt
.shtml?cmd[87]=i-87-16766

Exercise 8.3 Composing an informative report

Write an informative report on the topic you chose in Exercise 8.1, refining the thesis you composed in Exercise 8.2 as necessary as you work through the process of writing your report.

Write reviews of the literature to summarize current knowledge in a specific area.

In upper-division courses in the social and natural sciences, instructors sometimes assign a special kind of informative report called a **review of the literature.** Here the term *literature* refers to published research reports—not to novels, poetry, or drama—and the term *review* means a survey of others' ideas, not an evaluation, argument, or opinion. A review presents an organized account of the current state of knowledge in a specific area, something that you and other researchers can use as a basis for new projects and directions for research. A review of the literature may also be a subsection within a research report.

The following paragraph is an excerpt from the review of the literature section in an article by psychologists investigating the motivations for suicide.

One source of information about suicide motives is suicide notes. International studies of suicide notes suggest that women and men do not differ with regard to love versus achievement motives. For example, in a study of German suicide notes, Linn and Lester (1997) found that women and men did not differ with regard to relationship versus financial or work motives. In a study of Hong Kong suicide notes, Ho, Yip, Chiu, and Halliday (1998) reported no gender or age differences with regard to interpersonal problems or financial/job problems. Similarly, in a UK study, McClelland, Reicher, and Booth (2000) found that men's suicide notes did not differ from women's notes in terms of mentioning career failures. In fact, in the UK study relationship losses were reported more often in men's than in women's suicide notes.

—CANETTO AND LESTER, Journal of Psychology, September 2002

Write informative reports in the sciences to share discoveries.

Reading and writing play a role at each stage of scientific inquiry. Scientists observe phenomena and record their findings in notebooks. They ask questions about their observations, read related work by other scientists, and compose hypotheses that explain the observations. To prove or disprove hypotheses, they conduct experiments, carefully documenting their procedures and findings. Finally, they write research reports to share their work with other scientists.

8f Write lab reports to demonstrate understanding.

As a college student, you may be asked to perform experiments that verify well-established facts and principles. In advanced courses, you may have the opportunity to design original experiments. (Excerpts from a student lab report can be found on pp. 156–58.)

Note: When scientists report the results of original experiments designed to provide new insight into issues on the frontiers of scientific knowledge, they include informative reporting and interpretive analysis of the significance of their findings.

Lab reports usually include the following sections: Abstract, Introduction, Methods and Materials, Results, Discussion, Acknowledgments, and References. Begin drafting the report, section by section, while your experiences in the lab are still fresh in your mind.

Throughout your report, use the passive voice to describe objects of study, which are more important than the experimenter ("the mixture *was heated* for 10 minutes"). Use the present tense to state established knowledge ("the rye seed *produces*"), but use the past tense to describe your own results and the work of prior researchers



NAVIGATING THROUGH COLLEGE AND BEYOND

Informative Reports in the Sciences

Informative reports in the sciences examine a wide range of natural and physical phenomena, such as plant growth, weather patterns, animal behavior, chemical reactions, and magnetic fields. For example, in an academic journal for research biologists, two biochemists might summarize the findings of more than two hundred recently published articles on defense mechanisms in plants.

Some Types of Informative Reports in the Sciences

- Lab reports describe experiments, following the steps of the scientific method.
- Research reports describe the process and results of research conducted by the author(s). Research reports are more extensive than lab reports.
- Reviews of the literature synthesize the published work on a particular topic. (See 8d, pp. 152–53, for an explanation and example.)

Documentation Style

 CSE name-year style, citation-name style, and citationsequence style (see Chapter 26).

("Kurland reported"). (For more on the passive voice, see pp. 599–600; for more on verb tenses, see pp. 589–96.)

Follow the scientific conventions for abbreviations, symbols, and numbers (often listed in your textbook). Use numerals for dates, times, pages, figures, tables, and standard units of measurement. Spell out numbers between one and nine that are not part of a series of larger numbers.

1. Abstract

An abstract is a one-paragraph summary (about 250 words) of your lab report. It answers the following questions: What methods were used in the experiment? What variables were measured? What were the findings? What do the findings imply?

2. Introduction

In the introduction, state your topic, summarize prior research, and present your hypothesis. Sometimes you will include a review of the literature (see pp. 152–53).

3. Methods and materials

Select the details that other scientists will need to replicate the experiment. Using the past tense, recount in chronological order what was done with specific materials.

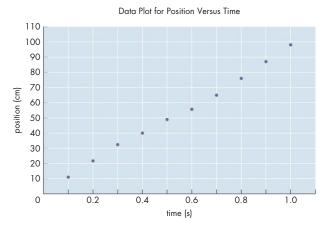


FIGURE 8.1 The distance traveled by a paper airplane plotted in 0.1-second intervals.

4. Results

In this section, tell your reader about the results that are relevant to your hypothesis, especially those that are statistically significant. Results may be relevant even if they are different from what you expected.

You might summarize results in a table or graph. For example, the graph in Figure 8.1, which plots the distance (in centimeters, *y*-axis) that a glider traveled over a period of time (in seconds, *x*-axis), was used to summarize the results of an engineering assignment.

Every table and figure you include in a lab report must be mentioned in the text. Point out the relevant patterns the figure displays. If you run statistical tests on your findings, be careful not to make the tests themselves the focus of your writing. Also reserve interpretations for the Discussion section.

Note: Like the terms *correlated* and *random*, the term *significant* has a specific statistical meaning for scientists and should therefore be used in a lab report only in relation to the appropriate statistical tests.

5. Discussion

In discussing your results, interpret your major findings by explaining how and why each finding does or does not confirm the original hypothesis. Connect your research with prior scientific work, and look ahead to new questions for future investigation.

6. Acknowledgments

In professional journals, most research papers include a brief statement acknowledging those who assisted the author or authors.

7. References

Include at the end of your report a listing of the manuals, books, and journal articles you consulted. Use one of the citation formats developed by the Council of Science Editors (CSE style), unless your instructor prefers another citation format.

Excerpts from a student lab report

Orientation by Sight in Schooling and Nonschooling Fish

Josephine Hearn

Biology 103

May 5, 2010

Lab partners: Tracy Luckow, Bryan Mignone, Darcy Langford

Abstract

This experiment examined the tendency of schooling and of nonschooling fish to orient by sight toward conspecifics.

Schooling species did orient toward conspecifics by sight and nonschooling species did not show any preference, indicating that schooling fish show a positive phototaxis toward conspecifics.

Introduction

Vision has been established as the primary method by which many schooling fish maintain a close proximity to one another.

Olfaction, sound, and water pressure are secondary factors in schooling¹. This experiment tested this theory, specifically, to determine whether schooling fish orient by sight toward conspecifics, whether schooling fish orient toward conspecifics more readily in the presence of a nonschooling species than of another schooling species, and whether schooling fish orient toward conspecifics more readily than nonschooling fish do. . . .

The hypothesis was tested by placing two species in an aquarium, one species at each end of the tank, with a test fish

summarized.

Experiment

CSE citationsequence style: superscript numeral indicates source in references list belonging to one of the two species in the center of the tank allowed to orient by sight toward either species.

Methods and materials

Observations were made of 5 species of fish: *Brachydanio* sp. (zebra danios), *Barbus tetrazona* (tiger barbs), *Xiphophorus maculatus* (swordtails), *Hyphessobrycon* sp. (tetras), and *Cichlasoma nigrofasciatum* (juvenile convict cichlids). The species were ranked according to the schooling behavior exhibited, determined by recording the time each species spent schooling. Criteria for ranking were the proximity of conspecifics to one another and the tendency to move together. Barbs were ranked as the species with the strongest schooling tendency, followed closely by tetras, then danios, swordtails, and cichlids. Cichlids were considered a nonschooling species. The top 2 ranking species, barbs and tetras, and the last ranking species, cichlids, were selected for this experiment.

Three cylinders were placed inside a filled 10-gallon aquarium surrounded by a dark curtain to prevent the entry of light from the sides ². Plexiglas cylinders were used to keep species separated and able to orient to each other by sight alone. The 2 outermost cylinders contained 4 each of 2 different species. A test fish, belonging to either of those species, was placed in the central cylinder. The water temperature was uniformly 22° C and remained so throughout the experiment.

When all cylinders were in place, the central cylinder was lifted out of the tank, allowing the test fish to move freely. Over the course of one minute, the time that the test fish spent on the side with conspecifics was recorded. The procedure was repeated with all possible combinations of the 3 species, and 5 replicates of each combination.

Results

Figure 1 compares the mean times for each of the schooling species when the test fish were with the other schooling species or with the nonschooling species. The mean times for the schooling

Specifics about how the experiment was conducted.

Outcome of the experiment summarized.

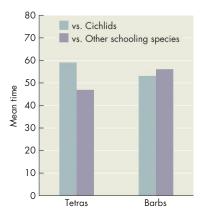


Figure 1 Comparison of mean times.

species are higher when the test fish was with other schooling species than with the nonschooling species.

Discussion

The hypothesis that schooling fish would orient more readily than nonschooling fish to conspecifics was supported. It was shown that barbs and tetras, both schooling fish, spent nearly the entire time on the side with their own species, whereas the cichlids divided their time almost equally between the 2 sides. This result supports the theory that schooling fish orient to each other visually ¹. Furthermore, the barbs, the species with stronger schooling tendencies, showed more orientation than the tetras, the species with weaker schooling tendencies. . . .

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References

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- Glase JC, Zimmerman MC, Waldvogel JA. Investigations in orientation behavior [Internet]. Association for Biology Laboratory Education (US); c1997 [cited 2008 Apr 28]. Available from: Association for Biology Laboratory Education at http:// www.zoo.utoronto.ca/able/volumes/vol-6/1-glase/ 1-glase.htm

References list follows CSE citationsequence style and begins on a new page.

8g Write informative reports on events or findings in the humanities.

In the humanities, informative writing is used primarily to report on an event or finding in one of the humanities disciplines (for example, art, literature, history, philosophy, music, theater, and film). Unlike informative reports in the sciences, informative reports in the humanities may sometimes include subjective responses—your reaction to the event—in addition to specific details that support your points.

In the following example, an art critic does a close reading of Edward Hopper's Office at Night.



NAVIGATING THROUGH COLLEGE AND BEYOND

Informative Reports in the Humanities

Informative reports in the humanities describe the ideas, stories, and values of people past and present. Topics could include archeological discoveries, descriptions of musical performances and art exhibits, and historical findings about artists and literary figures. For example, an encyclopedia of British women writers might include an English professor's account of the life and works of Eliza Fenwick, a recently rediscovered eighteenth-century author.

Some Types of Informative Reports in the Humanities

- *Concert, theater, or film reports* describe the elements of a single performance or series of performances.
- Book reports describe the plot, characters, setting, and themes
 of a novel or summarize a nonfiction work.

Documentation Styles

■ MLA (see Chapter 23) and Chicago (see Chapter 25)

Sample informative piece

In Hopper's Realm, Ending a Long Day or Starting a Long Night

KATHRYN SHATTUCK

So much is left unspoken in the paintings of Edward Hopper: in the ache of barren expanses, behind the curtains of houses perhaps not quite vacant, and in the tension transmitted by his characters, who, even with others, were almost always alone. "Hopper had no small talk," Lloyd Goodrich, a former director of the Whitney Museum of Art, wrote in a 1970 monograph. "He was famous for his 'monumental silences'; but like the spaces in his pictures, they were not empty."

How, then, to interpret *Office* at *Night* (1940), on view at the Whitney as part of "Full House," its 75th-anniversary exhibition?

Does it depict a power struggle, a political comedy or the build-up to an office romp? Hopper preferred to leave the narratives to the viewer's imagination, said Carter Foster, the Whitney's curator of drawings.

Or, as Hopper put it, "If you could say it, there'd be no reason to paint."

In Office at Night a man in his 30's or 40's sits at a heavy desk in a sparsely furnished room, a voluptuous



Office at Night by Edward Hopper

THE BACKGRÖUND A wooden chair and an umbrella handle echo the woman's curves. Hopper once indicated that this office had great meaning for him; perhaps it was his reference to A Cotton Office in New Orleans (1873) by Degas, which he admired.

THE MODEL Hopper married the painter Jo Nivison in 1924, and she modeled for many of his paintings. For Office at Night she spent much of February 1940 posing. She was in her mid-50's. "Nice that I have good legs & up & coming stockings," she wrote.

THE PAPER Only in the final composition does Hopper drop a paper on the floor, injecting into the scene a tantalizing hint of dramatic—or comedic, you decide—possibility.

A RUSTLING BLIND "For Hopper, wind often stood in for touch," Carter Foster of the Whitney said, citing some of Hopper's famous paintings of nudes, in which solitary women feel a breeze wafting by.

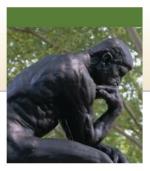
secretary standing with her hand in a file drawer nearby. Twisted in a provocative if physically strained position—both breasts and buttocks are visible—she could be looking at him. Or maybe she's wondering how her skin-tight dress will allow her to stoop down to pick up the paper dropped on the floor, and if she does, what the outcome will be. A breeze enters an open window and rustles a blind as the man reads a document, apparently oblivious to the situation. Or is he?

"One gets the sense that Hopper was quite repressed," Mr. Foster said. "There's a lot of fantasy going on there. It's an exercise in voyeurism."

In a letter to the Walker Art Center, which owns the painting, Hopper said the work was "probably first suggested by many rides on the 'L' train in New York City after dark glimpses of office interiors that were so fleeting as to leave fresh and vivid impressions on my mind."

Hopper leaves those impressions blurred and layered. Is the relationship between the man and the woman emotional? Sexual? Or have they, like so many urbanites squashed into cramped quarters, simply become inured to each other?

At the time, the position of executive secretary was a relatively prestigious role for a woman, though inherently subservient. Still, this woman, with her fashionable attire, her makeup and her come-hither pose, could be the one with the power. Especially, as Mr. Foster and not a few other art historians have noted, if she does go for that paper.



Interpretive Analyses and Writing about Literature

Interpretation involves working to understand a written document, literary work, cultural artifact, social situation, or natural event and then explaining what you

understand in a meaningful and convincing way to readers.

9a Understand the assignment.

When an assignment asks you to compare, explain, analyze, discuss, or do a reading of something, you are expected to study that subject closely. An interpretive analysis moves beyond simple description and examines or compares particular items to enhance your reader's insight into people's conditions, actions, beliefs, or desires.

9b Approach writing an interpretive analysis as a process.

Writing an interpretive analysis typically begins with critical reading. (See Chapter 7: Reading, Thinking, Writing: The Critical Connection for a discussion of how to read texts and visuals critically.)

1. Discovering an aspect of the subject that is meaningful to you

Think about your own feelings and experiences while you read, listen, or observe. Connecting your own thoughts and experiences to what you are studying can help you develop fresh interpretations.

2. Developing a thoughtful stance

Think of yourself as an explorer. Be thoughtful, inquisitive, and open-minded. You are exploring the possible meaning of something. When you write your analysis, invite readers to join you on an intellectual journey, saying, in effect, "Come, think this through with me."

3. Using an intellectual framework

To interpret your subject effectively, use a relevant perspective or an intellectual framework. For example, the basic elements of a work of fiction, such as plot, character, and setting, are often used to analyze stories. Andrew Papadoulis uses character as a frame for his analysis of Jamaica Kincaid's story, "Girl." (Papadoulis's analysis begins on p. 174.)

No matter what framework you use, analysis often involves taking something apart, figuring out how the parts make up a cohesive whole, and then putting it all back together. Because the goal of analysis is to create a meaningful interpretation, the whole is more than



KNOW THE SITUATION

Interpretive Analyses

Purpose: To enhance understanding

Audience: Classmates and instructor and other members of the

general public such as patrons of the arts

Stance: Thoughtful, inquisitive, open-minded

Genres: Review, critique, blog

Medium: Print, word-processed text, Web page, video, audio **Commonly used:** In the arts, humanities, and many other

disciplines



NAVIGATING THROUGH COLLEGE AND BEYOND

Interpretive Analyses

You can find interpretive analyses like the following in professional journals like *PMLA* (*Publications of the Modern Language Association*) as well as popular publications like the *New Yorker* and the *Atlantic*:

- A cultural critic contrasts the way AIDS and cancer are talked about, imagined, and therefore treated.
- Two geologists analyze photos of an arctic coastal plain taken from an airplane and infer that the effects of seismic activity vary according to the type of vegetation in the area.
- A musicologist compares the revised endings of two pieces by Beethoven to figure out what makes a work complete and finished.

the sum of its parts. Determining meaning is a complex problem with multiple solutions.

Exercise 9.1 Choosing a topic

Choose a topic for an interpretive analysis. Once you have selected your topic, consider what intellectual framework you will use to analyze it:

- 1. Select a poem, short story, or play for analysis. Consider using the basic elements of poetry, fiction, or drama to analyze the work you have selected. (See the boxes on pp. 167, 176–77, and 177.)
- 2. Select a topic from one of your courses for analysis.
- 3. Select a topic you are interested in, such as a prominent building on campus or in your neighborhood, a work of art, or a television program or movie.

4. Listing, comparing, questioning, and classifying to discover your thesis

To figure out a thesis, explore separate features of your subject. For example, if you are analyzing fiction, you might consider the plot, the characters, the setting, and the tone before deciding to focus your thesis on how a character's personality drives the plot to its conclusion. If you are comparing two subjects, you might list points of likeness and difference. Can you find subtle differences in features that at first seem alike or subtle similarities in features that at first seem

different? The answers to these questions might help you figure out your thesis.

Interpreting a painting is similar to interpreting a literary work or any other work of art. For example, your interpretation of Andy Warhol's famous 1965 painting *Campbell's Soup Can (Tomato)* would likely reflect your personal reaction to the work as well as what you know about the artist and his times, but it would have to be grounded in a discussion of details of the work itself. You might ask how closely the painting resembles an actual soup can and what it suggests about the relationship between fine art and popular culture.

Try one or more of the following strategies:

- Take notes about what you see or read, and if it helps, write a summary. (For help with writing a summary, see Chapter 7: Reading, Thinking, Writing: The Critical Connection, pp. 138–139.)
- Ask yourself questions about the subject you are analyzing, and write down any interesting answers. Imagine the questions your instructor or classmates might ask about the artifact, painting, document, performance, or event you are considering. In answering these questions, try to figure out the thesis you will present and support.
- Name the class of things to which the item you are analyzing belongs (for example, memoirs). Then identify important features of that class (for example, scene, point of view, turning points).

5. Making your thesis focused and purposeful

To make a point about your subject, focus on one or two key questions. Resist the temptation to describe everything you see:

Andrew Papadoulis developed the following focused thesis for his analysis of Jamaica Kincaid's story, "Girl."

FOCUSED THESIS

Ultimately, it is not important *what* the girl knows, but the "kind of woman" the girl becomes.

Although you want your point to be clear, you also want to make sure that your thesis anticipates the "So what?" question and sets up an interesting context for your interpretation. Unless you relate your specific thesis to a more general issue, idea, or problem, your interpretive analysis may seem pointless to readers. In Papadoulis's analysis of "Girl," he relates details about the characters to a general point about parents and their concern for their children. (For more on developing your thesis, see Chapter 3: Planning and Shaping the Whole Essay, pp. 48–51.)

Exercise 9.2 Composing a thesis

For the topic you chose for Exercise 9.1, develop a thesis that is focused, purposeful, and anticipates the "So what?" question.

6. Introducing the general issue, a clear thesis or question, and relevant context

In interpretive analyses, the introduction often requires more than one paragraph to do the following:

- Identify the general issue, concept, or problem at stake. You can also present the intellectual framework that you are applying.
- Provide relevant background information.
- Name the specific item or items you will focus on in your analysis (or the items you will compare).
- State the thesis or pose the main question(s) your analysis will address.

You do not need to do these things in the order listed. Sometimes it is a good idea to introduce the specific focus of your analysis before presenting either the issue or the background information. Even though you may begin with a provocative statement or a stimulating question, make sure that your introduction covers the four points listed above. (For more on introductions, see Chapter 4: Drafting Paragraphs and Visuals, pp. 76–78.)

For example, the following is the introductory paragraph from an interpretative analysis, written for a history class on the development of Margaret Sanger's and Gloria Steinem's feminism:

In our male-dominated society, almost every woman has experienced some form of oppression. Being oppressed is like having one end of a rope fastened to a pole and the other end fastened to one's belt: it tends to hold a woman back. But a few tenacious and visionary women have fought oppression and have consequently made the lives of others easier. Two of these visionary women are Margaret Sanger and Gloria Steinem. As their autobiographical texts show, Sanger and Steinem felt compassion for women close to them, and that compassion not only shaped their lives but also empowered them to fight for changes in society.

In one paragraph, the student identifies the general issue (the feminist struggle against oppression), introduces the items to be compared (two autobiographical texts), and, in the last sentence, states her main point or thesis. Her readers are now ready for additional background information about Sanger and Steinem that will give them a context for the two texts that are being compared.

Planning your analysis so that each point supports your thesis

After you pose a key question or state your thesis in the introduction, work point by point to answer the question and support your interpretive thesis. From beginning to end, readers must be able to follow your train of thought and see how each point is related to your thesis. (For more on developing your ideas, see Chapter 3: Planning and Shaping the Whole Essay, pp. 51–56.)

As you guide readers through your analysis, you will integrate source material, including important quotations, as the student does in "Honor in Shakespeare's *Hamlet*" on p. 178. When you are writing about a painting or photograph, your pointed description of visual elements will enhance effective communication.

9c Write interpretive analyses in the humanities.

Writers in the humanities analyze literature, art, film, theater, music, history, and philosophy. In Part 1, we followed a student's analysis of a photograph through several drafts. In this chapter we look at some examples of literary analysis. The following suggestions are generally useful in writing interpretive analyses in the humanities:

- Base your analysis on the work itself. Works of art affect each of us differently, and any interpretation has a subjective element. Although different interpretations are possible, all interpretations are not equally valid. Your reading of the work must be grounded in details from the work itself.
- Consider how the concepts you are learning in your course apply to the work you are analyzing. If your course focuses on the formal elements of art, for example, you might look at how those elements function in the painting you have chosen to analyze. If your course focuses on the social context of a work, you might look at how the work shares or subverts the belief system and worldview that was common in its time.
- Use the present tense when writing about the work and the past tense when writing about its history. Use the present tense to talk about the events that happen within a work: In Aristophanes' plays, characters frequently step out of the scene and address the audience directly. Also use the present tense to discuss decisions made by the work's creator:

In his version of the Annunciation, da Vinci **places** the Virgin outside, in an Italian garden. Use the past tense, however, to relate historical information about the work or creator: Kant **wrote** about science, history, criminal justice, and politics as well as philosophical ideas.

QUESTIONS FOR ANALYZING POETRY

Speaker and Tone

How would you describe the speaker's voice? Is it that of a parent or a lover, an adult or a child, a man or a woman? What is the speaker's tone—is it stern or playful, melancholy or elated, nostalgic or hopeful?

Connotations

Although both *trudge* and *saunter* mean "walk slowly," their connotations (associative meanings) are very different. What feelings or ideas do individual words in the poem connote?

Imagery

Does the poem evoke images that appeal to your senses—for example, the shocking feeling of a cold cloth on feverish skin or the sharp smell of a gas station? How do the images shape the mood of the poem? What ideas do they suggest?

Figurative Language

Does the poem use **simile** to directly compare two things using *like* or *as* (*his heart is sealed tight like a freezer door*)? Does it use **metaphor** to implicitly link one thing to another (*his ice-hard heart*)? How does the comparison enhance meaning?

Sound, Rhythm, and Meter

What vowel and consonant sounds recur through the poem? Do the lines of the poem resemble the rhythms of ordinary speech, or do they have a more musical quality? Consider how the sounds of the poem create an effect.

Structure

Notice how the poem is organized into parts or stanzas, considering spacing, punctuation, capitalization, and rhyme schemes. How do the parts relate to one another?

Theme

What is the subject of the poem? What does the poet's choice of language and imagery suggest about his or her attitude toward that subject?

9d Write a literary interpretation of a poem.

The poet Edwin Arlington Robinson defined poetry as "a language that tells us, through a more or less emotional reaction, something that cannot be said." Although literary analysis can never tell us exactly what a poem is saying, it can help us think about it more deeply.

First, read the complete poem without stopping, and then note your initial thoughts and feelings. What is your first sense of the subject of the poem? What ideas and images does the poem suggest?

Reread the poem several times, and read it aloud, paying close attention to the rhythms of the lines and the poet's choice of words. Think about how the poem develops. Do the last lines represent a shift from or fulfillment of the poem's opening? Look for connections among the poem's details, and think about their significance. The questions in the box on page 167 may help guide your analysis.

Use the insights you gain from your close reading to develop a working thesis about the poem. In the student essay that begins on page 169, McKenna Doherty develops a thesis about the poem "Testimonial," reprinted below. Attempting to discover the poem's theme, Doherty bases her analysis on her knowledge of other poems by Rita Dove. Doherty focuses on how four poetic devices give the theme its emotional impact.

Testimonial

RITA DOVE

Back when the earth was new and heaven just a whisper, back when the names of things hadn't had time to stick;

back when the smallest breezes melted summer into autumn, when all the poplars quivered sweetly in rank and file...

the world called, and I answered.

Each glance ignited to a gaze.

I caught my breath and called that life,
swooned between spoonfuls of lemon sorbet.

5

10

I was pirouette and flourish,
I was filigree and flame.
How could I count my blessings
when I didn't know their names?

15

Back when everything was still to come, luck leaked out everywhere. I gave my promise to the world, and the world followed me here.

20



CONSIDER YOUR SITUATION

Author: McKenna Doherty

Type of writing: Literary analysis

Purpose: To analyze a poem and illuminate its themes

Stance: Reasonable, attentive, appreciative, clarifying

Audience: Classmates and instructor, the readers of a literary

magazine

Medium: Print, word-processed text, part of e-portfolio

Doherty writes: Writing an analysis of Rita Dove's poem "Testimonial" has helped me understand the theme of adult knowledge contrasted with childhood innocence. I also have a better understanding of the techniques of poetry and how they work to express ideas and emotions.

Sample student analysis of a poem

Rita Dove's "Testimonial": The Music of Childhood
Rita Dove rarely uses obvious, rigid rhyme schemes or strict
metrical patterns in her poetry, and her subtle use of language
often obscures both the subject and themes of her poetry.
However, careful analysis of her work is rewarding, as Dove's
poems are dense with ideas and figurative language. Her poem
"Testimonial" is a good example of this complexity. Although
the poem seems ambiguous on first reading, repeated readings
reveal many common and cleverly used poetic techniques that
are employed to express a common literary theme: the difference
between adult knowledge and childhood innocence.

Thesis of the paper identified.

The first two lines refer to a time when "the earth was new / and heaven just a whisper." At first, these lines appear to refer to the Biblical origins of earth and heaven; however, the title of the poem invites us to take the poem as a personal account of the speaker's experience. The time when "the earth was new" could refer to the speaker's youth. Youth is also the time of life when heaven is "just a whisper," since matters of death and religion are not present in a child's awareness. Thus, Dove's opening lines actually put the reader in the clear, familiar context of childhood.

The lines that follow support the idea that the poem refers to youth. Dove describes the time period of the poem as "when the names of things / hadn't had time to stick" (lines 3-4). Children often forget the names of things and are constantly asking their parents, "What is this? What is that?" The names of objects do not "stick" in their minds. The second stanza, describing a scene of trees and breezes, seems childlike in its sensitivity to nature, particularly to the change of seasons. The trees swaying "sweetly in rank and file" (8) suggest an innocent, simplistic worldview, in which everything, even the random movement of trees in the wind, occurs in an orderly, nonthreatening fashion.

Notice that Dove does not state "when I was a child" at the beginning of the poem. Instead, she uses poetic languagealliteration, rhyme, uncommon words, and personification-to evoke the experience of childhood. Figurative language may make the poem more difficult to understand on first reading, but it ultimately makes the poem more personally meaningful.

In line 12, "swooned between spoonfuls of lemon sorbet" not only evokes the experience of childhood, a time when ice cream might literally make one swoon, but the alliteration of "swooned," "spoonfuls," and "sorbet" also makes the poem musical. Dove also uses alliteration in lines 14, 15, and 18. This conventional poetic technique is used relatively briefly and not regularly. The alliteration does not call attention to itself-the music is quiet.

Examples provided to illustrate theme.

More examples given and interpreted.

Writer presents four poetic techniques, which she explains in the following paragraphs.

Discussion of first poetic technique: alliteration.

"Testimonial" also uses the best-known poetic technique: rhyme. Rhyme is used in many poems—what is unusual about its use in this poem is that, as with alliteration, rhyme appears irregularly. Only a few lines end with rhyming words, and the rhymes are more suggestive than exact: "whisper" and "stick" (2 and 4), "gaze" and "sorbet" (10 and 12), "flame" and "names" (14 and 16), and "everywhere" and "here" (18 and 20). These rhymes, or consonances, stand out because they are isolated and contrast with the other, unrhymed lines.

Dove occasionally uses words that children would probably not know, such as "swooned" (12), "sorbet" (12), "pirouette" (13), "flourish" (13), and "filigree" (14). These words suggest the central theme, which is underscored in the final question of the stanza when the narrator of the poem asks, "How could I count my blessings / when I didn't know their names?" The adult words emphasize the contrast between the speaker's past innocence and present knowledge.

The poem ends with the mysterious lines, "I gave my promise to the world / and the world followed me here" (19–20). The world is personified, given the characteristics of a man or woman capable of accepting a promise and following the speaker. As with the opening lines, these final lines are confusing if they are taken literally, but the lines become clearer when one considers the perspective of the speaker. It is as if the speaker has taken a journey from childhood to adulthood. Just as the speaker has changed during the course of this journey, so too has the world changed. The childhood impressions of the world that make up the poem—the sorbet, the trees swaying in the breeze—do not last into adulthood. The speaker becomes a different person, an adult, and the world also becomes something else. It has "followed" the speaker into adulthood; it has not remained static and unchanging.

In "Testimonial," Dove presents a vision of childhood so beautifully, so musically, that we can experience it with her, if only for the space of a few lines. Discussion of second poetic technique: rhyme.

Discussion of third technique: uncommon words.

Discussion of fourth poetic technique: personification

Analysis of poem is concluded with interpretation of entire poem.

Paper is concluded briefly, neatly.

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Works-cited list follows MLA style and begins on a new page.

Work Cited

Dove, Rita. "Testimonial." *Literature: Approaches to Fiction, Poetry, and Drama*. Ed. Robert DiYanni. New York: McGraw-Hill, 2004. 738. Print.

9e Write a literary interpretation of a work of fiction.

A literary analysis provides an opportunity to look beyond the plot of a short story or novel and develop an understanding of its meaning. You may want to read the work, or key sections of it, more than once. The field of literary criticism offers various frameworks for analysis, including formalist theories, reader response theory, and postmodern theories. It is also possible to apply concepts from other disciplines to your literary analysis.

The questions in the box on pages 176–77 may help guide your analysis. In the essay that begins on page 174, Andrew Papadopoulis considers questions about characters and point of view as he analyzes Jamaica Kincaid's short story "Girl," reprinted below.

Girl

JAMAICA KINCAID

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk barehead in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make vourself a nice blouse, be sure that it doesn't have gum on it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna¹ in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like

the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street—flies will follow you, but I don't sing benna Sundays at all and never in Sunday school; this is how to sew a button; this is how to make a buttonhole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra-far from the house, because okra tree harbors red ants; when you

¹A type of vulgar folk music of the Caribbean islands.

are growing dasheen,² make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast: this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles—you are not a boy, you know; don't pick people's flowers—you might catch something; don't throw stones at blackbirds, be-

²A plant with edible roots.

cause it might not be a blackbird at all; this is how to make a bread pudding: this is how to make doukona;3 this is how to make pepper pot;⁴ this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish: this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; but what if the baker won't let me feel the bread?; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

CONSIDER YOUR SITUATION

Author: Andrew Papadopoulis, history major

Type of writing: Literary analysis

Purpose: To understand the characters in the story and their relation-

ship to each other

Stance: Reasonable, thoughtful, and informed

Audience: Classmates and instructor, representing general readers

of the story who are seeking clarification of its themes

Medium: Print, word-processed text, portion of e-portfolio

Papadopoulis writes: In my analysis of Jamaica Kincaid's "Girl," I enjoyed figuring out the relationship between the speaker and the one spoken about. It was like solving a puzzle. In addition to learning more about reading fiction, I learned something about parents and children.

³A starchy pudding.

⁴A spicy soup or stew.

Sample student analysis of a short story

A Mother's Advice

On first encounter, Jamaica Kincaid's short-short story "Girl" can seem enigmatic, if not simply baffling. "Girl" is written in the second person: the "you" voice, which makes the beginning of the story fairly disorienting, as the reader is likely to wonder "Who is 'you'?" Careful, and even repeated, reading reveals that Kincaid provides a great deal of information about the narrator and the "you" to whom the story is directed, however. In other words, "Girl" hides much beneath its initially mysterious surface, mainly, details about the characters.

The first clue to the identity of the narrator of "Girl" can be found in the story's tone. From the first lines, the narrator's speech is domineering and tough. The story begins with "Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk barehead in the hot sun" (53). From this direct, blunt language, it is clear that the speaker is someone who is used to being in charge, believes he or she knows the right way to do things, and, importantly, believes that the person listening must obey. It is likely that the narrator is a parent, speaking to his or her child, an interpretation that certainly fits the relationship suggested by the story's commanding language. Further, it is not difficult to conclude that the narrator is a woman talking to her daughter when she says, "This is how you iron your father's khaki pants so that they don't have a crease" (53).

The nature of the advice the narrator gives only reinforces the idea that "Girl" consists of mother-to-daughter counsel. The narrator has recommendations for cleaning, cooking, gardening, and washing—all domestic chores, traditionally considered women's work. Further, the narrator has plenty of ideas on how to behave like a "lady" and not a "slut," the sort of gender etiquette one woman would pass on to another, particularly a mother to a daughter.

Central issue stated: Who is the narrator of the story, and who is the "you"?

Analysis of the narrator's language reveals that he or she is a parent.

Analysis of narrator's advice reveals that she is a mother speaking to her daughter. In addition to the familial relationship between the narrator and the listener, Kincaid offers other insight into the characters of the story. The tone suggests that the narrator is strict and authoritarian, but at times she can be humorous as well, as when she says, "Always eat your food in such a way that it won't turn someone else's stomach" (53). At other times, the narrator demonstrates warmth and affection for her daughter. For example, about men, she says, "This is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up" (53).

Quotations from the story are provided to back up point about Kincaid's insight into the characters.

What we learn about the listener, the "girl" of the story's title, is mainly filtered through the view of the narrator. From the more direct statements her mother makes, one could conclude that the girl is in grave danger of becoming a "slut." But beyond this, it is possible to learn something of her personality. The sheer amount of advice she is given suggests that she has a lot to learn, at least about cooking and such. Thus, she could very well be independent, uninterested in the traditional activities about which her mother instructs her. This idea is supported by the brief moments of interaction in the story; the daughter's responses to her mother's words are set off in italics. These show her questioning her mother and arguing with her assertions. For instance, she insists, "But I don't sing benna on Sundays at all and never in Sunday school" (53). From this sort of headstrong defense, one can conclude that this girl is very much her mother's daughter, strong willed and determined.

Analysis of clues from the story about the daughter's character.

Given what can be learned about the two characters in the story—mother and daughter—it is interesting to consider why the narrator feels compelled to give the girl so much advice. Her larger motives can be detected in the story's final line. After her daughter questions whether the baker will let her squeeze the bread to see if it's fresh, the narrator says, "You mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?" (53) This seems to get at the heart of what the mother is trying to teach her daughter. Ultimately, it is not important what the girl knows, but the "kind of woman" the girl becomes. The many lessons of the story represent the accumulated knowledge of

Thesis stated.

a particular type of woman—dignified, competent, capable, wise. These are the qualities the mother hopes to pass on, more than tips about planting okra.

Conclusion:
main point
about
mother's
concern for
her daughter
is related to
all parents'
concern for
their children.

Works-cited list follows

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page.

All the counsel the mother gives the daughter in "Girl" is specific to a particular setting: the Caribbean, where Jamaica Kincaid grew up. Further, all the counsel deals with the rural, domestic realm the mother inhabits and controls. Nonetheless, in the mother's resolve to make her daughter into the kind of woman she envisions, there is certainly an element that transcends these specifics. Every parent wants his or her child to grow up to be a respectable adult; this drive seems as innate as any fundamental parental instinct. Hence, nearly any mother or father, or even anyone who has mentored another in any capacity, can identify with what the narrator of "Girl" is trying to accomplish.

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QUESTIONS FOR ANALYZING FICTION

Characters

What are the relationships among the characters? What do the characters' thoughts, actions, and speech reveal about them? What changes take place among or within the characters?

Point of View

Is the story told by a character speaking as "I" (first-person point of view), or by a third-person narrator, who lets the reader know what one (or none) or all of the characters are thinking? If the writer uses the second person, figure out who is "you." How does point of view affect your understanding of what happens in the story?

Plot

What do these particular episodes in the characters' lives reveal? What did you think and feel at different points in the story? What changes take place over the course of the story?

ANALYZING FICTION (continued)

Setting

What is the significance of the story's setting (its time and place)? What associations does the writer make with each location? How does the social context of the setting affect the characters' choices and attitudes?

Language

Fiction writers, like poets, use figurative language and imagery to meaningful effect (see the box "Questions for Analyzing Poetry" on p. 167). Identify the patterns of imagery and metaphor in the story, and discuss their significance.

Theme

Reviewing the elements discussed above, discuss your view of the story's significance. Select passages in the work that address the theme directly.

9f Write a literary interpretation of a play.

When we interpret a play, we must imagine the world of the play—the setting and costumes, the delivery of lines, and the movement of characters in relation to one another. Like a poem or story, a play is best read more than once. Even better, a play should be seen and enjoyed.

Like poetry, drama is meant to be spoken, and the sound and rhythm of its lines are significant. Like fiction, drama unfolds through characters acting in a plot. As in both genres, imagery and figurative language work to convey emotions and meaning. Review the questions for analyzing poetry and fiction (see pp. 167 and 176–77), and consider the questions in the box below when analyzing a play.

QUESTIONS FOR ANALYZING DRAMA

Dialogue

What does the dialogue reveal about the characters' thoughts and motivations? How do the characters' words incite other characters to action?

Stage Directions

Do the stage directions include references to objects that are dramatic symbols? How might costume directions suggest mood or symbolize such concepts as freedom, repression, or chivalry, for example? Do the directions call for music or sounds to add to the atmosphere of the work?



CONSIDER YOUR SITUATION

Author: Sam Chodoff

Type of writing: Literary analysis

Purpose: To explain an important theme in the play

Stance: Reasonable, thoughtful, informed

Audience: Classmates and instructor and members of other college

classes preparing to see Hamlet performed on stage

Medium: Print, word-processed text, part of e-portfolio

Chodoff writes: Writing this analysis of Hamlet has increased my understanding of how plays work and will enhance my experience of every play that I see. I also learned a great deal about Shakespeare and about the theme of honor.

In the following text, Sam Chodoff uses dialogue to analyze the theme of honor as it applies to the characters in Shakespeare's *Hamlet*.

Sample Student Analysis of a Play

Honor in Shakespeare's Hamlet

In the world of Shakespeare's *Hamlet*, actions, not motives, are the measure of a character's honor. Good actions bestow honor; evil actions withdraw it. Not all characters in the play, however, are equally equipped to know one from the other. The main characters receive divine enlightenment about what is right and wrong, but the minor characters have to rely on luck, making choices without divine assistance.

Characters fall into one of three categories of honor determined by where their actions fall on the spectrum between good and evil. Hamlet and Fortinbras represent extreme good; Claudius represents extreme evil. These characters have been enlightened by heaven, and their actions are based on this divinely granted knowledge. In the middle of the spectrum are all the other characters, who have chosen a path based on their own, not divine, knowledge, and for whom honor is a matter of luck.

As Hamlet storms into the palace in anger, seeking revenge for the death of his father, Claudius reassures Gertrude, telling

Key term— "honor" defined.

her, "Do not fear our person. / There's such divinity doth hedge a king / That treason can but peep to what it would, / Acts little of his will" (4.5.122-25). Claudius knows that by killing his brother and usurping his throne, he has forfeited any chance to be the rightful king, and behind his façade, he struggles with his own guilt, knowing that heaven will remain closed to him while he still holds the "effects for which [he] did the murder" (3.3.54). Meanwhile, unbeknownst to Claudius, heaven has, through the ghost of Hamlet's father, commanded Hamlet to avenge



Fig. 1. Hamlet confronted by his father's ghost as his mother looks on amazed, engraving from John and Josiah Boydell, *Boydell's Shakespeare Prints* (Mineola, NY: Dover, 2004) 73. Print.

Illustration of a scene discussed in the analysis.

his father's murder and restore a rightful king to the throne, as shown in fig. 1. This reveals that Claudius is on the lowest end of the honor spectrum, that his honor is false, a mere pretense of honor with nothing but evil underneath. His actions show that an honorable life remains unattainable when the appearance of honor is the only goal, and that, in Hamlet's words, "one may smile, and smile, and be a villain" (1.5.108).

Hamlet and Fortinbras, on the other hand, have been shown by heaven the conflict that they must resolve and are left to do that task without any further divine aid. The engraving in fig. 1 shows Hamlet recoiling at the sight of the ghost. This image emphasizes the way this supernatural contact literally and metaphorically sets Hamlet apart from his mother. With a clear duty whose virtue is unquestionable, the honor of Hamlet and Fortinbras is assured as long as they pursue and complete their objective. The last scene shows that they have achieved this goal, as Fortinbras gives orders

Second example given.

Points illustrated with quotations from the play.

Third example given.

Another example given of the third category of honor, to strengthen claim.

to pay tribute to Hamlet: "Let four captains / Bear Hamlet like a soldier to the stage, / . . . and for his passage / The soldier's music and the rite of war / Speak loudly for him" (5.2.400-01, 403-05). While the bodies of the other characters are ignored, Hamlet's is treated with ceremony. This disparity in how the characters are treated confirms that Hamlet and Fortinbras have been placed at the highest end of the honor spectrum, and it shows that the many grave mistakes they both have made (resulting in the death of many innocent people) will be forgiven because the mistakes were made in pursuit of a divine objective. This idea of honor was acceptable in Shakespeare's day, as illustrated in a treatise by Sir William Segar in 1590: "God . . . would give victory to him that justly adventured his life for truth, honor, and justice. . . . the trial by Arms is not only natural, but also necessary and allowable" (qtd. in Corum 153).

Other characters in Hamlet are not privy to the true nature of the world and are forced to make decisions without heaven's help. The level of honor these characters attain is determined by luck; with their limited knowledge of good and evil, right and wrong, these characters often act dishonorably. When Rosencrantz and Guildenstern are summoned before the king and asked to spy on Hamlet, they respond positively, saying, "[W]e both obey, / And here give up ourselves in the full bent / To lay our service freely at your feet / To be commanded" (2.2.29-32). In their ignorance, they accept Claudius as the rightful king and thus unintentionally align themselves with the evil he represents, losing any honor they might have gained. Other characters are similarly tricked into obeying Claudius.

Luck can go both ways, however, and several characters end up well, even in the absence of a divine messenger. For example, Horatio chooses from the very beginning to follow Hamlet and not only survives but also attains honor. His honor, though, is by no means assured; there are many instances in which he could have acted differently. He could quite easily have gone to Claudius with

the news of the ghost, an act which, while perfectly natural, would have left him devoid of honor.

We would like to think that, by adhering to virtues, we can control how we will be judged. In Hamlet, we are shown a world in which lives are spent in the struggle between good and evil, often without clear guidance. But those who have lived honorably are rewarded with a place in heaven, the "undiscover'd country" (3.1.79) that every character both fears and desires. Only those characters either chosen by heaven to be honorable or who by luck become honorable reach paradise, while others burn in hell or wait in purgatory (Greenblatt 51). Very few people in Hamlet's world will be granted a place in heaven.

concluded concisely.

Essay

-----[new page]-----

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Works-cited list follows MLA style and begins a new page.

Exercise 9.3 Composing an interpretive analysis

Write an interpretive analysis of the topic you chose in Exercise 9.1, refining the thesis you composed in Exercise 9.2 as necessary as you work through the process of writing your analysis.

9g Write case studies and other interpretive analyses in the social sciences.

Social scientists are trained observers and recorders of the behavior of individuals and groups in specific situations and institutions. They write to see clearly and remember precisely what they observe and then to interpret its meaning, as in this passage from a textbook by anthropologist Conrad Kottak.

Rituals at McDonald's (excerpt)

CONRAD KOTTAK

Each day, on the average, a new McDonald's restaurant opens somewhere in the world. The number of McDonald's outlets today far surpasses the total number of all fast-food restaurants in the United States in 1945. McDonald's has grown from a single hamburger stand in San Bernardino, California, into today's international web of thousands of outlets. Have factors less obvious to American natives than relatively low cost, fast service, and taste contributed to McDonald's success? Could it be that natives—in consuming the products and propaganda of McDonald's—are not just eating but experiencing something comparable in certain respects to participation in religious rituals? To answer this question, we must briefly review the nature of ritual.

[Religious] [r]ituals . . . are formal—stylized, repetitive, and stereotyped. They are performed in special places at set times. Rituals include liturgical orders—set sequences of words and actions laid down by someone other than the current performers. Rituals also convey information about participants and their cultural traditions. Performed year after year, generation after generation, rituals translate messages, values, and sentiments into action. Rituals are social acts. Inevitably, some participants are more strongly committed than others are to the beliefs on which the rituals are founded. However, just by taking part in a joint public act, people signal that they accept an order that transcends their status as mere individuals.

For many years, like millions of other Americans, I have occasionally eaten at McDonald's. Eventually I began to notice certain ritual-like aspects of Americans' behavior at these fast-food restaurants. Tell your fellow Americans that going to McDonald's is similar in some ways to going to church, and their bias as natives will reveal itself in laughter, denials, or questions about your sanity. Just as football is a game and Star Trek is "entertainment," McDonald's, for natives, is just a place to eat. However, an analysis of what natives do at McDonald's will reveal a very high degree of formal, uniform behavior by staff members and customers alike. It is particularly interesting that this invariance in word and deed has developed without any theological doctrine. McDonald's ritual aspect is founded on 20th-century technology, particularly automobiles, television, work away from home, and the short lunch break. It is striking, nevertheless, that one commercial organization should be so much more successful than other businesses, the schools, the military, and even many religions in producing behavioral invariance. Factors other than low cost, fast service, and the taste of the food—all of which are approximated by other chains—have contributed to our acceptance of McDonald's and adherence to its rules....

In this passage, Kottak based many of his conclusions on his observations of the way people behave at McDonald's restaurants. When social scientists conduct a systematic study of people's behavior in groups or institutions, they report on and interpret their observations in **case studies**. Anthropologists, for example, often spend extended periods living among and observing the people of one society or group and then report on their findings in a kind of case study called an *ethnography*.

Accurate observations are essential starting points for a case study, and writing helps researchers make clear and precise observations. Here are some things to consider as you undertake a case study assignment.

1. Choosing a topic that raises a question

In writing a case study, your purpose is to connect what you observe with issues and concepts in the social sciences. Choose a topic, and turn it into a research question. Write down your hypothesis—a tentative answer to your research question. Record types of behavior and other categories to guide your research in the field.

2. Collecting data

Make a detailed and accurate record of what you observe and when and how you observed it. Whenever you can, count or measure, and record word for word what is said. Use frequency counts—the number of occurrences of specific, narrowly defined instances of behavior. If you are observing a classroom, for example, you might count the number of teacher-directed questions asked by several children. Your research methodologies course will cover many ways to quantify data. Graphs like Figure 9.1 on page 184 display and summarize frequency data.

3. Assuming an unbiased stance

In a case study, you are presenting empirical findings, based on careful observation. Although your stance is that of an unbiased observer, because we all bring personal perspectives to our observations, your instructor may ask you to identify possible biases that you may have brought to your observations.

4. Discovering meaning in your data

As you review your notes, try to uncover connections, identify inconsistencies, and draw inferences. Look for patterns across the data. For example, ask yourself why a subject behaved in a specific way, and consider different explanations for the behavior. Draw on the techniques of quantitative analysis that you have learned in a statistics course.



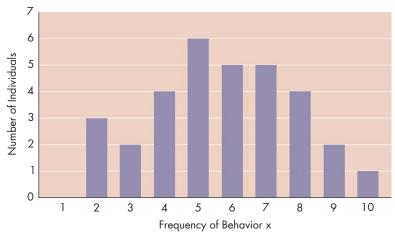


FIGURE 9.1 Graphing frequency data. Column graphs like this one can be useful for summarizing behavioral observations. The numbers on the horizontal axis represent the frequency, or number of occurrences, of a particular behavior. (An example might be the number of teacher-directed questions a student asks during a class). The vertical axis represents the number of individuals at each frequency. In this case, three individuals exhibited the behavior twice; two exhibited it three times, and so forth.

5. Presenting your findings in an organized way

There are two basic ways to present your findings in the body of a case study. (1) **As stages of a process:** A student studying gang initiation organized her observations chronologically into appropriate stages. If you organize your study this way, be sure to transform the minute-by-minute history of your observations into a pattern with distinctive stages. (2) **In analytic categories:** A student observing the behavior of a preschool child used the following categories from the course textbook to present his findings: motor coordination, cognition, and socialization.

Note: Develop stages or categories while you are making your observations. In your analysis, be sure to illustrate these stages or categories with material drawn from observations—with descriptions of people, places, and behavior, as well as with telling quotations.



NAVIGATING THROUGH COLLEGE AND BEYOND

Case Studies

You may be asked to write case studies in a number of social science and science disciplines:

- In sociology: You may be asked to analyze a small group to which you have belonged or belong now. Your study will address such issues as the group's norms and values, stratification and roles, and cultural characteristics. Your audience will be your professor, who will want to see how your observations reflect current theories on group norms.
- **In nursing:** You may note details of patient care that corroborate or differ from the norm. Your audience is the supervising nurse, who is interested in the patient's progress and your interactions with the patient.
- In education: As a student teacher, you may closely observe and write about students in the context of their socioeconomic and family backgrounds. Your audience will be your supervising teacher, who seeks greater insight into students' behavior.

6. Including a review of the literature, statement of your hypothesis, and description of your methodology in your introduction

The introduction presents the framework, background, and rationale for your study. Begin with the topic, and review related research, working your way to the specific question that the study addresses. Follow that question with a statement of your hypothesis, accompanied by a description of your **methodology**—how, when, and where you made your observations and how you recorded them.

7. Discussing your findings in the conclusion

The conclusion of your case study should answer the following three questions: Did you find what you expected? What do your findings show, or what is the bigger picture? Where should researchers working on your topic go now?

Exercise 9.4 Writing a case study

Choose a topic, decide on a research question and a hypothesis, and conduct an observation, making a detailed and accurate record of your observations (see Chapter 19, Research in the Archive, Field, and Lab, p. 316). Write a case study based on your research.

9h Write interpretive analyses in the sciences.

Many research projects in the sciences, like those in the social sciences, are interpretive as well as informative. As mentioned in Chapter 8, for example, interpretation is a crucial aspect of lab reports describing the results of original experiments designed to create new scientific knowledge.

Scientists, however, may also be called on to analyze trends and make predictions in papers that do not follow the lab or research report model. In the following example, Josh Feldman interprets historical data about hurricanes to see whether they reveal trends in weather patterns.



CONSIDER YOUR SITUATION

Author: Josh Feldman

Type of writing: Interpretive analysis

Purpose: To interpret historical data about hurricanes to determine

trends

Stance: Unbiased observer

Audience: Instructor and classmates, representing general readers with minimal science background but who are interested in hurricanes

Medium: Print with visuals; word-processed text, part of e-portfolio

Feldman writes: Until I wrote this interpretive analysis of hurricanes, I did not fully realize the extent to which natural disasters can be studied and better understood—rather than just avoided. Writing this interpretation of historical data and trends helped clarify for me the relationship of human beings with nature.

Sample Student Interpretive Analysis in the Sciences

Keeping an Eye on the Storms

Gripping facts in the introduction engage reader's attention

On August 29, 2005, Hurricane Katrina struck the Gulf Coast of the United States. It was among the deadliest storms in American history, responsible for the deaths of close to 2,000 people, and caused tens of billions of dollars in damage ¹. (See Figure 1.) The images of Katrina's devastation in New Orleans, across Mississippi, and beyond horrified people around the world. Alarmingly, though, there is reason to fear that the



Figure 1 Katrina's winds tear the roof off a building outside New Orleans. (from Thompson, I^2)

years ahead could bring even more hurricanes as powerful, or indeed more powerful, than Katrina. While we generally think of hurricanes as natural phenomena over which we have no control, evidence suggests that humans may in fact be contributing to an increase in the number of deadly hurricanes. The effects of global warming may mean that we will soon see more—and stronger—hurricanes approaching our shores.

To understand why powerful hurricanes may become increasingly common, it is necessary to recognize a key fact about hurricane formation: hurricanes depend on warm water. Typically, a hurricane forms only in water that is 80° or warmer ³.

The longer a hurricane remains over warm water, the stronger it becomes. As Katrina moved over the Gulf of Mexico, for example, surface waters there were unusually warm ⁴. This warmth is one reason Katrina was such a powerful storm when it made landfall.

The relationship between hurricanes and warm water also connects hurricanes to global warming. The United Nations' Intergovernmental Panel on Climate Change concluded that the evidence for global warming, in the air and in the oceans, was

Thesis stated.

Authoritative source is cited.

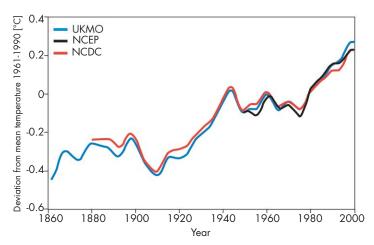


Figure 2 The change in sea surface temperature from 1860 to 2000. (from Intergovernmental Panel on Climate Change ⁶)

"unequivocal." The panel also stated the most likely explanation for this warming was human release of greenhouse gases like carbon dioxide into the atmosphere ⁵.

Figure 2 shows the global average sea surface temperature from 1860 to 2000. Each line on the graph represents a different source for this data. The red line shows data from the United States Climatic Data Center; the blue line, data from the United Kingdom Met Office; and the black line, data from the United States National Center for Environmental Prediction ⁶. Each line shows that sea surface temperatures are rising, with notable acceleration in the last decades of the 20th century, when human-produced global warming accelerated. Overall, average sea surface temperatures have risen roughly 1° Fahrenheit over the last century ⁴.

Again, hurricanes require warm water for their formation and strength. It stands to reason that as waters across the globe become warmer, there will be more and more opportunities for hurricanes to form and gain power. An article published online by the Pew Center on Global Climate Change states the point plainly: "[Global warming] clearly has created circumstances under which powerful storms are more likely to occur at this

Use of statistics establishes authority.

Prediction made.

point in history (and in the future) than they were in the past ⁴." While people often think of global warming in terms of melting ice and unseasonable warmth, it has consequences for every facet of the natural world—including creating oceanic conditions that make hurricanes more likely.

Indeed, humans may already be witnessing the effects of their carbon dioxide production on storm formation. Kerry Emanuel of the Massachusetts Institute of Technology conducted a study that showed that hurricane strength has been on the rise in recent decades. Specifically, Emanuel found a 50% increase in hurricane power and duration since the 1970s ⁷. As humans continue to pour carbon dioxide and other greenhouse gases into the atmosphere, there is little reason to believe this trend will be reversed in the near future.

In the aftermath of Katrina, government, the media, and Americans across the country debated what could be done to prevent similar disasters in the future. These discussions largely focused on infrastructure, preparedness, and emergency services. However, it would be wrong to overlook the human role in creating hurricanes in the first place. While there is no scientific link between global warming and Katrina specifically, science does suggest that global warming might make storms like Katrina more common. Working to ensure that there is never another Katrina should also mean working to reduce the impact of human activity on the Earth's atmosphere.

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Evidence for prediction.

Issue of global warming is placed in context of broader debate about hurricanes.

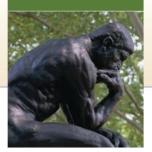
Conclusion stated succinctly.

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Exercise 9.5 Writing an interpretive analysis in the sciences

Choose a topic in the natural sciences and write an analysis, conducting research and analyzing data to interpret trends.



Arguments

In the college classroom and in countless situations outside the classroom, an **argument** makes a reasoned assertion on a

debatable issue. In this chapter, we look at how to evaluate arguments presented by others and then how to construct arguments on important issues.

10a Understand the assignment.

In college, opinions based on personal feelings have less weight than reasoned positions expressed as written arguments. When you write an argument, your purpose is not to win, but rather to take part in a debate by stating and supporting your position on an issue. In addition to position papers, written arguments appear in various genres, including critiques, reviews, and proposals:

- **Critiques:** Critiques address the question, "What is true?" A critique fairly summarizes another's position before either refuting or defending it. *Refutations* expose the reasoning of the position as inadequate or present evidence that contradicts the position. In his response to Nat Hentoff's article "Misguided Multiculturalism" in Chapter 7, Ignacio Sanderson attempts to refute Hentoff's claims by identifying weaknesses in Hentoff's reasoning (pp. 141–42). Defenses clarify the author's key terms and reasoning, present new arguments to support the position, and show that criticisms of the position are unreasonable or unconvincing.
- **Reviews:** Reviews address the question, "What is good?" In a review, the writer evaluates an event, an artifact, a practice, or an institution, judging by reasonable principles and criteria. Diane Chen's consideration of a photograph from an exhibit of Sebastião Salgado's work in Chapter 5 (pp. 108–09) can be seen as an example of this genre.
- **Proposals, or policy papers:** Proposals, sometimes called policy papers, address the question, "What should be done?" They are designed to cause change in the world. Readers are encouraged to see a situation in a specific way and to take action. The Council for Biotechnology's argument about genetically modified foods (see pp. 223–26) is an example of a proposal.



NAVIGATING THROUGH COLLEGE AND BEYOND

Arguments

Arguments are central to American democracy and its institutions of higher learning because they create common ground. Both outside and inside the academy, reason and arguments such as the following are welcome:

- The board of a national dietetic association publishes a position statement identifying obesity as a growing health problem that dieticians should help prevent and treat.
- An art critic praises a museum's special exhibition of modern American paintings for its diversity and thematic coherence.
- A sociologist proposes four policies to improve the quality of life and socioeconomic prospects of people living in poverty in rural and suburban areas.

10b Learn how to evaluate verbal and visual arguments.

Three common ways to analyze verbal and visual arguments are (1) to concentrate on the type of reasoning the writer is using; (2) to question the logical relation of a writer's claims, grounds, and warrants, using the Toulmin method; and (3) to examine the ways an argument appeals to its audience.

1. Recognizing types of reasoning

Writers of arguments may use either inductive or deductive reasoning. When writers use **inductive reasoning**, they do not prove that the statements that make up the argument are true; instead they convince reasonable people that the argument's assertion is probable by presenting **evidence** (facts and statistics, telling anecdotes, and expert opinions). When writers use **deductive reasoning**, they claim that a conclusion follows necessarily from a set of assertions, or **premises**—if the premises are true and the relationship between them is valid, the conclusion must be true.

Consider the following scenarios.

Inductive reasoning A journalism student writing for the school newspaper makes the following claim.

As Sunday's game shows, the Philadelphia Eagles are on their way to the playoffs.

Reasoning inductively, the student presents a number of facts—her evidence—that support her claim but do not prove it conclusively.



NAVIGATING THROUGH COLLEGE AND BEYOND

Assessing Evidence in an Inductive Argument

- Is it accurate? Make sure that any facts presented as evidence are correct and not taken out of context.
- **Is it relevant?** Check to see if the evidence is clearly connected to the point being made.
- Is it representative? Make sure that the writer's conclusion is supported by evidence gathered from a sample that accurately reflects the larger population (for example, it has the same proportion of men and women, older and younger people, and so on). If the writer is using an example, make sure that the example is typical and not unique.
- **Is it sufficient?** Evaluate whether there is enough evidence to satisfy questioning readers.

FACT 1	With three games remaining, the Eagles have a two-game lead over the second-place NY Giants.
FACT 2	The Eagles' final three opponents have a combined record of 15 wins and 24 losses.
FACT 3	The Giants lost their first-string quarterback to a season-ending injury last week.
FACT 4	The Eagles will play two of the last three games at home, where they are undefeated.

A reader would evaluate this student's argument by judging the quality of her evidence, using the criteria listed in the box above.

Inductive reasoning is a key feature of the **scientific method.** Scientists gather data from experiments, surveys, and careful observations to formulate hypotheses that explain the data. They then test their hypotheses by collecting additional information.

Deductive reasoning The basic structure of a deductive argument is the **syllogism**. It contains a **major premise**, or general statement; **minor premise**, or specific case; and conclusion, which follows when the general statement is applied to the specific case. Suppose the journalism student were writing about historically great baseball teams and made the following argument.

MAJOR PREMISE Any baseball team that wins the World

Series more than 25 times in 100 years is one of the greatest teams in history.

MINOR PREMISE The New York Yankees have won the

World Series more than 25 times in the

past 100 years.

CONCLUSION The New York Yankees are one of the

greatest baseball teams in history.

This is a deductive argument: if the relationship between its premises is valid and both premises are true, the conclusion must be true. The conclusion follows from the premises. For example, it is not accurate to say: "The train is late. Jane is late. Therefore, Jane must be on the train." Jane could be late because her car broke down. However, if the train is late and Jane is on the train, Jane must be late.

If the logical relationship between the premises is valid, a reader must evaluate the truth of the premises themselves. Do you think, for example, that the number of World Series wins is a proper measure of a team's greatness? Or the only measure? If not, you could claim that the major premise is false or suspect and does not support the conclusion.

Deductive reasoning predominates in mathematics and philosophy and some other humanities disciplines. However, you can use both types of reasoning in college courses and in life.

2. Using the Toulmin method to analyze arguments

Philosopher Stephen Toulmin's analysis of arguments is based on claims (assertions about a topic), grounds (reasons and evidence), and warrants (assumptions or principles that link the grounds to the claims).

Consider the following sentence from an argument by a student.

The death penalty should be abolished because if it is not abolished innocent people could be executed.

This example, like all logical arguments, has three facets.

CLAIM The death penalty should be abolished.

GROUNDS Innocent people could be executed. (re-

lated stories and statistics)

WARRANT It is not possible to be completely sure of

a person's guilt.

1. **The argument makes a claim.** Also known as a *point* or a *thesis*, a **claim** makes an assertion about a topic. A strong claim responds to an issue of real interest to its audience in

clear and precise terms. It also allows for some uncertainty by including qualifying words such as *might* or *possibly*, or describes circumstances under which the claim is true. A weak claim is merely a statement of fact or a statement that few would argue with. Because personal feelings are not debatable, they are not an appropriate claim for an argument.

WEAK CLAIMS The death penalty is highly controversial. The death penalty makes me sick.

- 2. The argument presents grounds for the claim.
 Grounds consist of the reasons and evidence (facts and statistics, anecdotes, and expert opinion) that support the claim.
 As grounds for the claim in the example, the student would present statistics and stories related to innocent people being executed. The box below should help you assess the evidence supporting a claim.
- 3. The argument depends on assumptions that link the grounds to the claim. When you analyze an argument, always look for the unstated assumptions, or warrants, that underlie both the claim and the grounds that support it. The warrants underlying the example argument against the death penalty include two ideas: (1) it is wrong to execute innocent people; and (2) it is not possible to be completely sure of a person's guilt. Warrants differ from discipline to discipline and from one school of thought to another. If you were studying the topic of bullfighting and its place in Spanish society

TYPES OF EVIDENCE FOR CLAIMS

- Facts and statistics: Relevant, current facts and statistics can persuasively support a claim. People on different sides of an issue can **interpret** the same facts and statistics differently, however, or can cite different facts and statistics to prove their point. Facts don't speak for themselves: they must be interpreted to support a claim.
- **Anecdotes:** An anecdote is a brief narrative used as an illustration to support a claim. Because stories appeal to the emotions as well as to the intellect, they can be very effective. Be especially careful to check anecdotes for logical fallacies (see pp. 197–98). Though useful, anecdotes should be only one of the types of evidence you use.
- **Expert opinion:** The views of authorities in a given field can also be powerful support for a claim. Be sure that the expert cited has credentials related to the topic.

in a sociology course, for example, you would probably make different arguments with different warrants than would the writer of a rhetorical analysis of Ernest Hemingway's book about bullfighting, *Death in the Afternoon*. You might argue that bullfighting serves as a safe outlet for its fans' aggressive feelings. Your warrant would be that sports can have socially useful purposes. A more controversial warrant would be that it is acceptable to kill animals for entertainment.

As you read the writing of others and as you write yourself, look for **unstated assumptions.** What does the reader have to assume to accept the reason and evidence in support of the claim? Hidden assumptions sometimes show **bias**, positive or negative inclinations that can manipulate unwary readers. Assumptions also differ across cultures.

3. Analyzing appeals

Arguments support claims by way of three types of appeals to readers, categorized by the Greek words **logos** (logic), **pathos** (emotions), and **ethos** (character):

- **Logical appeals** offer facts, including statistics, as well as reasoning, such as the inductive and deductive arguments on pages 192–94.
- Emotional appeals engage an audience's feelings and invoke beliefs that the author and audience share.
- Ethical appeals present authors as fair, reasonable, and trustworthy, backed up with the testimony of experts.

Most arguments draw on all three appeals. A proposal for more nutritious school lunches might cite statistics about childhood obesity (a logical appeal). The argument might address the audience's emotions by describing overweight children feasting on junk food available in the cafeteria (an emotional appeal). It might quote a doctor explaining that healthful food aids concentration (a logical appeal) and that all children deserve to have nutritious food available at school (an ethical appeal). When writing an argument, tailor the type and content of appeals to the specific audience you are addressing. For example, school administrators, charged with making decisions about cafeteria food, might be persuaded by statistics demonstrating the relationship of the cost of food to its nutritional value (logical appeal).

4. Avoiding fallacies

In their enthusiasm to make a point, writers sometimes commit **fallacies**, or mistakes in reasoning. Fallacies also can be understood as misuses of the three appeals. Learn to identify fallacies when you read and to avoid them when you write.

Logical fallacies These fallacies involve errors in the inductive and deductive reasoning processes discussed in the preceding section:

 Non sequitur: A conclusion that does not logically follow from the evidence or one that is based on irrelevant evidence.

EXAMPLE Students don't care about responsibility; they often default on their student loans. [Students who default on loans could be faced with high medical bills or prolonged unemployment.]

Generalizing based on evidence is an important tactic of argument. However, the evidence must be relevant. Non sequiturs also stem from dubious assumptions.

• **False cause or post hoc:** An argument that falsely assumes that because one thing happens after another, the first event was a cause of the second event.

EXAMPLE I drank green tea and my headache went away; therefore, green tea makes headaches go away. [How do we know that the headache did not go away for another reason?]

Although writers frequently describe causes and effects in argument, fallacies result when writers assume a cause without providing evidence.

- **Self-contradiction:** An argument that contradicts itself.
 - **EXAMPLE** No absolute statement can be true. [*The statement itself is an absolute.*]
- **Circular reasoning:** An argument that restates the point rather than supporting it with reasonable evidence.
 - **EXAMPLE** The wealthy should pay more taxes because taxes should be higher for people with higher incomes. [The statement does not explain why the wealthy should pay more taxes; it just restates the position.]
- Begging the question: A form of circular reasoning that assumes the truth of a questionable opinion.
 - EXAMPLE The President's poor relationship with the military has weakened the armed forces. [Does the President really have a poor relationship with the military?]

Some claims contain assumptions that must be proved. Does the President in fact have a poor relationship with the military? Hasty generalization: A conclusion based on inadequate evidence.

EXAMPLE It took me over an hour to find a parking spot downtown. Therefore, the city should build a new parking garage. [Is this evidence enough to prove this very broad conclusion?]

 Sweeping generalization: An overly broad statement made in absolute terms. When made about a group of people, a sweeping generalization is a stereotype.

EXAMPLE College students are carefree. [What about students who study hard to achieve their goals? What about students who work to put themselves through school or students who worry about paying for college?]

Legitimate generalizations must be based on evidence that is accurate, relevant, representative, and sufficient (see the box on p. 195).

■ **Either/or fallacy:** The idea that a complicated issue can be resolved by resorting to one of only two options when in reality there are additional choices.

EXAMPLE Either the state legislature will raise taxes or our state's economy will falter. [Are these really the only two possibilities?]

Frequently, arguments consider different courses of action. Authors demonstrate their sense of fairness and their understanding of issues by considering a range of options.

Ethical fallacies These fallacies undermine a writer's credibility by showing lack of fairness to opposing views and lack of expertise on the subject of the argument:

• **Ad hominem:** A personal attack on someone who disagrees with you rather than on the person's argument.

EXAMPLE The district attorney is a lazy political hack, so naturally she opposes streamlining the court system. [Even if the district attorney usually supports her party's position, does that make her wrong about this issue?]

This fallacy stops debate by ignoring the real issue.

 Guilt by association: Discrediting a person because of problems with that person's associates, friends, or family.

EXAMPLE Smith's friend has been convicted of fraud, so Smith cannot be trusted. [Is Smith responsible for his friend's actions?]

This tactic undermines an opponent's credibility and is based on a dubious assumption: if a person's associates are untrustworthy, that person is also untrustworthy.

• **False authority:** Presenting the testimony of an unqualified person to support a claim.

EXAMPLE As the actor who plays Dr. Fine on *The Emergency Room*, I recommend this weight-loss drug because . . . [Is an actor qualified to judge the benefits and dangers of a diet drug?]

Expert testimony can strengthen an argument, as long as the person cited is an authority on the subject. This fallacy frequently underlies celebrity endorsements of products.

Emotional fallacies These fallacies stir readers' sympathy at the expense of their reasoning:

• **False analogy:** A comparison in which a surface similarity masks a significant difference.

EXAMPLE Governments and businesses both work within a budget to accomplish their goals. Just as business must focus on the bottom line, so should government. [Is the goal of government to make a profit? Does government instead have different goals?]

Analogies can enliven an argument and deepen an audience's understanding of a subject, provided the things being compared actually are similar.

 Bandwagon: An argument that depends on going along with the crowd, on the false assumption that truth can be determined by a popularity contest.

EXAMPLE Given the sales of that book, its claims must be true. [Sales volume does not indicate the truth of the claim. How do we know that a popular book presents accurate information?]

 Red herring: An argument that diverts attention from the true issue by concentrating on an irrelevant one.

EXAMPLE

Hemingway's book *Death in the Afternoon* is unsuccessful because it glorifies the brutal sport of bullfighting. [Why can't a book about a brutal sport be successful? The statement is irrelevant.]

5. Reading visual arguments

Like written arguments, visual arguments support claims with reasons and evidence, rely on assumptions, and may contain fallacies. They make logical appeals, such as a graph of experimental data; emotional appeals, such as a photograph of a hungry child; and ethical appeals, such as a corporate logo (see p. 196). Like all written works, visual arguments are created by an author to achieve a purpose and to address an audience within a given context. (See Chapter 1, pp. 8–20.)

Recall that Toulmin's system analyzes arguments based on the claims they make, the grounds (evidence and reasons) for those claims, and the warrants (underlying assumptions) that connect the grounds with the claims. (See the explanation of Toulmin analysis on pp. 194–96.) While these elements function similarly in verbal and visual arguments, unstated assumptions play a larger role in visual arguments because we are not used to "reading" visuals and interpreting the implicitly stated claims and grounds.

For example, consider a photograph of a politician with her family members. The image makes a claim (she is a good public servant) and implicitly offers grounds (because she cares for her family). The warrant is that a person's family life indicates how she will perform in office. This assumption may be false.

Advertisements combine text and images to promote a product or message to an audience in a social context. They use the resources of visual design: type of image, position, color, light and shadows, fonts, and white space. (See the questions on previewing a visual in Chapter 7, p. 129, and the discussion of design in Chapter 6, pp. 111–18.) The public-service ad in Figure 10.1 was developed by the nonprofit advocacy group Adbusters.

The ad's text and design evoke a popular series of ads for a brand of vodka. Its uncluttered design focuses the viewer's attention on the shape of a bottle, the outline of which consists of chairs. The text at the bottom refers to AA: Alcoholics Anonymous. By association, the text and images in this public-service ad remind readers that liquor can lead to alcoholism (and then to AA). In contrast with those it spoofs, this ad evokes an unexpected threat, creating a powerful emotional appeal.

What claims do you think this ad makes? One might be "alcohol is dangerous." The evidence is supplied by the reader's prior knowledge about alcoholism. The argument's assumptions include the

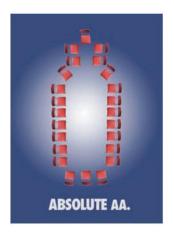


FIGURE 10.1 A public-service argument: Adbusters public-service advertisement.

viewer's familiarity with both the original liquor campaign and the initials "AA" for Alcoholics Anonymous.

Fallacies frequently occur in visual arguments. For example, celebrity endorsements of products rely on our respect for the celebrity's character. However, a photo of an athlete driving a particular type of car demonstrates false authority, unless the athlete also happens to be an expert on cars. (See p. 199.)

CHECKLIST		
Reading Visual Arguments Critically		
Review the questions for previewing a visual from Chapter 7, page 129, and add the following:		
	What can you tell about the visual's creator or sponsor?	
	What seems to be the visual's purpose? Does it promote a product or message?	
	What features of the visual suggest the intended audience? How?	
	How do features of design such as the size and position of the elements, the colors, and the shapes of images affect the visual's message?	
	What is the effect of any text, audio, or video that accompanies the visual?	

4 10c Approach writing your own argument as a process.

Selecting a topic that you care about will give you the energy to think matters through and make cogent arguments. Of course, you will have to go beyond your personal emotions about an issue to make the most convincing case. You will also have to empathize with potential readers who may disagree with you about a subject that is important to you.

1. Figuring out what is at issue

Before you can take a position on a topic like air pollution or population growth, you must figure out what is at issue. Ask questions about your topic. Are there indications that all is not as it should be? Have things always been this way, or have they changed for the worse? From what different perspectives—economic, social, political, cultural, medical, geographic—can problems like world food shortages be understood? Do people interested in the topic disagree about what is true, what is good, or what should be done?

Based on your answers to such questions, identify the issues your topic raises. Then decide which of those issues is most important, interesting, and appropriate to write about in response to your assignment.

Exercise 10.1 Deciding on a topic and an issue

Ask questions about a topic that interests you to discover what is at issue. Decide which issue is most promising to write about.

KNOW THE SITUATION

Arguments

Purpose: To persuade

Audience: Audience members can be close to a writer (for example, classmates) or distant from him or her (for example, citizens of an unfamiliar country), but in either case, keying in on that audience is important because reasons, examples, and stories should speak to them.

Stance: Reasonable

Genres: Arguments appear as stand-alone genres and inside other genres like reviews, critiques, and proposals.

Medium: Print, digital, or networked depending on the audience and the topic. (A proposal for a new bridge might be more compelling in a visual medium, for example.)

Commonly used: In most disciplines, the workplace, and public life

2. Developing a reasonable stance that negotiates differences

When writing arguments, you want your readers to respect your intelligence and trust your judgment. By getting readers to trust your character, you build **ethos.** Conducting research on an issue can make you well informed; reading other people's views and thinking critically about them can enhance your thoughtfulness. Pay attention to the places where you disagree with other people's opinions, but also note what you have in common—topical interests, key questions, or underlying values. (For more on appeals to your audience, see p. 206.)

Avoid language that may promote prejudice or fear. Misrepresentations of other people's ideas reduce your ethos and weaken your argument, as do personal attacks. Write arguments to open minds. (See the box on blogs on p. 204.)

Trying out different perspectives can also help you figure out where you stand on an issue. (Also see the next section on stating your position.) Make a list of the arguments for and against a specific position; then compare the lists and decide where you stand, perhaps on one side or the other or somewhere in the middle. Does one set of arguments seem stronger than the other? Do you want to change or qualify your initial position?

3. Making a strong claim

A successful argument requires a strong, engaging, arguable thesis. As noted in the section on the Toulmin model of argument, personal feelings and accepted facts cannot serve as an argument's thesis because they are not debatable (see 10b, pp. 194–95).

PERSONAL FEELING, NOT A DEBATABLE THESIS

I feel that developing nations should not suffer food shortages.

ACCEPTED FACT, NOT A DEBATABLE THESIS

Food shortages are increasing in many developing nations.

DEBATABLE THESIS

Current food shortages in developing nations are in large part due to climate change and the use of food crops in biofuels.

In proposals and policy papers, the thesis presents a solution in terms of the writer's definition of the problem. The logic behind a thesis for a proposal can be stated like this.

Given these key variables and their underlying cause, one solution to the problem would be . . .

Because this kind of thesis is both complex and qualified, you will often need more than one sentence to state it clearly. You will also



TEXTCONNEX

Blogs

Weblogs, or blogs for short—the continually updated sites linking an author's comments to other sites on the web—frequently function as vehicles for public debate. For example, the online editions of many newspapers include blogs that invite readers to comment on the news of the day and to present dissenting opinions. While online debate can be freewheeling, it is important to search for common ground with your readers. (For more on blogs, see Chapter 14, pp. 256–58.)

Looking at blogs can help you learn about an issue or find common counterarguments to your position. (See Chapter 16, pp. 292–94.) However, evaluate blogs carefully before using them as support for an argument (see Chapter 18, pp. 306–11). Many blogs rely heavily on personal opinion, and some are not factually accurate.

need numerous well-supported arguments to make it credible. Readers will finally want to know that the proposed solution will not cause worse problems than it solves.

Exercise 10.2 Developing a thesis

Decide on a tentative position on the issue you identified in Exercise 10.1, and develop a strong, engaging, arguable thesis.

4. Supporting and developing your claim

A strong, debatable thesis should be supported and developed with sound reasoning and carefully documented evidence. You can think of an argument as a dialogue between writer and readers. A writer states a debatable thesis, and one reader wonders, "Why do you believe that?" Another reader wants to know, "But what about this factor?" Anticipate readers' questions and answer them by presenting reasons that are substantiated with evidence and by refuting opposing views. Define any abstract terms, such as *freedom*, that figure importantly in your arguments. In his proposal for eliminating cyberbullying, Bud Littleton defines cyberbullying and shows how it both compares to traditional bullying and differs from it (pp. 216–22).

Usually, a well-developed argument includes more than one type of reason and more than one kind of evidence. Employ generalizations based on empirical data or statistics, authoritative reasons based on the opinions of experts, and ethical reasons based on the application of principle. In his argument, Littleton provides data from

the Cyberbullying Research Center showing the types and extent of cyberbullying of teens in the Southeast as well as anecdotal evidence on a teen suicide that led to a new law.

As you conduct research for your argument, note evidence—facts, examples or anecdotes, and expert testimony—that can support each argument for or against your position. Demonstrate your trustworthiness by properly quoting and documenting the information you have gathered from your sources. Bud Littleton adds credibility to his argument by quoting experts on his topic, integrating the quotation seamlessly into his own sentence.

Heirman and Walrave believe that victims of online abuse often remain quiet in part because they "don't believe that adult intervention can ameliorate their painful situation, especially when the identity of the perpetrator is unknown."

Also build your credibility by paying attention to **counterarguments**, substantiated claims that do not support your position. Consider whether a reader could reasonably draw different conclusions from your evidence or disagree with your assumptions. Use the following strategies to address potential counterarguments:

- Qualify your thesis in light of the counterargument by including a word such as most, some, usually, or likely: "Students with credit cards usually have trouble with debt" recognizes that some do not.
- Add to the thesis a statement of the conditions for or exceptions to your position: "Businesses with over five hundred employees will save money using the new process."
- Choose one or two counterarguments and refute their truth or their importance.

Introduce a counterargument with a signal phrase like, "Others might contend . . ." (See Part 3: Researching, p. 344, for a discussion of signal phrases.) Refute a counterargument's validity by questioning the author's interpretation of the evidence or the author's assumptions. Littleton acknowledges that teens often don't report instances of cyberbullying but refutes the idea that adults can't help by pointing to the example of a school principal who made a difference by taking quick action.

Exercise 10.3 Supporting and developing a claim

Develop at least three reasons to support your thesis, and conduct research to discover evidence to support each reason. Anticipate at least one counterargument, and determine how to handle it.

5. Creating an outline that includes a linked set of reasons

Arguments are most effective when they present a chain—a linked set—of reasons. Littleton states his thesis in the introductory paragraph and then demonstrates both types of cyberbullying and ways to combat them. Although you can order an argument in many ways, include the following parts (arranged below according to **classical structure**):

- An introduction to the topic and the debatable issue, establishing your credibility and seeking common ground with your readers
- A thesis stating your position on the issue
- A point-by-point account of the reasons for your position, including evidence (facts, examples, authorities) to substantiate each major reason
- A fair presentation and refutation of one or two key counterarguments
- A response to the "So what?" question. Why does your argument matter? If appropriate, include a call to action.

If you expect your audience to disagree with you, consider using a **Rogerian structure:**

- An introduction to the topic and the debatable issue
- An attempt to reach common ground by naming values you share and providing a sympathetic portrayal of your readers' (opposing) position
- A statement of your position and presentation of supporting evidence
- A conclusion that restates your view and suggests a compromise or synthesis (See p. 207 for information on Rogerian argument.)

6. Appealing to your audience

You want your readers to see you as *reasonable*, *ethical*, and *empathetic*—qualities that promote communication among people who have differences. (For more on appeals, see p. 196.) When you read your argument, pay attention to the impression you are making. Ask yourself these questions:

- Would a reasonable person be able to follow the logic of the reasons and evidence I offer in support of my thesis?
- Have I presented myself as ethical and fair? What would readers who have never met me think of me after reading what I have to say?
- Have I expressed my feelings about the issue? Have I sought to arouse the reader's feelings?

7. Emphasizing your commitment to dialogue

To promote dialogue with readers, look for common ground—beliefs, concerns, and values you share with those who disagree with you and those who are undecided. Sometimes called **Rogerian argument** after the psychologist Carl Rogers, the common-ground approach is particularly important in your introduction, where it can build bridges with readers who might otherwise become too defensive or annoyed to read further. For example, Tina Schwab includes in her discussion of volunteerism the common perception that young adults today are less altruistic than their parents. (See p. 206 for the structure of a Rogerian argument. See Chapter 24, pp. 436–46, for Tina Schwab's argument.)

Keep the dialogue open throughout your essay by maintaining an objective tone and acknowledging opposing views. If possible, point out ways in which your position would be advantageous for both sides (a **win-win solution**). At the end of your argument, leave a favorable impression by referring again to common ground.

8. Concluding by restating your position and emphasizing its importance

Bring your argument to a close by restating your position. The version of your thesis that you present in your conclusion should be more complex and qualified than in your introduction, to encourage readers to appreciate your argument's importance. Readers may not agree with you, but they should know why the issue and your argument matter.

9. Using visuals in your argument

Consider including visuals that support your argument's purpose. Each should relate directly to your argument as a whole or to a point within it. For example, in her argument about standards of beauty, Susie Williams includes a photograph that illustrates the prevalence of idealized standards of beauty for men and a photograph of models similar to those who appeared in a new advertising effort promoting "natural" beauty for women. (See p. 215.) Visuals also may provide evidence: a photograph can illustrate an example, and a graph can present statistics that support an argument.

Visual evidence makes emotional, logical, and ethical appeals. The Absolut AA ad on page 201 makes an emotional appeal by substituting a warning against alcoholism for the expected commercial message. The graph of types of cyberbullying in Bud Littleton's argument makes a logical appeal by presenting evidence that supports his claim, demonstrating the depth of his research (building his ethos).

Consider how your audience is likely to react to your visuals. Nonspecialists will need more explanation of charts, graphs, and other visuals. When possible, have members of your target audience review your argument and visuals. Provide specific captions that describe each visual and how it supports your argument. Mention each image in your text. Make sure charts and graphs are free of distortion or chartjunk (see Chapter 5: Revising and Editing, p. 96). Also acknowledge data from other sources and obtain permission when needed. (See also Chapter 17: Finding and Creating Effective Visuals, pp. 294–303.)

10. Reexamining your reasoning

After you have completed the first draft of your text, take time to reexamine your reasoning.

OT ILOTALIOT		
Reviewing Your Own and Other Writers' Arguments		
First identify what the text is doing well, and find ways to build on that. Then identify parts in the text that are confusing, underdeveloped, or inaccurate, and share ways of addressing those problems:		
	What makes the thesis strong and arguable?	
	Is the thesis supported with a sufficient number of reasons, or are more needed?	
	Are the reasons and evidence appropriate for the purpose, audience, and context?	
	Does the argument contain mistakes in logic? Refer to pages 196–200 to check for logical fallacies.	
	How is each reason developed? Is the reason clear? Where are its key terms defined? Is the supporting evidence sufficient?	
	Does the argument quote or paraphrase from sources accurately and document them properly? (For more on quoting, paraphrasing, and documenting sources, see Part 3: Researching, and Part 4: Documenting across the Curriculum.)	
	Has at least one significant counterargument been addressed? How have opposing views been treated?	
	In what way does each visual support the thesis? How are the visuals tailored to the audience?	
	Are logical, ethical, and emotional appeals used consistently and effectively?	

10d Construct arguments to address issues in the social sciences

In the following critique, Susie Williams argues that the dominant global ideal of cosmetically altered beauty is likely to prevail, despite increased interest in a more natural look. As you read Williams's argument, notice how she defines the criteria for beauty and shows how they are in flux.

A Park

CONSIDER YOUR SITUATION

Author: Susie Williams

Type of writing: Argument

Purpose: To show that while ideas of beauty are changing, the dominant model, which requires cosmetic alteration to match an ideal, is still the most influential around the globe and is likely to continue

Stance: Thoughtful exploration and explanation

Audience: College students and young adults, in this country and

world-wide

Medium: Print with visuals.

Williams writes: After researching global ideas of beauty, I had no choice but to argue—reluctantly—that cosmetically altered beauty prevails over natural beauty.

Note: For details on the proper formatting of a text in APA style, see Chapter 24 and the sample research project that begins on page 436.

Sample Student Argument

Beauty (De)Mystified:

A Trend toward Changing Global Perceptions?

Recently, Hollywood celebrity Jessica Simpson traveled the world to learn how different cultures define beauty and what members of these cultures will do to achieve it. Simpson's travels were broadcast on VH1's show "The Price of Beauty," the latest media attempt at showcasing the evolution of beauty and how

Lively opening introduces topic of different cultural perceptions of beauty. it is perceived around the world. In fact, from the pages of the international editions of Glamour and Vogue to articles that have recently appeared in The New York Times, two competing global ideals of beauty have emerged: natural beauty based on people's actual "normal" looks and a cosmetic, often surgically or digitally altered style of beauty. Many of the media images bombarding us on a daily basis promote an unrealistic standard of attractiveness-from Britney Spears's altered abs on her Greatest Hits: My Prerogative CD cover to Robert Pattinson's chiseled biceps on the cover of GQ. However, more realistic images of beauty are becoming increasingly common. Celebrities including British actress Kate Winslet have recently spoken out in support of a natural idea of beauty. The dominant global ideal of

Thesis, clearly stated.

> the increasing prominence of more natural images. A viewer considering both the negative and positive portrayals of beauty in media outlets is inevitably led to a question that can be raised across all cultures-just what is beauty? How can an industry that sells \$330 billion worth of fragrances, cosmetics, and toiletries a year worldwide (Jones, 2010) ever promote a realistic view of beauty? Different cultures have their own particular definitions of beauty. At the same time, the beauty industry tends to promote an unrealistic, Western image of this elusive quality. For example, Western societies value thinness to the point that many young girls are obsessed with dieting, and some have even become anorexic. In Fiji, by contrast, a more voluptuous body was traditionally considered ideal for women, and before the introduction of Western television there were no recorded cases of eating disorders. However, three years after the introduction of television programs from the West, 62% of girls reported dieting so that they could become thin (Bordo, 2003).

cosmetically altered beauty is likely to prevail, however, despite

In the early 1990s, feminist and cultural critic Naomi Wolf (2002) wrote in The Beauty Myth that the images of beauty in mass media around the world create a harmful ideal for women:

Provides factual support: evidence of spread of Western ideal of beauty.

"tall, thin, white, and blond, a face without pores, asymmetry, or flaws, someone wholly 'perfect'" (p. 1). Wolf encouraged women to reject this unattainable standard of beauty so that they might find both personal contentment and political empowerment. Ten years later, Wolf reexamined her claims in a new introduction to her book, stating that "while *The Beauty Myth* has definitely empowered many girls and women easily to critique mass culture's ideals . . . that one step forward has been tempered by various steps back" (p. 4). One major step backward is that even today the majority of women from around the world still maintain that their success—in love, work, and most other areas of life—depends upon how good they look (pp. 5-6).

The beauty myth Wolf described in the early 1990s is not limited to women; many men today are also increasingly concerned with their appearance. Like a lot of women, a growing number of men have plastic surgery, suffer from eating disorders, and spend small fortunes on beauty products (Luciano, 2002). In her article "Eating Disorders: Men Have Body Image Problems Too," science journalist Jill Neimark (2009) observes that the new ideal body image for men is "a hypermasculine, muscled, powerfully shaped body" (para. 14). As a result of the promotion of this image by the fashion and movie industry, men can now be perceived as "sex objects" and "beautiful" too (para. 2). According to Steven Romano, M.D., Director of the Outpatient Eating Disorders Clinic at New York Hospital/Cornell Medical Center's Westchester Division, many men now suffer from "body image disorders," which can result in compulsive exercising, steroid usage, and even reverse anorexia, men who "are well muscled but [who] look in the mirror and see themselves as too thin" (as cited in Neimark, 2009, para. 37). Thus, just as women judge themselves based on their weight, men tend to judge themselves based on their muscle mass (see Figure 1).

The recent, worldwide increase in plastic surgery for both men and women suggests the persistence of this unrealistic

Presents quotation from an expert as support for

Additional quotation from expert (ethical appeal).

Presents information that creates an emotional appeal. beauty ideal. Despite an ongoing recession, in 2009 about ten million cosmetic procedures were performed in the United States (LaPook, 2010). Plastic surgery is also on the rise elsewhere in the world. The amount of plastic surgery performed in Brazil surpassed the number of procedures performed in the United States for the first several years of the early twenty-first century, for example. Web sites promoting health care in Brazil also endorse plastic surgery as a "health and beauty solution" (Sphera Internacional, n.d.). The incidence of plastic surgery has increased in Asia as well. In her *TIMEasia* article "Changing Faces," Lisa Takeuchi Cullen (2002) investigated this trend, noting that while in the past Asia "lagged behind the West in catching the plastic surgery wave," today plastic surgery is on the rise.

Acknowledges
counterargument:
more realistic
ideas about
beauty also
appear in
mass media.

While many men and women from across the world buy into unrealistic ideals of beauty, more natural images of male and female bodies also appear in mass culture. Jessica Simpson's show "The Price of Beauty" is one example, as is the Unilever Corporation's Dove campaign for real beauty worldwide. Like Simpson's show, Dove extends the definition of beauty by featuring ordinary people-not models or celebrities-in advertisements and asking what true natural beauty looks like (see Figure 2, which shows models like those used in Dove's campaign). Through its ongoing campaign, Dove (2011) maintains that it has "started a global conversation about the need for a wider definition of beauty" and notes that the media uproar over the decision by Spain to ban models who are too thin from participating in an annual fashion week in Madrid in September 2006 "spoke to the heart" of its approach. Despite protests from members of the fashion industry that the ban was unfair, the regional government of Madrid refused to allow models who were below a specific body mass index, or BMI, to participate ("Skinny models," 2006). Regional official Concha Guerra commented, "Fashion is a mirror and many teenagers imitate what they see on the catwalk" (as cited in "Skinny models," 2006).

Another aspect of this trend is the move to publish photographs of models, celebrities, and everyday women without make-up or airbrushing. For example, in April 2009 French Elle published an issue featuring European models without make-up or retouching (Klein, 2010). Other magazines from around the globe, such as Glamour, Austrian Marie Claire, V Magazine, and Love Magazine, have published similar issues (Klein, 2010). These magazines are making the effort to showcase real women's bodies, not digitally manipulated ones.

Although some media outlets promote more positive, realistic ideas about beauty, the ideal of natural beauty also has its flaws. Ms Magazine blogger Melanie Klein (2010) has noted that these promotions are too inconsistent and rare to counter the unrealistic view of beauty that predominates throughout the world. According to Klein, they happen only on occasion and "set a new unattainable standard, this one for 'real' bodies" with models and celebrities who are naturally striking, which is not representative of "real" bodies (para. 5). Also, she states that because beauty standards are socially constructed, defining beauty becomes a hard task. What we really need to do is question the "beauty myth" or "the illusion that female beauty standards are natural, inevitable, and backed by some concrete 'truth' about optimum femininity" (para. 6). Thus, as Klein and Wolf have noted, instead of encouraging women to be happy with their bodies, promotions such as these present an only slightly improved alternative to the typical images of artificially enhanced beauty.

Although cultural critics such as Wolf believe every step forward leads to several steps backward as both men and women confront issues involving beauty and body image, the media can and sometimes do portray beauty in a more realistic way, promoting a sensible, natural ideal of beauty that all men and women have a chance of attaining. Still, most media sources today endorse an impractical ideal of beauty that enriches them and their sponsors, and many people buy into this view.

Refutes counterargument that a more realistic ideal of beauty is also being provided by the mass media.

Synthesizes the views of Klein and other commentators. As a result, currently the dominant trend in global perceptions of beauty links success with an unrealistic ideal—attainable by most people only through intense dieting, exercise, and plastic surgery—and leaves both men and women around the globe unhappy with the way they look.

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Figure 1. "Muscle dysmorphia" is a disorder very similar to reverse anorexia in which a man becomes obsessed with not being muscular enough. Photograph from Jose Luis Paleaz Inc./Blend Images/Corbis.



Figure 2. Models similar to the ones used in Dove's campaign for real beauty. Photograph from Digital Vision/Getty Images.



CONSIDER YOUR SITUATION

Author: Bud Littleton

Type of writing: Argument

Purpose: To show (1) that cyberbullying is a new form of bullying and (2) that if it is to be stopped, students, parents, and educators must work together to instill guidelines for online behavior

Stance: Informed and reasonable

Audience: Students, parents, and educators

Medium: This argument is developed in two media: print and slides

Littleman writes: As I worked on this argument, I was at first dismayed that the wonders of technology have opened up new opportunities for kids to hurt one another. But then I realized the importance of calling upon students, parents, and educators to address the issue.

10e Construct arguments to address issues in the humanities.

In an English course, Bud Littleton did research on cyberbullying and then constructed a policy paper (sometimes called a proposal) to address the question, "What should be done?" In the humanities, as well as in other disciplines, arguments like Bud Littleton's are designed to bring about change. Bud Littleton documents the impact of cyberbullying, evaluates its negative consequences, and then argues that students, parents, and educators must take action.

Note: For details on the proper formatting of a text in MLA style, see Chapter 23 and the sample research report that begins on page 397.

Sample Proposal

Cyberbullying: An Alarming Trend for the Digital Age
In childhood, many of us learned that it was best to stand up
to a bully; we were told that a bully would back down if challenged.
But in our digital society, standing up to a bully is infinitely more
difficult. Cyberbullying, defined broadly as the use of electronic
means to harm someone else (Trolley and Hanel 33), is an

Introduces issue of cyberbullying.

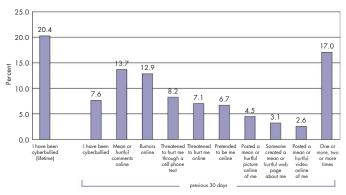


Fig. 1. Types of cyberbullying occurring among students 12-18 studied in the Southeastern United States in February 2010. Hinduja, Sameer, and Justin W. Patchin; "Research"; *Cyberbullying Research Center* (Cyberbullying Research Center, 2010; Web; 31 May 2010).

alarming trend in online behavior with significant consequences for its victims. Cyberbullying is destructive to victims because of its immediacy, its circulation, and its permanence: the humiliation is easily inflicted and can continue indefinitely before a wide audience. If this new form of bullying for the digital age is ever to be conquered, students, parents, and educators must work together to instill guidelines for online behavior.

Cyberbullying is commonly carried out through social networking sites, text messaging, instant messaging, or blogging (Shariff 30) and targets those who are different or isolated (Shariff 34). Cyberbullying can be done in various ways, but most of the time it involves the posting of hurtful comments or rumors online, as shown in fig. 1. Often cyberbullying is simply a matter of teasing carried too far, but the digital nature of the messages means they cannot be retracted easily. This permanent and potentially uncontrollable content is often disseminated far and wide before the victim can do anything to mitigate its effects.

Some common cyberbullying tactics include *flaming* (using angry language in an online "fight"), *harassment* (repeated

Thesis statement.

Presents
definition of
cyberbullying, along
with a visual
that indicates
the extent of
the problem.

Establishes the nature of the problem with examples and demonstrates its seriousness.

Provides factual support indicating who the cyberbullies are.

Summarizes research on the causes of the problem of cyberbullying. online messages that insult or offend), outing (sharing secrets online, including embarrassing images or information), trickery (deliberate deception or tricking someone into sharing secrets widely), denigration (malicious spreading of gossip or a rumor), cyber stalking (aggressive online behavior that intimidates or threatens a person's safety), and exclusion (from online groups, lists, or activities) (Kowalski, Limber, and Agatston 47). For example, a cyberbully might engage in denigration by posting digitally altered photos that make a young woman look pregnant, thus creating rumors that could have a dramatic impact on her life. Perhaps the most common type of cyberbullying is a form of trickery called impersonation: the cyberbully gains access to the victim's online account and uses the victim's identity to harass others online, making the victim appear as the bully (Kowalski, Limber and Agatston 48) and permanently damaging the reputation of the individual impersonated (Shariff 33).

Research on cyberbullying suggests that most cyberbullies are older middle-school students or in high school, but some are in college or even in elementary school (Trolley and Hanel 36). Children of elementary school age who are cyberbullies generally have dominant personalities, have a temper or are easily frustrated, do not follow rules, relate to adults in aggressive ways, and show little empathy or compassion for bullied victims. These characteristics may indicate that cyberbullies develop at a young age (Kowalski, Limber and Agatston 58). However, researcher Shaheen Shariff suggests that an imbalance in power between perpetrator and victim-rather than individual characteristics-is the cause of digital abuse within any age group. By relentlessly victimizing the target, the perpetrator gains power; at the same time the victim, who is often randomly chosen, is socially isolated and thus disempowered (Shariff 16). Cyberbullying may be most destructive to younger teens because they lack the maturity to handle such situations and rarely seek help from adults.

Cyberbullies may consider their actions to be harmless practical jokes. A student at Ohio State University who was expelled from on-campus housing for repeatedly cyber stalking his former girlfriend, also a resident in the same dormitory, continues the same behavior off campus. "I don't see what the big deal is about pranking somebody on Facebook. Everyone knows it's a joke; those pictures were obviously photoshopped" (Warren). However, mounting evidence indicates the serious consequences of cyberbullying. Belgian researchers recently found that victims of cyberbullying were three times as likely as victims of face-to-face bullying to report that they suffer from depression, loneliness, hopelessness, and humiliation (Heirman and Walrave). Although research in this area is relatively new, and the long-term effects of cyberbullying are unknown, scholars believe that cyberbullying creates significant and prolonged anxiety in victims because of the permanence and wide reach of online communication.

At their most severe, incidents of cyberbullying have led victims to take dire action. Researchers at the Cyberbullying Research Center have termed the recent phenomenon of "suicide indirectly or directly influenced by experiences with online aggression" as cyberbullicide (Hinduja and Patchin). In 2006, Megan Meier, a 13-year-old Missouri girl, was the victim of an online hoax perpetrated by a friend and the friend's mother; the mother impersonated a 14-year-old boy by using a false profile on a MySpace page. Meier was deceived for months into believing she had an online boyfriend. When the "boyfriend" suddenly turned on her, she was so hurt and humiliated that she committed suicide (Tresniowski et al. 73-74). Beyond the hurtful words, Meier's humiliation was exponentially more devastating because it was immediate and circulated in the public sphere of MySpace, to a teenager the equivalent of broadcasting via all major television networks simultaneously and endlessly. From Meier's perspective, the whole world witnessed her humiliation

Presents quotation from a person engaged in this behavior.

Provides factual support (logical appeal).

Provides support by expert opinion (ethical appeal).

Provides anecdotal support (emotional appeal). Establishes that parents and educators are becoming aware of the problem and the need to take action.

within minutes, and it was permanently posted. The cyberbully in this instance, Lori Drew, was prosecuted in this country's first cyberbullying case. Although Drew was ultimately convicted of computer fraud (and the conviction was later overturned), her trial brought national attention to the issue. Missouri eventually passed "Megan's Law" making cyberbullying a crime, and federal legislation is now pending in Congress ("Megan's law" 32).

While students may not appreciate the potential of "pranks" leading to tragedy, parents, educators, and other adults are starting to comprehend the dangers. For example, a principal in Charlotte, North Carolina, recently reacted to a Facebook "burn" page about some of his students and took decisive action. A burn page is a social networking page designed specifically to spread rumors with immediacy and vast circulation for maximum humiliation. When Barry Bowe, principal of Northwest School of the Arts, became aware of the burn page, he sent a broadcast voicemail to all parents alerting them to the incident and then contacted Facebook to get the page taken down (Frazier). More broadly, in 2010 MTV.com launched its "A Thin Line" campaign to raise awareness about teen digital abuse and to help teens recognize and handle it. MTV partnered with the Associated Press to conduct a survey of 14- to 24-year-olds and found that over half had been the victims of digital abuse, 1 in 10 of those a victim of online impersonation ("MTV-AP Digital Abuse Study"). Campaigns such as this one are particularly needed given the scope of the danger to children. A 2008 study reported that 1 in 4 Americans between the ages of 11 and 19 had been threatened online (Shariff 45).

If cyberbullying is ever to be conquered, however, students, parents, and educators must work together to confront this serious problem and establish guidelines for proper online behavior, or "netiquette." The line between appropriate and inappropriate online behavior is indeed thin, and this distinction is further complicated by the trend toward increasing use of

Restates thesis: solution to the problem of cyberbullying. reported that 84 percent of children in the United States ages 10 to 14 carried cell phones (Shariff 45). When unsupervised, technology use among young children breeds the digital behaviors of questionable appropriateness that researchers warn us about. Trolley and Hanel caution that, beyond guidelines, young people also need to develop a healthy balance of online and offline activities to change the social nature of cyberbullying: "Prevention, primarily through education and process communication, as well as therapeutic intervention, is essential to achieve this proper use of technology" (82). Families can begin to achieve that cyber balance by placing the computer in a common area and establishing guidelines for behavior when a family member is using the computer or a cell phone.

Some might object that young people will resist sharing information about their use of technology with adults, and there is research to back up this concern. Heirman and Walrave believe that victims of online abuse often remain quiet in part because they "don't believe that adult intervention can ameliorate their painful situation, especially when the identity of the perpetrator is unknown." They also cite several studies that indicate students do not report cyberbullying to parents or teachers for fear their Internet access will be restricted, allowing abuse to go on for longer periods of time unchecked. The stealthy nature of cyberbullying and the reluctance by victims to report it contribute to the accumulation of emotional and psychological damage (Heirman and Walrave). Although these concerns are warranted, the experience of Principal Bowe and others demonstrates that adult involvement can make a difference.

The "Stop, Save, and Share" approach (Trolley and Hanel 79), for example, offers simple tips that families can implement: children should stop and consider consequences before reacting to a cyberbully attack, save the information as proof, and share the information with a trusted adult. With increasing awareness

Integrates expert testimony to support the argument.

Acknowledges counterargument: young people, and particularly victims of abuse, will resist sharing information with adults about cyberbullying.

Emphasizes common ground ("these concerns are warranted") but provides evidence that adult intervention can work to refute the counterargument.

of the impact of cyberbullying on its victims, families and schools can mitigate those effects by paying attention to balancing technology use with common sense, and by preparing children to understand and report incidents of cyberbullying before they result in tragedy.

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Exercise 10.4 Composing an argument

Write an argument on the issue you chose in Exercise 10.1, supporting the thesis you developed in Exercise 10.2 with reasons and evidence and taking into account as least one counterargument (see Exercise 10.3).

10f Construct arguments to address issues in the sciences.

Scientists are called on to evaluate the research of others and to argue for changes in policy. In the following policy paper by the Council for Biotechnology Information, the authors argue that biotech crops offer a solution to a looming crisis in food production.

Sample Policy Paper

Growing More Food

COUNCIL FOR BIOTECHNOLOGY INFORMATION

The world's population more than doubled in the last half century and topped 6 billion in 1999 ¹. Each year, it is adding about 73 million people—a population nearly the size of Vietnam's. By 2030, it is projected to reach around 8 billion, and nearly all of that increase is expected to occur in developing countries ², which are also expected to see higher incomes and rapid urbanization.

At the same time, the world's hungry and chronically malnourished remain at about 840 million people, despite global pledges and national efforts to improve food security.

These trends mean the world will have to double its food production and also improve food distribution over the next quarter century ³. These pose staggering challenges for the world's farmers: Much of the world's land suitable for farming is already cultivated and natural resources are under pressure. Soil degradation is widespread, agriculture has already razed 20 to 30 percent of the world's forest areas ⁴ and water tables in many areas are falling. Agriculture consumes about 70 percent of the fresh water people use every year and, at the current consumption rate, two out of three people will live in water-stressed conditions by 2025 ⁵.

By 2050, some 4.2 billion people may not have their daily basic needs met 3 .

These projections and complex challenges facing the world's future food supply are prompting international food and agricultural experts and policymakers—including the U.N. Food and Agriculture Organization and the World Health Organization—to call plant biotechnology a critical tool to help feed a growing population in the 21st century.

5

Governments need to develop policies to ensure greater investment in research and regulatory oversight that's needed to manage the health, environmental and socioeconomic issues associated with biotechnology, according to the Human Development Report 2001, an annual report commissioned by the U.N. Development Programme ⁶.

Biotechnology: An eco-efficient option

World crop productivity could increase by as much as 25 percent 7 through the use of biotechnology to grow plants that resist pests and diseases, tolerate harsh growing conditions and delay ripening to reduce spoilage, according to the Consultative Group on International Agricultural Research (CGIAR). All this could be achieved on existing farmland and customized to meet local needs.

Biotechnology also offers the possibility for scientists to design "farming systems that are responsive to local needs and reflect sustainability requirements," said Calestous Juma, director of the Science, Technology and Innovation Program at the Center for International Development and senior research associate at the Belfer Center for Science and International Affairs, both at Harvard University 8.

Scientists are developing crops that resist diseases, pests, viruses, bacteria and fungi, all of which reduce global production by more than 35 percent at a cost estimated at more than \$200 billion a year 9. For instance, test fields in Kenya are growing sweet potato varieties that are resistant to a complex set of viruses that can wipe out three-fourths of Kenyan farmers' harvest.

In the United States, crops with built-in insect protection and that tolerate a 10 specific herbicide have helped farmers improve yields and reduce costs. In 2000, direct benefit to growers of insect resistant corn, cotton and potatoes exceeded \$300 million, according to the Environmental Protection Agency 10.

In a study . . . released in 2002, the National Center for Food and Agricultural Policy quantified biotechnology's benefits for U.S. farmers through 44 case studies that covered 30 different crops, including papaya, citrus, soybeans and tomatoes. For instance, it found that herbicide tolerant soybeans helped farmers reduce their annual production costs by \$15 an acre, which totals \$735 million across 49 million acres. Virus-resistant papaya is credited with saving Hawaii's papaya industry, which produces 53 million pounds of the fruit valued at \$17 million a year 11.

Biotechnology: Getting the most from poor growing conditions

Scientists are developing crops that can tolerate extreme conditions, such as drought, flood and harsh soil. For instance, researchers are working on a rice that can survive long periods under water ¹² as well as rice and corn that can tolerate aluminum in soil 12.

A tomato plant has been developed to grow in salty water that is 50 times higher in salt content than conventional plants can tolerate and nearly half as salty as seawater ¹³. About a third of the world's irrigated land has become useless to farmers because of high levels of accumulated salt.

Biotech crops "could significantly reduce malnutrition, which still affects more than 800 million people worldwide, and would be especially valuable for poor farmers working marginal lands in sub-Saharan Africa," the Human Development Report stated.

Technology in a seed

While the Green Revolution kept mass starvation at bay and saw global cereal production double as a result of improved crop varieties, fertilizers, pesticides and irrigation, its benefits bypassed such regions as sub-Saharan Africa. The new hybrids needed irrigation and chemical inputs that farmers there couldn't afford.

In contrast, the benefits of biotechnology are passed on through a seed or plant cutting, so that farmers anywhere around the world can easily adopt the technology. That's why biotechnology is particularly attractive to scientists and rural development experts in poor countries where most of the people farm for a living.

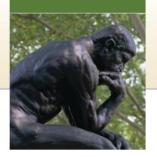
Biotech crops are "tailor-made for Africa's farmers, because the new technology is packaged in the seed, which all farmers know how to handle," said Florence Wambugu, a Kenyan plant scientist who helped develop a virus-resistant sweet potato ¹⁴.

Agreeing with Wambugu, the International Society of African Scientists issued a statement in October 2001 calling plant biotechnology a "major opportunity to enhance the production of food crops" ¹⁵.

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Personal Essays

The personal essay is a literary form. Like a poem, a play, or a story, it should feel meaningful to readers and relevant to

their lives. A personal essay should speak in a distinctive voice and be both compelling and memorable.

11a Understand the assignment.

When you write a personal essay, you are exploring your experiences, clarifying your values, and composing a public self.

Since the writing situation involves an audience of strangers who will be more interested in your topic than in you, it is important to make a distinction between the personal and the private. Whether you are writing a personal essay about a tree in autumn, a trip to Senegal, or an athletic event, your purpose is to engage readers in what is meaningful to you—and potentially to them—in these objects and experiences.

You may decide to intensify, clarify, or complicate the reader's understanding of life. But no matter what you intend, your point is likely to be more effective if it is not stated directly. The details you emphasize, the words you choose, and the characters you create all communicate your point implicitly without turning it into "the moral of the story."

1. The personal essay as conversation

Personal essayists usually use the first person (*I* and *we*) to create a sense that the writer and reader are engaged in the open-ended give-and-take of conversation. How you appear in this conversation—



NAVIGATING THROUGH COLLEGE AND BEYOND

Personal Essays

Doctors, social workers, nutritionists—as well as novelists—publish memoirs and personal essays based on their life's work:

- Gloria Ladson-Billings, a teacher, reflects on her experience in the classroom to figure out what makes teachers successful.
- Oliver Sacks, a neurologist, writes about his experiences with people whose perceptual patterns are impaired and about what it means to be fully human.

shy, belligerent, or friendly, for example—will be determined by the details you include in your essay, as well as the connotations of the words you use. Consider how Meghan Daum represents herself in relation to both computer-literate and computer-phobic readers in the following excerpt from her personal essay "Virtual Love," which appeared in a 1997 issue of the *New Yorker*:

The kindness pouring forth from my computer screen was bizarrely exhilarating, and I logged off and thought about it for a few hours before writing back to express how flattered and "touched"—this was probably the first time I had ever used that word in earnest—I was by his message.

I am not what most people would call a computer person. I have no interest in chat rooms, news groups, or most Web sites. I derive a palpable thrill from sticking a letter in the United States mail.

Besides Daum's conversational tone, notice the emotional effect of her remark on the word touched and her choice of words connoting excitement: *pouring forth, exhilarating,* and *palpable thrill.*

2. The personal essay as a link between one person's experience and a larger issue

To demonstrate the significance of a personal essay to its readers, writers usually connect their individual experience to a larger issue. Here, for example, are the closing lines of Daum's essay on "virtual love":

The world had proved to be too cluttered and too fast for us, too polluted to allow the thing we'd attempted through technology ever to grow on the earth. PFSlider and I had joined the angry and exhausted living. Even if we met on the street, we wouldn't recognize each other, our particular version of intimacy now obscured by the branches and bodies and falling debris that make up the physical world.



TEXTCONNEX

Personal Writing and Social Networking Web Sites

In addition to the personal essays you write for class, you may use Web sites like *Facebook* for personal expression and autobiographical writing. Since such sites are networked, strangers, including prospective employers, will have access to your profiles and commentary.

Notice how Daum relates the disappointment of her failed Internet romance with "PFSlider" to a larger social issue: the general contrast between cyberspace and material realities. Her point, however, is quite surprising; most people do not think of cyberspace as more "intimate"—or touching—than their everyday, earthly world of "branches and bodies."

11b Approach writing a personal essay as a process.

Shaping your private personal writing into a personal essay for a public audience can be challenging. The suggestions in this section should help.

1. Keeping a journal or a writer's notebook where you can practice putting your experience into words

Record your observations about meaningful objects (houses, photographs, personal treasures), memorable incidents and experiences (an encounter with a stranger, coming to the United States, winning and losing), and distinctive situations (living arrangements, social cliques, neighborhood conflicts) in a journal.

2. Thinking about the broader meaning of your topic when planning the focus of your essay

Readers will appreciate the significance of your individual experience only if you connect it with something more general. For example, if you are writing about a turning point in your life, think of your experience as a metaphor for what we gain and what we lose as we grow and change.

3. Structuring your essay like a story

There are three common ways to narrate events and reflections:

- Chronological sequence uses an order determined by clock time; what happened first is presented first, followed by what happened second, then third, and so on.
- **Emphatic sequence** uses an order determined by the point you want to make; for emphasis, events and reflections are arranged from either least to most important or from most to least important.
- Suspenseful sequence uses an order determined by the emotional effect the writer wants the essay to have on the reader. To keep the reader hanging, the essay may begin in the middle with a puzzling event, then flash back or go forward. Some essays may even begin with the end—with the

insight achieved—and then flash back to recount how the writer came to that insight.

4. Letting details tell your story

The story takes shape through details. The details you emphasize, the words you choose, and the characters you create communicate the point of your essay.

Consider, for example, the following passage by Gloria Ladson-Billings.

Mrs. Harris, my third-grade teacher, was quite a sharp dresser. She wore beautiful high-heeled shoes. Sometimes she switched to flats in the afternoon if her feet got tired, but every morning began with the click, click, click of her high heels as she greeted us up and down the rows. I wanted to dress the way Mrs. Harris did. I didn't want to wear old-lady comforters like Mrs. Benn's and I certainly didn't want to wear worn-out loafers like those of my first-grade teacher, Miss Schwartz. I wanted to wear beautiful, shiny, high-heeled shoes like Mrs. Harris's. That was the way a teacher should look, I thought.

Ladson-Billings uses details to make her idea of a good teacher come alive for the reader. At one level—the literal—the "click, click, click" refers to the sound of Mrs. Harris's shoes. At another level, it represents the glamorous teacher. At the most figurative level, the "click, click, click" evokes the feminine kind of power that the narrator both longs for and admires.

5. Using the present tense strategically

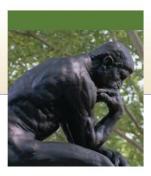
When writers tell stories about themselves, they often use the *past tense*, as if the experience were over and done with. "As a boy, I saw countless tough guys locked away; I have since buried several, too," writes Brent Staples, using two forms of the past tense. His choice makes sense for his purpose In general, the *present tense* creates a sense of immediacy and helps make an essay vivid and memorable. Notice how the student writer of the following passage puts the reader inside the young girl's head by purposefully changing from the past to the present tense.

As I was learning the switchboard, I caught my Dad watching me out of the corner of his eye. Hmm, I hope he doesn't think that I'm going to give him the satisfaction of not doing a good job. Yes, he's deprived me of my beach days with Joey. But I am on display here. And the switchboard is so vital to this office!

If they have good reason to do so, writers of personal essays may also sometimes take liberties with certain other conventions of grammar and style. Be sure you understand any rules you may be stretching, however, and, if you are writing a personal essay for a class assignment, understand the boundaries set by your instructor.

Exercise 11.1 Composing a personal essay

Write an essay that connects a personal experience to a larger issue, conveying its significance to a general audience.



12 Essay Exams

Spending time in advance thinking about writing essay exams will reduce stress and increase success.

12a Prepare to take an essay exam.

As you prepare for the exam, consider your writing situation: the specific course is your writing context, and the course's instructor is your audience. Your purpose is to demonstrate mastery of key concepts in the course. The best preparation is to review your notes and readings, think about your instructor's approach, and, in short, learn the course material.

- What questions or problems did your instructor explicitly or implicitly address?
- What frameworks did your instructor use to analyze topics?
- What key terms did your instructor repeatedly use during lectures and discussions?

Essay exams are designed to test your knowledge, not just your memory. Create some essay questions that require you to do the following:

- **Explain** what you have learned in a clear, well-organized way. (See question 1 in the box on p. 232.)
- **Connect** what you know about one topic with what you know about another topic. (See question 2 in the box on p. 232.)

- Apply what you have learned to a new situation. (See question 3 in the box below.)
- Interpret the causes, effects, meanings, value, or potential of something. (See question 4 in the box below.)
- **Argue** for or against a controversial statement about what you have learned. (*See question 5 in the box below.*)

12b Approach essay exams strategically.

1. Planning your time

At the beginning of the exam period, quickly look through the whole exam, and determine how much time to spend on each part. You will want to move as quickly as possible through the questions that have lower point values and spend the bulk of your time responding to those that are worth the greatest number of points.

2. Responding to short-answer questions by showing the significance of the information

The most common type of short-answer question is the identification question: Who or what is X? In answering questions of this sort,



NAVIGATING THROUGH COLLEGE AND BEYOND

Essay Exam Questions across the Curriculum

During finals week, you may be asked to respond to essay questions like the following:

- 1. Discuss the power of the contemporary presidency as well as the limits of that power. [from a political science course]
- 2. Compare and contrast the treatment of labor supply decisions in the economic models proposed by Greg Lewis and Gary Becker. [from an economics course]
- 3. Describe the observations that would be made in an alphaparticle scattering experiment if (a) the nucleus of an atom were negatively charged and the protons occupied the empty space outside the nucleus and (b) the electrons were embedded in a positively charged sphere. [from a chemistry course]
- 4. Examine the uses of caesura and enjambment in the following poem, and analyze their effect on the poem's rhythm. [from a literature course]
- 5. In 1800, was Thomas Jefferson a dangerous radical, as the Federalists claimed? Be sure to define key terms and to support your position with evidence from specific events and documents. [from an American history course]

present just enough information to show that you understand X's significance within the context of the course. For example, if you are asked to identify "Federalists" on an American history exam, don't just write, "political party that opposed Thomas Jefferson." Instead, craft one or two sentences that identify the Federalists as a party that supported the Constitution over the Articles of Confederation but then evolved, under the influence of Alexander Hamilton, into support for an elite social establishment.

3. Responding to essay questions tactically

Keep in mind that essay questions usually ask you to do something specific with a topic. Begin by determining precisely what you are being asked to do. Before you write anything, read the question—all of it—and circle the key words:

Explain two ways in which Picasso's Guernica evokes war's terrifying destructiveness.

To answer this question, focus on two of the painting's features, such as color and composition, not on Picasso's life.

4. Using the question itself to structure your response

Usually, you will be able to transform the question itself into the thesis of your answer. If you are asked to agree/disagree with the Federalists' characterization of Thomas Jefferson in the election of 1800 (question 5 in the box on p. 232), you might begin with the following thesis.

In the election of 1800, the Federalists characterized Jefferson as a dangerous radical. Although Jefferson's ideas were radical for the times, they were not dangerous to the republic.

Take a minute or two to list evidence for each of your main points, and then write the essay.

5. Drafting the essay

As you write, observe the relevant discipline's conventions of form and style. Using your notes, state your thesis, and develop a paragraph for each point in your list. Leave space between lines to make additions and corrections after your draft is complete. If you get stuck trying to think of a term or fact, briefly describe it and go on; the specific words may come to you later. Conclude by concisely stating how you have supported your thesis.

6. Checking your work

Leave a few minutes to read quickly through your completed answer. Is your thesis consistent with what you ended up writing? Is each

point well supported? Also look for words you might have omitted or key sentences that make no sense. You can usually cross out incorrect words and sentences and make corrections neatly above the original line of text. Above all, make sure that the essay demonstrates your knowledge of the subject.

Sample essay test responses A student's response to an essay question in an art appreciation course begins on this page. Both the question and the student's notes are provided.

QUESTION

Both of these buildings (Figure 1 and Figure 2) feature dome construction. Identify the buildings, and discuss the differences in the visual effects created by the different dome styles.



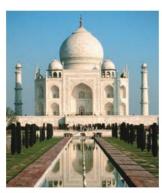


FIGURE 1

FIGURE 2

STUDENT'S NOTES

Fig 1: Pantheon. Plain outside—concrete, can barely see dome. Dramatic inside—dome opens up huge interior space. Oculus to sky: light, air, rain. Coffered ceiling.

Fig 2: Taj Mahal. Dramatic exterior—dome set high, marble, reflecting pool, exterior lines go up. Inside not meant to be visited.

STUDENT'S ANSWER

The Pantheon (Figure 1) and the Taj Mahal (Figure 2) are famous for their dome construction. The styles of the domes are dramatically different, however, resulting in dramatically different visual effects.

The Pantheon, which was built by the Romans as a temple to the gods, looks very plain on the exterior. The dome is barely visible from the outside, and it is made of a dull gray concrete. Inside the building, however, the dome produces an amazing effect. It opens up a huge space within the building, unobstructed

Answers identification question and states thesis.

Key points supported by details.

by interior supports. The sides of the dome are coffered, and those recessed rectangles both lessen the weight of the dome and add to its visual beauty. Most dramatically, the top of the dome is open to the sky, which allows sun or rain to pour into the building. This opening is called the oculus, meaning "eye" (to or of Heaven).

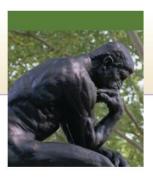
Uses specialized terms from course.

The Taj Mahal, which was built by a Muslim emperor of India as a tomb for his wife, is the complete opposite of the Pantheon—dazzling on the outside and plain on the inside. The large central dome is set up high on the base so that it can be seen from far away. It is made of white marble, which reflects light beautifully. The dome is surrounded by other structures that frame it and draw attention to its exterior—a long reflecting pond and four minarets. Arches and smaller domes on the outside of the building repeat the large dome's shape. Because the Taj Mahal's dome is tall and narrow, however, it does not produce the kind of vast interior space of the shorter, squatter Pantheon dome. Indeed, the inside of the Taj Mahal is not meant to be visited. Unlike the Pantheon, the dome of the Taj Mahal is intended to be admired from the outside.

Sets up comparison.

Key point supported by details.

Overall comparison as a brief conclusion.



13 Oral Presentations

Preparing an oral presentation, like preparing any text, is a process. Consider your rhetorical situation—your audience, purpose, and context—as you determine

focus and level of communication. Gather information, decide on the main idea, think through the organization, and choose visuals that support your points.

13a Plan and shape your oral presentation.

It may seem paradoxical, but a presentation that sounds informal and spontaneous requires a great deal of preparation.

1. Considering the interests, background knowledge, and attitudes of your audience

Find out as much as you can about your listeners before you prepare the speech. What does the audience already think about your topic? Do you want to intensify your listeners' commitment to what they already think, provide new and clarifying information, provoke more analysis and understanding, or change what they believe? If you are addressing an unfamiliar audience, ask the people who invited you to fill you in on the audience's interests and expectations. It is also possible to adjust your speech once you get in front of your audience, making your language more or less technical, for instance, or adding more examples to illustrate points.

2. Working within the allotted time

Gauge how many words you speak a minute by reading a passage aloud at a conversational pace (about 120–150 words a minute is ideal). Be sure to time your presentation when you practice it.

Tab Draft your presentation with the rhetorical situation in mind.

Keep in mind purpose, audience, and overall context.

1. Making your opening interesting

A strong opening puts the speaker at ease and gains the audience's attention and confidence. Try out several approaches to your introduction during rehearsal, to see which get the best reactions. Stories, brief quotations, striking statistics, and surprising statements are attention-getters. Try crafting an introduction that lets your listeners know what they have to gain from your presentation—for example, new information or new perspectives on a subject of common interest.

2. Making the focus and organization of your presentation explicit

Select two or three ideas that you most want your audience to hear—and to remember. Preview the content of your presentation in a statement such as "I intend to make three points about fraternities on campus" and then list the three points.

The phrase "to make three points" signals a topical organization. Other common organizational patterns include chronological organization (at first, later, in the end), causal organization (because of that, then this follows), and problem-solution organization (given the situation, then this set of proposals). A question-answer format also works well, either as an overall strategy or as part of another organizational pattern.

3. Being direct

What your audience hears and remembers has as much to do with how you speak as it does with what you say. Use a direct, simple style:

- Choose basic sentence structures.
- Repeat key terms.
- Pay attention to the rhythm of your speech.
- Don't be afraid to use the pronouns *I*, *you*, and *we*.

Notice how applying these principles transforms the following written sentence into a group of sentences appropriate for an oral presentation.

WRITTEN

Although the claim that the position of the stars can help people predict the future has yet to be substantiated by either an ample body or an exemplary piece of empirical research, advocates of astrology persist in pressing the claim.

ORAL

Your sign says a lot about you. So say advocates of astrology. But what evidence do we have that the position of the stars helps people predict the future? Do we have lots of empirical research or even one really good study? The answer is, "Not yet."

4. Using visual aids: Posters and presentation software

Slides, posters, objects, video clips, and music help make your focus explicit. Avoid oversimplifying your ideas to fit them on a slide. Make sure the images, music, or videos fit your purpose and audience. Presentation software such as PowerPoint can help you stay focused while you are speaking. (For more on using presentation software, see Section 13c.)

When preparing a poster presentation, keep the poster simple with a clear title, bullets listing your key points, and images that support your purpose. Be sure that text can be read from several feet away. (For more on design principles, see Chapter 6: Designing Academic Texts and Preparing Portfolios, pp. 111–18.)

5. Concluding memorably

Try to make your ending truly memorable: return to that surprising opener, play with the words of your opening quotation, look at the initial image from another angle, or reflect on the story you have told. Use signal phrases such as "in conclusion" or "let me end by saying," if necessary. Keep your conclusion short to maintain the audience's attention.



TEXTCONNEX

Webcasts

Webcasts allow you to reach audiences anywhere in the world with an Internet connection. When you present a speech online, multimedia elements become even more important, particularly if your audience will not be able to see you. (See Section 13c.) Practice your presentation to ensure that you can access all necessary files easily. If your image will be broadcast, practice speaking into the camera or Webcam.

Use presentation software to create multimedia presentations.

Presentation software makes it possible to incorporate audio, video, and animation into a talk. It can also be used to create multimedia compositions that viewers can go through on their own.

1. Using presentation software for an oral presentation

Presentation slides that accompany a talk should identify major points and display information in a visually effective way.

Remember that slides support your talk; they do not replace it. Limit the amount of information on each slide to as few words as possible, and plan to show each slide for about one minute. Use bulleted lists and phrases rather than full sentences. Make fonts large enough to be seen by the person in the last row of your audience: titles should be in forty-four-point type or larger, subheads in thirty-two-point type or larger. High-contrast color schemes and sufficient blank space between slide elements will also increase the visibility of your presentation.

2. Using presentation software to create an independent composition

With presentation software, you can also create compositions that run on their own or at the prompting of the viewer. This capability is especially useful in distance learning settings, in which students attend class and share information electronically.

3. Preparing a slide presentation

The following guidelines will help you prepare effective slides.

Decide on a slide format You should begin thinking about slides while you plan what you are going to say. As you decide on the words for your talk or independent composition, you will think of visuals that support your points; as you work out the visuals, you are likely to see additional points you can make—and adjust your presentation as a result. Every feature of your slides—fonts, images, and animations—should support your purpose and appeal to your audience.

Before you create your slides, establish their basic appearance. What background color will they have? What font or fonts? What design elements, such as borders and icons? Will the templates provided by the software suit your talk, or should you modify a template to suit your needs? The format you establish will be the canvas for all your slides—it needs to complement, not distract from, the images and text you intend to display.

Incorporate images into your presentation Include images when appropriate. To summarize quantitative information, you might use a chart or graph. To show geographical relationships, you would likely

use a map. You can also add photographs that illustrate your points. In all cases, select appropriate, relevant images that support your purpose.

Incorporate relevant audio, video, and animation Slides can also include audio files, which can provide background information for each slide in an independent composition. For a presentation on music, you can insert audio files to show how a type of music has developed over time.

Slides can also include video files and animated drawings and diagrams. A video clip of the collapse of the Tacoma Narrows Bridge in violently high winds on November 7, 1940, for example (see Figure 13.1), might illustrate a presentation on bridge construction. An animated diagram of the process of cell division could illustrate a presentation on cellular biology. If you are using audio, video, or animation files that belong to others, cite the source. If you plan to make your presentation publicly available online, provide citations or obtain permission to use these items from the copyright holder. (For more on finding and citing multimedia, see Chapter 17, Finding and Creating Effective Visuals, pp. 294–303.)

Incorporate hypertext links A presenter might use an internal link within a slide sequence to jump to another slide that illustrates or explains a particular point or issue or that links to a site on the Internet. For instance, for a presentation on insects, you might include a hyperlink to a slide about insects specific to the part of the country in which you live, complete with an image of one of them. You can also create external links to resources on the Web. Be careful not



FIGURE 13.1 The collapse of the Tacoma Narrows Bridge. The dramatic collapse of the bridge was captured on film, and some of the footage is available in video files.

to rely too much on external links, however, because they can undermine the coherence of a presentation and can sometimes take a long time to load.

4. Reviewing a slide presentation

Once you have the text of your presentation in final form and the multimedia elements in place, you should carefully review your slides to make sure they work together coherently:

- Check how slides in your software's slide sorter window move one to the next. Do you have an introductory slide? Should you add transitional effects that reveal the content of a slide gradually or point by point? Use transitional effects to support your purpose. For example, would audio help make your point? Do you have a concluding slide?
- Make sure that the slides are consistent with the script of the talk you plan to deliver. If the slides are to function as an independent document, do they include enough information in the introduction, an adequate explanation of each point, and a clear conclusion?
- Check the arrangement of your slides. Try printing them and spreading them out over a large surface, rearranging them if necessary, before implementing needed changes on the computer.
- Be sure the slides have a unified look. For example, do all the slides have the same background? Do they all use the same fonts in the same way? Are headers and bullets consistent?

For an example of a slide presentation created to accompany a talk about the issue of cyberbullying, see Figure 13.2.

Caution: If you plan to make external links part of your presentation, make sure that you have a functioning Web browser on your computer and that a fast connection to the Internet is available where you will be giving the presentation. If possible, run through your presentation on site so your external links are *cached*, that is, reliably containing Web information that you can call up with a click..

Exercise 13.1 Presentation slides

1. Choose three key terms related to multimedia, and define them in a three- to five-slide presentation for your class. In doing so, use any two of the features of presentation slides discussed (*Text continues on p. 242.*)

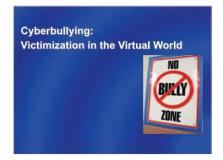
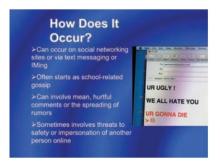


FIGURE 13.2 Sample PowerPoint slides for a presentation on the topic of cyberbullying.









Impact of Cyberbullying >Embarrassment of having secrets shared online >Loss of self-esteem >Depression >Feeling of helplessness, in some cases leading to suicide



- in this section, and write a one-page reflection about why you chose those terms and those presentation features.
- 2. Draft a text as an eight-slide presentation. Share this draft with your classmates in an eight-minute talk. Then ask them to tell you (a) what they think your main purpose is, (b) what worked well in the presentation, and (c) what you should consider changing when you revise the draft as a print text.

13d Prepare for your presentation.

1. Deciding whether to use notes or a written script

To be an effective speaker, make eye contact with your listeners, monitor their responses, and adjust what you say accordingly. For most occasions, it is inappropriate to write out everything you want to say and then read it word for word. Speak from an outline or bullet points, and write out only those parts of your presentation where precise wording counts, such as quotations.

In some scholarly or formal settings, precise wording may be necessary, especially if your oral presentation is to be published or if your remarks will be quoted by others. Sometimes the setting for your presentation may be so formal or the audience may be so large that a script feels necessary. In such instances, do the following:

- Triple-space your typescript. Avoid carrying sentences over from one page to another.
- Mark your manuscript for pauses, emphasis, and the pronunciation of proper names.

2. Rehearsing, revising, and polishing

Practice your presentation aloud. Adjust transitions that don't work, points that need further development, and sections that are too long.

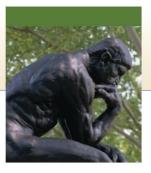
After you have settled on the content of your speech and can project it comfortably, focus on polishing the style of your delivery. Video yourself, or ask friends to watch and listen to your rehearsal. Check that your posture is straight but relaxed, that your voice is loud and clear, and that you are making eye contact around the room. Time your final rehearsals, adding or cutting as necessary. If an onsite rehearsal is not possible, at least be sure to arrive at your presentation well in advance.

3. Accepting nervousness as normal

The adrenaline surge you feel before a presentation can invest your talk with positive energy. Practice and revise your presentation until it flows smoothly, and make sure that you have a strong opener to get you through the first, most difficult moments of a speech. Remember that other people cannot always tell that you are nervous.

Exercise 13.2 Preparing a presentation

Prepare a five-minute presentation, using no more than three slides, to convince the university student government either to support or to oppose an outdoor smoking space on campus.



Multimedia Writing

Multimedia writing combines words with images, video, or audio into a single composition. The most common form of multimedia writing—discussed in many

chapters of this book—is a combination of words and still visuals such as photographs, maps, charts, or graphs. Another form is an oral presentation with visual support from a diagram on a blackboard to a PowerPoint slide show (see Chapter 13: Oral Presentations). Digital technology also allows writers to combine written words with sound, video, and animation. On social networking Web sites like Facebook, for example, users integrate text, images, and other multimedia elements.

Like any kind of composition, multimedia writing is governed by the rhetorical situation; you use multimedia resources to convey a message effectively to a particular audience for a particular purpose: to inform, to interpret, or to persuade. A video or audio segment—like a photograph, map, or chart—must support your purpose and be appropriate for the audience to whom you are writing.

14a Learn about the tools for creating multimedia texts.

Multimedia writing can take many forms and can be created with a variety of software tools. Here are a few options:

Most word-processing programs permit you to insert still images into a text document, and many also make it possible to design a project that links to various files—including audio, image, and video. (See 14b and 14c.)

- Most presentation software allows you to include audio and video files in your presentation as well as still visuals. (See 13c.)
- A variety of programs and Web-based tools invite you to create your own Web pages and Web sites, which can include a wide range of multimedia features. (See 14c.)
- You can create a Weblog (blog), on which, in addition to your written entries, you can post multimedia files and links to files on other blogs and Web sites. You also can collaborate with other writers on a wiki. (See 14d.)

Combine text and images with a word-processing program to analyze images.

Two common assignments are an image analysis and a narrative that explains an image.

1. Composing an image analysis

You may be assigned to analyze a single image, such as a piece of art from a museum (possibly viewed online), as Diane Chen does in her analysis of the Salgado photograph in Chapter 5 (see pp. 108–09). In an image analysis, you have two tasks: (1) describe the picture as carefully as possible, using adjectives, comparisons, and words that help the reader focus on the picture and the details that compose it; and (2) analyze the *argument* the picture seems to be making.

Exercise 14.1 Image interpretations

1. In a local museum or on a museum Web site, find a painting created by an artist whose work is new to you. (Some examples of museum Web sites include <www.moma.org/collection/> for the Museum of Modern Art in New York, <www.artic.edu/aic/> for the Art Institute of Chicago, and <www.louvre.fr/louvrea.htm> for the Louvre in Paris.) Or you may wish to write about Breughel's *Fall of Icarus* on page 246.

Take notes on your response to the painting, and write an initial analysis of it. As you do, consider the following:

- Who or what is in the painting?
- If there are people in the painting, are they active or passive? Rich or poor? Old or young?
- Are the people central to the painting, or are they peripheral? If peripheral, what is the painting's central focus?
- How does the artist represent the subjects of the painting—in other words, what does the artist's presentation of people,

objects, buildings, or landscapes say about his or her attitude toward them?

• What in your own experience may be affecting your response? What personal associations do you make with the subject of the painting? How might your own position—for example, as a student, daughter or son, member of a political party influence the way you interpret the painting?

Now read a short biography of the artist in a book or on the Web, and add that information to your analysis. Point out whether and how the biographical information either reinforces your interpretation or leads you to alter it.

2. Find an image in a current newspaper or magazine or an image of historical interest. (For example, you might look at the collection maintained by the Library of Congress (http://www.loc.gov/pictures/), where you can find a treasure trove of historical photographs. First, outline two possible arguments that the picture might be making. Then decide which is the more likely of the two arguments, and explain why.

2. The Narrative behind the Image

Sometimes a writer tries to imagine the story behind an evocative photograph. Often that story is as much an expression of the writer as it is a statement about the photograph.

Some photographs, like the one in Figure 14.1 on page 246, taken on September 11, 2001, by photojournalist Thomas Hoepker, connect private life and public events. On the morning of the catastrophe, Hoepker drove across New York City's East River from Manhattan to Brooklyn, with the intention of shooting a panoramic view of the burning World Trade Center towers. He took this photo of five young people who, in the photographer's opinion, "didn't seem to care." When David Plotz, deputy editor of the online magazine *Slate*, saw the photo, he disagreed and called for a response from any of the people in the photograph (http://www.slate.com/id/2149508). Walter Sipser, one of the photograph's subjects, wrote to *Slate*, saying, "We were in a profound state of shock" (www.slate.com/id/2149578). What story do you see in the photograph?

If you have read W. H. Auden's poem "Musée des Beaux Arts" (on p. 247) or seen the painting described in the poem, Breughel's Fall of Icarus (shown in Figure 14.2), you may see a telling comparison between Hoepker's interpretation of the reaction of the photographic subjects to 9/11 and the response of those who observed "a boy falling out of the sky." Compare the composition of Hoepker's photo with Breughel's painting. Hoepker himself wondered about "the devious lie of a snapshot" (http://slate.com/id/2149675). In light of Sipser's remarks, what might Hoepker mean by that?



FIGURE 14.1 New York City, September 11, 2001. © Thomas Hoepker/Magnum.



FIGURE 14.2 Pieter Breughel's *Fall of Icarus* (ca 1554–1555). Only Icarus's legs can be seen in the water between the closest boat and the shore.

Musée des Beaux Arts

W. H. AUDEN

About suffering they were never wrong, The Old Masters; how well they understood Its human position; how it takes place While someone else is eating or opening a window or just walking dully along; How, when the aged are reverently, passionately waiting 5 For the miraculous birth, there always must be Children who did not specially want it to happen, skating On a pond at the edge of the wood: They never forgot That even the dreadful martyrdom must run its course 10 Anyhow in a corner, some untidy spot Where the dogs go on with their doggy life and the torturer's horse Scratches its innocent behind on a tree. In Breughel's Icarus, for instance: how everything turns away Quite leisurely from the disaster; the ploughman may 15 Have heard the splash, the forsaken cry, But for him it was not an important failure; the sun shone As it had to on the white legs disappearing into the green Water; and the expensive delicate ship that must have seen Something amazing, a boy falling out of the sky, 20 Had somewhere to get to and sailed calmly on.

Exercise 14.2 Photographic stories

- 1. Find one photograph from at least fifty years ago in a magazine or book, on a Web site, or in a family collection. For the photograph, create two short, specific stories and one more general story. Explain the "logic" of each story using evidence from the photograph. As you imagine possibilities, ask yourself these questions:
 - Who or what is in the photograph?
 - How is the photograph composed? What first draws your attention?
 - If you think of the photograph as having a center, where would it be, and what would be in it?
 - If you think of the photograph as being divided into quadrants, what is in each one?
 - What emotional reaction do you have to the photograph?
 - If the photograph is in color, what do the colors suggest? What do they contribute? If the photograph is in black and white, what effect does that convey?
 - What details in the picture evoke a mood?

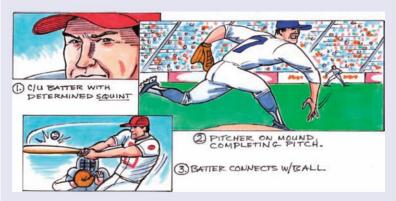
- What is left out of the photograph and why? What other items or people, if included, would tell a different story?
- Is the photograph telling a short, specific story, a longer story, or both kinds of stories?
- How might your own position—for example, as a student, daughter or son, member of a community group or political party—influence your view of the photo?
- 2. Take several photographs that allow for rich interpretations. Choose two of the photos, and interpret them. Bring them to class, and ask two classmates to create a narrative for each. Do their stories match yours? Do their stories seem more interesting than yours? Why or why not?



TEXTCONNEX

Using Storyboards

Artists, film directors, and Web designers use storyboards—traditionally, comic-strip-like sketches of major changes in a scene sequence—to preview different ways of ordering visual elements. The storyboards below show a batter connecting with a pitch in a baseball game.



Storyboarding can help you organize a slide presentation (13c), a Web site (14c), or an electronic portfolio (Chapter 6, pp. 120–23). Sketch the elements of your presentation or Web site—some writers use an index card for each slide or screen—and rearrange them until you find a logical sequence. Consider how users will navigate based on the document's purpose (see 14c, p. 249). Your sketches should include the basic text and design for each slide or screen, including all common elements.

14c Create a Web site.

Thanks to Web editing software, it is now almost as easy to create a Web site and post it on the Internet as it is to write a print text using word-processing software. Many Web-based businesses like Google provide free server space for hosting sites and offer tools for creating Web pages. Many schools also make server space available for student Web sites.

To be effective, a Web site must be well designed and serve a well-defined purpose for its audience. In creating a Web site, plan the site, draft its content, select its visuals, and then revise and edit as you would for any other composition. (See Chapters 3 through 5 in Part 1: Writing and Designing Texts, for more on these stages.) The following sections offer guidelines for composing a Web site.

1. Planning a structure for your site

Like most print documents, a Web site can have a hierarchical, linear structure, where one page leads to the next. A site can also be organized in a hub-and-spoke structure, with a central page leading to other pages. The diagrams in Figure 14.3 on page 250 illustrate these two structures. To choose the structure that will work best, consider how users will access information or opinion on the site. For example, visitors intrigued by the topic of Tyler County's historic buildings will enjoy exploring, while caregivers visiting a site offering them professional resources will want to find specific information quickly.

To determine your site's structure, try mapping the connections among its pages by arranging them in a storyboard. Represent each



KNOW THE SITUATION

Web Sites

Purpose: To inform or persuade

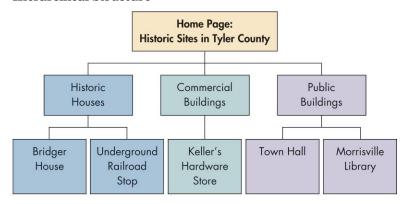
Audience: Audience members for the Web can be people who want information about your topic (and may be knowledgeable themselves) or those who are only mildly interested. Although writers use the rhetorical situation to frame their writing for the Web, such situations are more complicated than other types of writing because of the range of audiences that may read that writing.

Stance: Knowledgeable

Genres: Web sites often host several genres, for instance reports, reviews, and opinion pieces

Medium: Digital and networked

Hierarchical Structure



Hub Structure

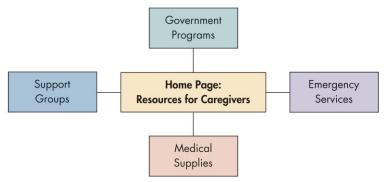


FIGURE 14.3 Hierarchical and hub-and-spoke structures compared.

page with an index card, and rearrange the pages on a flat surface, experimenting with possible configurations. Or use sticky notes on a whiteboard, and draw arrows connecting them. (See the box on p. 248.) Also begin planning the visual design of your site. For consistency, establish a template page, including background color and fonts. Choose a uniform location (for example, at the top, in the middle) for material that will appear on each page, such as site title, page title, navigation links, and your contact information. (See pp. 252–54 on designing a site with a unified look.)

2. Gathering content for your site

The content for a Web site usually consists of written work along with links and graphics. Depending on your situation, you might also provide audio files, video files, and animations.

Written content on a Web site should follow these special requirements:

- Usually readers neither expect nor want lengthy text explanations; they expect chunks of information—short paragraphs delivered quickly.
- Chunks for each topic or point should fit on one page or screen. Avoid long passages that require readers to scroll.
- Use links to connect your interests with those of others and to provide extra sources of relevant and credible information.
 Make links part of your text, and give them descriptive names, such as "Support Groups." Place links at the end of a paragraph so readers do not navigate away in the middle.

As you prepare your written text, gather the graphics, photographs, and audio and video files that you plan to include. Some sites allow you to download images; and some images, including many of the historical photographs available through the Library of Congress,

X	CHECKLIST CHECKLIST		
Planning a Web Site			
Wh	en you begin your Web composition, consider these questions:		
	What is your purpose?		
	Who are your viewers, and what are their needs?		
	Will the site be limited by password to specific viewers, or will it have a broader audience?		
	What design elements will appeal to your audience and complement your purpose and content?		
	What type of content will you include on your site: images, audio files, video files?		
	Will you need permission to use any visuals or other files that you obtain from other sources?		
	Given your technical knowledge, amount of content, and dead- line, how much time should you allot to each stage of building your site?		
	Will the site be updated and, if so, how frequently?		

are in the public domain. Another useful site for visual, audio, and video files is *Creative Commons* (http://search.creativecommons.org), which directs you to material licensed for specific types of use. Check the license of the material to see what is permitted, and always provide acknowledgements.

Always cite material that you do not generate yourself. If your Web text will be public, request permission for use of material not in the public domain unless the site says permission is not needed. Check for a credit in the source, and if the contact information of the creator is not apparent, e-mail the sponsor of the site and ask for it. (For citation formats see Part 4: Documenting across the Curriculum.)

3. Designing Web pages to capture and hold interest

On helpful Web sites, you will find such easy-to-follow links as "what you'll find here," FAQs (frequently asked questions), or "list of those involved." In planning the structure and content of your site, keep your readers' needs in mind.



TEXTCONNEX

Understanding Web Jargon

- **Browser:** software that allows you to access and view material on the Web. When you identify a site you want to see on the Web by typing in a URL (see below), your browser (*Microsoft Internet Explorer, Mozilla Firefox,* or *Google Chrome*, for example) tells a distant computer—a **server**—to allow you to access it.
- **JPEG** and **GIF:** Formats for photographs and other visuals that are recognized by browsers. Photographs that appear on a Web site should be saved in JPEG (pronounced "*jay-peg*") format, which stands for Joint Photographic Experts Group. The file extension is .jpg or .jpeg. Clip art should be saved as GIF files (Graphics Interchange Format, pronounced like *gift* without the *t*.)
- HTML/XML: Hypertext markup language/extensible markup language. These languages tag or code text so that your browser can rebuild a document from the compressed files that travel through the Internet. It is not necessary to learn HTML or XML to publish on the Web. Programs such as FrontPage, PageMill, Dreamweaver, Nvue, and Mozilla provide a WYSIWYG (what you see is what you get) interface for creating Web pages. Most word-processing programs also have a "Save as HTML" option.
- **URL:** Uniform resource locator or Web address. When you type or paste a URL into your Web browser, you are sending a request through your browser to another computer, asking it to allow you access.

4. Designing a readable site with a unified look

The design of your site should suit its writing situation, in the context of its purpose and intended audience. A government site informing users about copyright law will present an uncluttered design that focuses attention on the text, while a university's **home page** might feature photographs of young people and sun-drenched lawns to entice prospective students. Readers generally appreciate a site with a unified look. "Sets" or "themes" are readily available at free graphics sites offering banners, navigation buttons, and other design elements. You can also create visuals with a graphics program, scan your personal art, and scan or upload personal photographs. Design your home page to complement your other pages, or your readers may lose track of where they are in the site—and lose interest in staying:

- Use a design template (see p. 250) to keep elements of page layout consistent across the site.
- Align items such as text and images. (In Figure 14.6 on page 255, note that the heading "Library Highlights" lines up on the left with the icons below it.)
- Consider including a site map, a Web page that serves as a table of contents for your entire site.
- Select elements such as buttons, signs, and backgrounds with a consistent design suited to your purpose and audience. Use animations and sounds sparingly.
- Use colors that provide adequate contrast, white space, and sans serif fonts that make text easy to read. Pages that are too busy are not visually compelling. (For more on design, see Chapter 6: Designing Academic Texts and Preparing Portfolios, pp. 111–18.)
- Limit the width of your text; readers find wide lines of text difficult to process.
- Leave time to find appropriate image, audio, and video files created by others and to obtain permission to use them.
- Always check your Web site to be sure all the pages and links load as planned.



TEXTCONNEX

Web Resources for Site Design and Construction

Webmonkey <www.webmonkey.com> This site provides tutorials, cheat sheets, and other resources to help you get started.



FIGURE 14.4 The home page and an interior page from the Web site of the Vietnam Women's Memorial Foundation.

The two Web pages shown in Figure 14.4 illustrate some of these design considerations.

5. Designing a Web site that is easy to access and navigate Help readers find their way to the areas of the site that they want to visit. Make it easy for them to take interesting side trips if they would like to without losing their way.

- Identify your Web site on each page, and provide a link to the home page. Remember that people will not always enter your Web site through the home page. Give the title of the site on each page, and provide an easy-to-spot link to your home page.
- Provide a navigation bar on each page. A navigation bar can be a simple line of links that you copy and paste at the top or bottom of each page. For example, the navigation bar from the Web page of Governors State University, shown in Figure 14.5, provides visitors with two rows of links from which to choose.
- Use graphics that load quickly. Limit the size of your images to no more than 40 kilobytes so that they will load quickly.



FIGURE 14.5 Navigation bar from the Governors State University home page.



FIGURE 14.6 The home page of the Library of Congress Web site.

- Use graphics judiciously. Your Web site should not depend on graphics alone to make its message clear and interesting. Graphics should reinforce your purpose. For example, the designers of the Library of Congress Web site (see Figure 14.6) use icons, such as musical notation and a map, to help visitors navigate the site. Avoid clip art, which often looks unprofessional.
- Be aware of the needs of visitors with disabilities.
 Provide alternate ways of accessing visual or auditory

information. Include text descriptions of visuals, media files, and tables (for users of screen-reader software or text-only **browsers**). All audio files should have captions and full transcriptions. (See Chapter 6, Designing Academic Texts and Preparing Portfolios, pp. 117–18.)

6. Using peer feedback to revise your Web site

Before publishing your site on the Web to be read by anyone in the world, proofread your text carefully, and ask a few friends to look at your site and share their responses with you. Make sure your site reflects favorably on your abilities.



For MULTILINGUAL WRITERS

Designing a Web Site Collaboratively

If you are asked to create a Web site as part of a class assignment, arrange to work with a partner or a small group. Periodically, invite peers to check your writing and make suggestions. At the same time, you will be able to provide the project with the benefit of your multicultural viewpoint, which is especially important in our increasingly globalized world.

Exercise 14.3 Web site critique

Identify an example of a well-designed Web site and an example of one that is poorly designed. Compare and contrast features of the two designs.

14d Create and interact with blogs and wikis.

Weblogs or **blogs** are Web sites that can be continually updated. They often invite readers to post comments on entries. Some blogs provide a space where a group of writers can discuss one another's work and ideas. In schools, classes have used blogs to discuss issues, organize



TEXTCONNEX

Blog Resources

Best of the Web—Directory of blogs by topic http://blogs.botw.org Technorati—Search engine for blogs www.technorati.com



FIGURE 14.7 The blog for a writing course.

work, develop sources, compile portfolios, and gather and store material and commentary. Figure 14.7 depicts a blog for a writing class.

Blogs have become important vehicles for public discussion and commentary. Most presidential campaigns in 2008 maintained blogs on their Web sites, and many conventional news sources, like the *New York Times*, link to their own blogs. Compared to other types of publications and academic writing, blogs have an informal tone that combines information, entertainment, and personal opinion.

A **wiki** is another kind of Web-interfaced database that can be updated easily. One well-known wiki is the online encyclopedia *Wikipedia* (see Chapter 16, p. 281). Many instructors do not consider *Wikipedia* a credible source for research because anyone can create or edit its content. Although changes are reviewed before appearing on the site, the reviewers may not have the requisite expertise. Verify that the information provided is correct by confirming it with another source. Some other wikis, such as *Citizendium*, rely on experts in a discipline to write and edit articles.

1. Creating your own blog

To begin blogging, set up a blog site with a server such as *Blogger* (blogger.com) or *WordPress* (wordpress.org). Be sure about your writing situation, especially regarding purpose, which may be very specifically focused on a single issue or, alternatively, provide space for a range of opinions.

Some social networking sites also allow users to create blogs. These blogs can sometimes be used to explore a topic or find an expert on a particular subject. For example, if school policy permits,

CH	HECKLIST		
Setting up a Blog			
Wh	When you begin your blog, consider these questions:		
	What is your purpose? How will your blog's visual design reflect that purpose?		
	To whom will you give access? Should the blog be public or limited to a specific group of viewers?		
	Do you want to allow others to post to your blog, comment on your posts, or both?		
	Do you want to set up a schedule of postings or a series of reminders that will cue you to post?		
	Do you know others with blogs? Do you want to link to their sites? Should they link to yours and comment on it?		

you might informally survey your friends on a campus issue or set up a group to discuss the topic.

Caution: Blogs and profiles on social networking sites are more or less public depending on the level of access they allow. Do not post anything (including photographs and videos) that you would not want parents, teachers, and prospective employers to view.

2. Setting up a wiki.

A wiki is an updateable Web site for sharing and coauthoring content. In addition to using wikis to conduct research together, students often use them simply to share their writing and various kinds of information—for instance, relevant videos or Web sites related to a common research topic. Coauthors and peer reviewers find wikis useful because they provide a history of the revisions in a document. To create a wiki, begin by identifying the platform you will use, probably one like *wikispaces.com*, which provides set-up tools and directions and the writing situation for your wiki.

CHECKLIST			
Set	ting up a Wiki		
Wh	When you begin your wiki, consider these questions:		
	What is your purpose?		
	Who is the audience, and to whom will you give access? Will the wiki have broad participation, or is it designed for a specific group of participants?		
	Given the tasks that participants will work on, do you want to set up a schedule of deadlines or post reminders to the group?		
	What design elements will appeal to the participants and to your audience?		
	Do you have a preference for the specific content? Should participants contribute images? Audio files? Video files?		
	Will you need to get permission to use any visuals or other files that you obtain from other sources?		
	Given your technical knowledge, the amount of content you anticipate, and your deadline, how much time should you allot to each stage of your project?		
	Will the site be updated, and if so, how frequently?		

Like blogs, wikis can have a limited number of participants or be open to the world.

Exercise 14.4 Blogs

- 1. Examine a variety of blogs, and identify their purpose and audience. How do features of the visual design and the writing support the purpose?
- 2. Create your own blog with three of your classmates, and use it as a peer-review forum for your next print assignment. How does this kind of peer review compare with a face-to-face review?
- 3. Choose a current-events blog to read for several days, and then post a comment on an issue. If the blog author or another reader

responds to your comment, write in your print or electronic journal or blog about the resulting exchange.

4. Using the questions for previewing text and visuals in Chapter 7 (pp. 128–29), write a short rhetorical analysis of a blog.

Exercise 14.5 Wikis

Review two entries on the same topic in two different kinds of reference materials: *Wikipedia* and a print encyclopedia. How do the entries compare? For instance, which one is longer? Which one has more references? Which one is more credible, and how do you know?

The Hubble
Space Telescope,
which has helped
astronomers view
the far reaches
of the universe,
provided this
image of a distant
galaxy.



PART 3

For all knowledge and wonder (which is the seed of knowledge) is an impression of pleasure in itself.

—FRANCIS BACON

- 15. Understanding Research
- 16. Finding and Managing Print and Online Sources
- 17. Finding and Creating Effective Visuals, Audio Clips, and Videos
- 18. Evaluating Sources
- 19. Doing Research in the Archive, Field, and Lab
- **20.** Plagiarism, Copyright, and Intellectual Property
- **21.** Working with Sources and Avoiding Plagiarism
- 22. Writing the Paper

Researching



Understanding Research

Your campus library provides valuable resources for almost any kind of research. These include not only books, magazines, and journals but access to special-

ized online databases and the expert guidance of research librarians.

Doing research in the twenty-first century includes the library but is not limited to it. In seconds, the Internet provides direct access to an abundance of information. This ease of access, however, can be treacherous. The results of Internet searches can provide an overwhelming flood of sources, many of questionable legitimacy.

The goal of Part 3 is to help you learn about the research process. Chapters 15–22 provide tips for skillfully navigating today's research landscape, managing the information you discover within it, and using that information to write research projects.



WRITING OUTCOMES

Part 3: Researching

This section will help you answer questions such as the following:

Rhetorical Knowledge

■ What writing situation does my assignment specify? (15c)

Critical Thinking, Reading, and Writing

- What is the difference between primary and secondary research?
 (15a, 19)
- How can I tell if my sources are worth including? (18)
- How do I present my ideas along with those of my sources? (21c-e)

Processes

- How can I think of a topic for my research paper? (15d)
- How do I plan my research project? (15e)
- When and how should I use visuals in my research paper? (17)

Knowledge of Conventions

- What is an annotated bibliography, and how do I create one? (21b)
- When and how should I use paraphrases, summaries, and quotations? (21c, e)

Composing in Electronic Environments

- How should I evaluate sources that I find on the Web? (18b)
- Where can I find appropriate images from online sources? (17b)

For a general introduction to writing outcomes, see 1a, page 6.

15a Understand primary and secondary research.

Academic inquiry calls for both primary and secondary research. **Primary research** involves working in a laboratory, in the field, or with an archive of raw data, original documents, or authentic artifacts to make firsthand discoveries. (For more information on primary research, see Chapter 19, pp. 313–21). **Secondary research** involves looking at what other people have learned and written about a field or topic.

Your college research writing might require primary research, secondary research, or some combination of the two. For example, a research project for an education course might ask you to observe and document the behavior of children in a classroom and then to analyze your findings based on the work of child development specialists.

Knowing how to identify facts, interpretations, and evaluations is key to conducting good secondary research:

- **Facts** are objective. Like your body weight, facts can be measured, observed, or independently verified in some way.
- Interpretations spell out the implications of facts. Are you as thin as you are because of your genes, because you exercise every day, or both? The answer to this question is an interpretation.
- **Evaluations** are debatable judgments based on a set of facts or a situation. Attributing a person's thinness to genes is an interpretation, but the assertion that "one can never be too rich or too thin" is an evaluation.

Once you are up to date on the facts, interpretations, and evaluations in a particular area, you will be able to design a research



TEXTCONNEX

Types of Sources

- Research 101—The Basics < www.lib.washington.edu/UWILL/research101/basic03.htm>: This page from the University of Washington site discusses the difference between primary and secondary research sources, as well as the difference between popular and scholarly periodicals. You can also practice seeing the differences between them on this page: <www.lib.washington.edu/UWILL/research101/Images/primary.swf>.
- Research Papers: Resources http://owl.english.purdue.edu/owl/resource/559/1/: This page from the Purdue Online Writing Lab offers guidelines for conducting primary research.



NAVIGATING THROUGH COLLEGE AND BEYOND

Classic and Current Sources

Classic sources are well-known and respected older works that have made such an important contribution to a discipline or a particular area of research that contemporary researchers use them as touchstones for further research in that area. Current research is up to date but has not yet met the test of time.

In many fields, sources published within the past five years are considered current. However, sources on topics related to medicine, recent scientific discoveries, or technological change must be much more recent to be considered current. Many disciplines also have key reference texts—discipline-specific encyclopedias and dictionaries that can usually you to classic sources.

project that adds to this knowledge. Usually, what you will add is your *perspective* on the sources you found and read:

- Given all that you have learned about the topic, what strikes you as important or interesting?
- What patterns do you see, or what connections can you make between one person's work and another's?
- Where is the research going, and what problems still need to be explored?

Putting together the facts, interpretations, and evaluations—synthesis—requires time and thought. Since research writing requires going beyond stitching sources together to using them to support your own thesis, try beginning the process by focusing on a question you want to answer.

Recognize the connection between research and writing in college and beyond.

In one way or another, research informs all writing. But some tasks require more rigorous and systematic research than others. These **research projects** require going beyond course texts and casually selected sources to find and read both classic and current material on a specific issue. A research project is your contribution to the ongoing conversation about your topic.

Research is a key component of much workplace and public writing. A sound business proposal will depend on research to identify best practices. A public commentary on the value of charter schools will require research into their performance. Writing academic research projects provides excellent opportunities to prepare for writing situations that you will confront throughout life.

When you are assigned research writing, the project may seem overwhelming at first. If you break it into phases, however, and allow enough time for each phase, you can manage your work and prepare a project that contributes to an ongoing conversation.

15c Understand the research assignment.

Consider the rhetorical situation of the research project as you would any other piece of writing. Think about your project's audience, purpose, voice/stance/tone, genre, context, and scope. (See Chapter 1: Writing Today, and Chapter 2: Understanding Writing Assignments.)

1. Audience

Although your *audience* may include only your instructor and your fellow students, thinking critically about their needs and expectations will help you plan a research strategy and create a schedule for writing your project.

2. Purpose

Your *purpose* for writing a research project might be *informative*—to educate your audience about an unfamiliar subject or point of view (see Chapter 8: Informative Reports, p. 143). It might be interpretive—to reveal the meaning or significance of a work of art, a historic



NAVIGATING THROUGH COLLEGE AND BEYOND

Audience in Research Writing

Ask yourself the following questions about your audience. If your instructor approves, use your imagination to think about alternative audiences for your research—for example, a local school board for a project about an education issue, the members of a state legislature for one about an environmental issue, or the readers of a newspaper's editorial page for one on a political issue:

- What does my audience already know about this subject? How much background information and context will I need to provide? (Your research should include facts.)
- Might my audience find my conclusions controversial or challenging? How should I accommodate and acknowledge different perspectives and viewpoints? (Your research should include interpretations, and you will need to balance opposing interpretations.)
- Do I expect my audience to take action based on my research? (Your research should include *evaluations* carefully supported by facts and interpretations that demonstrate clearly to members of your audience why they should adopt a particular course of action or point of view.)

document, or a scientific study (see Chapter 9: Interpretive Analyses and Writing about Literature, p. 161). It might be persuasive—that is, to convince your audience, with logic and evidence, to accept your point of view on a contentious issue or to act on the information in your project (see Chapter 10: Arguments, p. 191).

3. Voice/tone/stance

Your stance in a research project—reflected in your voice and tone—should be that of a well-informed, helpful individual. Even though you will have done extensive work on the topic, it is important to avoid sounding like a know-it-all; instead, you are sharing with others who want to be informed.

4. Genre/medium

Research projects prepared for different purposes will reflect characteristics of various genres and may be expressed in different media. Your research on charter schools, for example, may take the form of a proposal or an informative report. Either genre could be communicated in print or on a Web site. Some projects are shared in more than one medium: you may present the findings of your research in class with presentation software, share a brief summary of it on the Web, and submit the full study to the teacher in print.

5. Context

The overall situation will affect the presentation of your projects. State cuts in public school funding will affect your presentation of a proposal to expand charter schools, even if you have full confidence in the research you have synthesized. Recent scientific research may change your attitude about the role of taking daily vitamins in maintaining health.

6. Scope

A project's scope includes the expected length, the deadline, and any other requirements such as number and type of sources. Most research assignments call for a mix of classic and current sources that address a range of viewpoints. Are primary sources appropriate? Should you include visuals, and is any type specified? Select a topic that will allow you to meet the assignment's scope. It might be difficult to find sufficient and appropriate sources if your topic is very current or specialized.

15d Choose an interesting research question for critical inquiry.

Approach your assignment in a spirit of critical inquiry. *Critical* in this sense does not mean "skeptical," "cynical," or even "urgent." Rather it refers to a receptive but reasonable and discerning frame of mind. Choosing a topic that interests you will help make the results of your inquiry meaningful to you and your readers.



NAVIGATING THROUGH COLLEGE AND BEYOND

Keywords Indicating Purpose in Research Assignments

Review your assignment for keywords that signal its purpose. Here are some examples:

- Informative: explain, describe, compare, review
- Interpretive: analyze, compare, explain, interpret
- Persuasive: assess, justify, defend, refute, determine

Sample Informative Research Assignments

- History: Describe the relationship between abolitionism and the women's suffrage movement prior to the Civil War.
 Informative genre in history: biography*
- Biology: Explain the impact of zebra mussels on native fauna in a lake.
 Informative genre in biology: lab report

Sample Interpretive Research Assignments

- **History:** Interpret the Declaration of Sentiments—issued at the first women's rights convention in 1848—as a response to the Declaration of Independence.

 Interpretive genre in history: book review
- Biology: Analyze the results of recent studies of lakes infested with zebra mussels.
 Interpretive genre in biology: research synthesis or problem statement

Sample Persuasive Research Assignments

- **History:** Defend or refute this statement: "The women's movement and the civil rights movement have long cooperated based on a historically rooted shared agenda."

 Persuasive genre in history: historiography project
- **Biology:** Determine the least invasive way to remove zebra mussels from a local ecosystem, and create an implementation plan for doing so.

Persuasive genre in biology: proposal

1. Choosing a question with personal significance

Begin with the wording of the assignment, analyzing the project's required audience, purpose, and scope. (See section 15c.) Then browse through the course texts and your class notes, looking for a match between your interests and topics, issues, or problems in the subject area.

^{*} Biographies can be persuasive as well as informative, just as other examples of genres in this box often illustrate mixed purposes.

For example, suppose you have been assigned to write a seven- to ten-page report on a selected country's global economic prospects, for a business course. If you have recently visited Mexico, you might find it interesting to explore that country's prospects.

2. Making your question specific

The more specific your question, the more your research will have direction and focus. To make a question more specific, use the "five w's and an h" strategy by asking about the who, what, why, when, where, and how of a topic (see Chapter 3, pp. 42-43).

After you have compiled a list of possible research questions, choose one that is relatively specific, or rewrite a broad one to make it more specific and therefore answerable within the scope of the assignment. For example, as Tina Schwab developed a topic for a research report in a sociology course on the reasons young adults volunteer, she rewrote the following broad question to make it answerable:

TOO BROAD How has the volunteerism of young people

affected the United States?

ANSWERABLE Why do today's college students choose to

volunteer?

(Schwab's finished paper appears at the end of Chapter 24: APA Documentation Style, pp. 436–46.)

Try to rephrase a broad question as a statement, then add the word *because* or *by* at the end, and fill in the blank with possible answers.



NAVIGATING THROUGH COLLEGE AND BEYOND

Typical Lines of Inquiry in Different Disciplines

Research topics and questions—even when related to a single broad issue such as volunteerism—differ from one discipline to another. The following examples show the distinctions:

- History: How important were volunteers in the creation of lending libraries in nineteenth-century America?
- Marketing: What marketing strategies have successfully persuaded busy adults that they should volunteer?
- **Political Science:** What role have volunteers played in the election of national political candidates in the early twenty-first century?
- Anthropology: How have volunteers contributed to the creation of archives?

For example, if your broad question is, "How has the volunteerism of young people affected the United States?" restate it as "Volunteerism by young people has affected the United States by . . . ," and give a few precise reasons. Here are some examples Tina Schwab considered:

Volunteerism by young people has affected the United States by _____

- . . . providing resources—such as through conducting food drives—to people in need.
- ... creating and maintaining flower beds and parks for others to enjoy.
- ... collecting recycled materials—paper, tin cans, plastic, and glass bottles—from dorms and student government offices to reduce waste.

3. Finding a challenging question

If a question can be answered with a simple yes or no, a dictionarylike definition, or a textbook presentation of information, you should choose another question or rework the simple one to make it more challenging and interesting:

NOT CHALLENGING Do college students volunteer?

CHALLENGING What motivates college students to give

of their "time and treasure" when they get no material reward for such efforts?

4. Speculating about answers

Sometimes it can be useful to speculate on the answer to your research question so that you have a **hypothesis** to work with during the research process. Do not forget, however, that a hypothesis is a tentative answer that must be tested and revised against the evidence you turn up in your research. Be aware of the assumptions embedded in your hypothesis or research question. Consider, for example, the following hypothesis:

HYPOTHESIS College students volunteer for more than one reason.

This hypothesis assumes that because college students differ from one another in many ways, they have more than one reason for volunteering. But assumptions are always open to question. Researchers must be willing to adjust their ideas as they learn more about a topic.

As the preceding example demonstrates, your research question should generate testable hypotheses. Assertions about your personal beliefs or feelings do not make testable hypotheses.

Exercise 15.1 Answerable, challenging questions

For each of the following broad topics, create at least three answerable, challenging questions:

- 1. Internet access is becoming as important as literacy in determining how a nation's people will earn their livelihood.
- 2. Genetically modified organisms (GMOs) and biotechnology are controversial approaches to addressing the world's food problems.
- 3. The problem of terrorism requires a multilateral solution.

15e Create a research plan.

Your research will be more productive if you create both a general plan and a detailed schedule immediately after you receive your assignment. A general plan will ensure that you understand the full scope of your assignment. A detailed schedule will help you set priorities and meet your deadlines. To develop a general plan of research, answer the following questions:

- Do I understand exactly what my instructor expects?
- Is the purpose of my project fundamentally informative, interpretive, or persuasive? Do I have a choice?
- If the topic is assigned: What do I already know about this topic?
- If I can choose the specific topic: What idea-generation techniques can I use to help me discover a topic?
- Will collaboration be allowed?



SOURCE SMART

Planning Your Search

Your research plan should include where you expect to find your sources. For example, you may have to visit the library to view print material that predates 1980; you may need to consult a subscription database online or at the library for recent scientific discoveries; you may need to access archives for historical research; and you may need to conduct field research, such as interviewing fellow students. Set priorities to increase your efficiency in each location (library, archive, online).

- Will I need to conduct primary as well as secondary research? If so, what arrangements should I make?
- How many and what kinds of sources am I expected to consult? (See Chapters 16–18 for information on finding and evaluating sources.)
- What citation style does my instructor want me to use? What are the expectations for the final presentation format of my research? (See Part 4: Documenting across the Curriculum.)

Exercise 15.2 Research plan

Think through the situation for the research you will be doing. What is your purpose? Describe your audience. Will the research be the basis of an informative report or a proposal? Will your medium be print, a text attachment with visuals, or a Web page? As you think through these questions, make notes below:

The context for the research is		
My interest in the research is		
The writing situation:		
My purpose is		
My audience is		
My rhetorical stance is		
The medium/media I will use is/are		
I will use it/them because		
If I succeed, my audience will know or believe		

Exercise 15.3 Research schedule

Adapt this worksheet to create a research schedule whenever you have a research assignment. If you use a smart phone or other tool, type in this schedule, and set reminders or alarms for key dates (such as completing library research, completing a first draft, or conferring with the campus writing center).

Task	Date
Phase I:	
Complete a general plan for research.	
Decide on a topic and a research question.	
Consult reference works and reference librarians.	
Task	Date
List relevant keywords for online searching (see Chapter 16, p. 280).	
Compile a working bibliography (see Chapter 21, pp. 329–32).	
Sample some of the items in the bibliography.	
Make arrangements for primary research (if necessary).	<u> </u>
Phase II:	
Locate, read, and evaluate selected sources.	
Take notes; write summaries and paraphrases.	(-
Cross-check notes with working bibliography.	
Conduct primary research (if necessary).	
Find and create visuals.	<u> </u>
Confer with instructor or writing center (optional).	-
Develop thesis and outline or plan organization of paper.	
Phase III:	
Write first draft.	
Decide which primary and secondary resource materials to include.	
Peer review (optional).	
Revise draft.	
Conference with instructor or writing center (optional).	
Perform final revision and editing.	
Create in-text citations as well as works-cited or references list.	
Proofread and check spelling.	
Due Date	



Finding and Managing Print and Online Sources

The amount of information available in the library and on the Internet is vast. Usually, a search for useful sources entails three activities:

- Collecting keywords from reference works
- Using library databases
- Finding material in the library and on the Web

16a Use the library in person and online.

Librarians know what is available at your library and how to get material from other libraries. They can also show you how to access the library's computerized book catalog, periodical databases, and electronic resources and how to use the Internet to find information relevant to your research. At many schools, reference librarians are available for online chats, and some take queries via text message. Your library's Web site may have links to subscription databases or important reference works available on the Internet, as shown in Figure 16.1.



FIGURE 16.1 Linking to online resources from a college library's Web site. This page from the Web site of Governors State University
Library provides links to a variety of Web-based reference sources.

Source: Reprinted with permission from Governors State University.

In addition, **help sheets** or online tutorials at most college libraries give the location of both general and discipline-specific periodicals and noncirculating reference books, along with information about the book catalog, special databases, indexes, Web resources, and library policies.

16b Consult various kinds of sources.

You should always consult more than one source and usually more than one *kind* of source: general and specialized, books and articles, print and online. You are very likely to review more sources during your research than you will cite in your final project. Your assignment may specify how many print and electronic sources you are expected to look at and cite. Some types of sources available to you are summarized in the following sections.

1. General reference works

General reference works provide overview information about a variety of topics. General encyclopedias (such as *Encyclopaedia Britannica*), for example, include entries for anything from the history of the alphabet to the science of zoology. Other general reference works include dictionaries, annuals, almanacs, biographical encyclopedias, and world atlases. They can introduce you to the basic concepts and vocabulary of a subject, giving you a source of **keywords** to use in online searches for more specialized sources. (*The basics of keyword searches are covered in Section 16d.*)

2. Specialized reference works

Specialized reference works provide specific information relevant to particular disciplines. A discipline-specific encyclopedia of philosophy,



SOURCE SMART

Organizing Your Sources

List your sources alphabetically. For each source, include citation information (see p. 329), key points, and its relevance to your topic. Does the source support or detract from your claim? Does it make you think about modifying your claim? Is it an early source or a more recent one? Does it agree with or contradict other sources you have read? Do other sources refer to this one? You might color-code your list to indicate related ideas that appear in a number of your sources. Include useful quotations and their page numbers. (For instructions on preparing a formal annotated bibliography and an example, see Chapter 21: Working with Sources and Avoiding Plagiarism, p. 332.)

for example, would have entries on important philosophers, major approaches to philosophy, and the meanings of significant philosophical terms. Other specialized reference works include discipline-specific biographical encyclopedias, almanacs, dictionaries, and bibliographies. These can also provide an overview of a topic as well as keywords.

Finding Library Resources Make it a point to tour your library when you begin college. Your library also may have online tutorials describing its resources. Be sure to do the following: Locate the reference desk, and note its hours. (Reference books cannot be checked out, so schedule time to consult them while the library is open.) Collect help sheets. Set up an account and a password to use the online catalog. Find out how to link to the catalog from a computer in your dorm or home. Also locate the library's card catalog if it has one. Locate the library's **stacks** (the shelves where collections of books are housed). To get books from closed stacks, you have to request them and have them brought to you by a library employee. Learn your library's interlibrary loan policies. Learn about the library's **reserve service**, which lets professors set aside books and articles for students to consult for limited periods of time, or post them electronically, ensuring their availability to everyone in the class. Locate your library's photocopying machines, computer terminals, printers, and other helpful devices. Locate and learn to use any online databases to which the library subscribes. These provide access to journal articles as well as newspapers and magazines, often dating back to the 1800s. Older sources may be on microform or microfiche. Learn the location of the machines that allow you to read them.

Find out about any multimedia resources or primary sources

available online or at the library.

3. Books

Although an increasing number of books are becoming available electronically, library collections of printed books are essential for sound research, which requires consultation with a variety of volumes. Look online, however, for reports by think tanks, government agencies, and research groups. Some Web sites (such as *Project Gutenberg*, <www .gutenberg.org/>) provide the complete texts of classic works of literature that are no longer under copyright (see Chapter 20, pp. 321–28).

4. Periodical articles

Periodicals include newspapers and magazines from around the world, scholarly and technical journals (some of which may be available through online databases as well as in print), and Web-only publications. The articles in scholarly and technical journals, written by experts and based on up-to-date research and information, are usually more detailed and reliable than articles in popular newspapers and magazines.

5. Web sites

Many special-interest groups, government and academic organizations, and businesses maintain Web sites that provide information about policies, products, or particular points of view.

6. Other online sources

Online discussion groups, virtual environments, news groups, chat rooms, social networking sites, and blogs should be consulted, especially to find the most current information and people knowledgeable about a particular subject. Use good judgment in assessing the credibility of these sources since many unqualified and uninformed people may blog emphatically and inaccurately.

7. Primary print sources

Primary print resources include government documents (the text of a law, for example); census data; pamphlets; maps; the original text of



For MULTILINGUAL WRITERS

Researching a Full Range of Sources

Your mastery of a language other than English can sometimes give you access to important sources, which you may want to share with your classmates. Even if you find researching in English challenging, however, it is important to broaden your search as soon as you can to include a range of print and Internet resources written in English.

literary works; and the original manuscripts (or facsimiles) of literary works, letters, and personal journals, among many others. You can find these in your library, in special collections at other libraries, in government offices, and online.

8. Primary nonprint sources

In addition to written works, primary sources also include such nonprint items as works of art, video and audio recordings, sound archives, photographs, and the artifacts of everyday life such as diaries kept by alumni of institutions.

9. Other primary sources

Other primary sources include a researcher's records from experiments or field research. These may include interviews, field notes, surveys, and the results of observation and laboratory experiments.

Exercise 16.1 Finding information at your library

Choose anyone born between 1910 and 1960 whose life and accomplishments interest you. You could select a politician, a film director, a rock star, a Nobel Prize—winning economist—anyone. At your library, find at least one of each of the following resources with information about or relevant to this person:

- A directory of biographies
- An article in a pre-1990 newspaper
- An article in a scholarly journal
- An audio or video recording, a photograph, or a work of art
- A printout of the search results of your library's electronic catalog
- A printout of an article obtained via a subscription database
- An obituary (if your subject has died)
- A list of your subject's accomplishments, including, for example, prizes received, books published, albums released, or movies made

16c Use the best primary or secondary sources for your purpose and genre.

The sources you will use often depend on your purpose as well as the genre you have chosen. In "Breaking News: Blogging's Impact on Traditional and New Media," for example, Rebecca Hollingsworth works within the argument genre to convince readers that journalism must blend traditional forms of reporting with new methods. Given her



NAVIGATING THROUGH COLLEGE AND BEYOND

Sources: Popular or Scholarly?

A source's audience and purpose determine whether it should be considered *popular* or *scholarly*. You may begin your inquiry into a research topic with popular sources, but to become fully informed you must consult scholarly sources.

Popular sources:

- Are widely available on newsstands and in retail stores.
- Are printed on magazine paper with a color cover.
- Accept advertising for a wide range of popular consumer goods or are themselves advertised.
- Are published by a commercial publishing house or media company (such as Time Warner, Inc.).
- May include a wide range of topics in each issue, from international affairs to popular entertainment.
- Usually do not contain bibliographic information.
- If online, have a URL that likely ends in .com.

Scholarly sources:

- Are usually found in academic libraries, not on newsstands.
- Usually list article titles and authors on the cover.
- Have few advertisements.
- Are published by scholarly or nonprofit organizations, often in association with a university press.
- Focus on discipline-specific topics.
- Include articles with extensive citations and bibliographies.
- Include articles mostly by authors who are affiliated with colleges, museums, or other scholarly institutions.
- Are refereed, which means that each article has been reviewed, commented on, and accepted for publication by other scholars in the field.
- If online, have a URL that likely ends in .edu or .org.

purpose, Rebecca was obligated to use both print and online sources in her research. Her secondary sources thus include *Technology Review*, *New Atlantis*, and *Nieman Reports* (print) and also *Technorati* (Web) and *The Daily Show* with Jon Stewart (television). She might have strengthened her argument by using primary sources: interviews with campus librarians for their observations of readers' activities in the library and a survey of classmates' approaches to getting the news.

Use printed and online reference works for general information.

Reference works provide an overview of a subject area and typically are less up to date than the specialized knowledge found in academic journals and scholarly books. If your instructor approves, you may start your research by consulting a general or discipline-specific encyclopedia, but for college research you must explore your topic in greater depth by consulting scholarly sources. Often, the list of references at the end of an encyclopedia article can lead you to useful sources on your topic.

Reference books do not circulate, so plan to take notes or make photocopies of pages you may need to consult later. Check your college library's home page for access to online encyclopedias.

Here is a list of some other kinds of reference materials available in print, on the Internet, or both:

ALMANACS

- Almanac of American Politics
- Information Please Almanac
- World Almanac

BIBLIOGRAPHIES

- Bibliographic Index
- Bibliography of Asian Studies
- Books in Print
- MLA International Bibliography

BIOGRAPHIES

- African American Biographical Database
- American Men and Women of Science
- Dictionary of American Biography
- Dictionary of Literary Biography: Chicano Writers
- Dictionary of National Biography
- Webster's New Biographical Dictionary
- Who's Who

DICTIONARIES

- American Heritage Dictionary of the English Language
- Concise Oxford Dictionary of Literary Terms
- Dictionary of American History

- Dictionary of Philosophy
- Dictionary of the Social Sciences
- Oxford English Dictionary (OED)

16e Understand keywords and keyword searches.

Most online research—whether conducted in your library's catalog, in a specialized database, or on the Web—requires an understanding of **keyword searches**. In the context of online searching, a **keyword** is a term (or terms) you enter into a **search engine** (searching software) to find sources—books, journal articles, Web sites—that have information about a particular subject.

As you focus more clearly on your topic, you must also refine your search terms. The "Navigating through College and Beyond" box below describes a variety of techniques that work in most search engines. Look for advanced search features that help with the refining process.



NAVIGATING THROUGH COLLEGE AND BEYOND

Refining Keyword Searches

Although search engines vary, the following advice should work for many.

Group words together. Put quotation marks or parentheses around the phrase you are looking for—for example, "traditional news media." This tells the search engine to find only sites with those three words in sequence.

Use Boolean operators.

AND (+) Use AND or + when you need sites with both of two or more words: **New York Times + blogs.**

OR Use OR if you want sites with either of two or more terms: blogs OR "on-line journalism"

NOT (-) Use NOT or - in front of words that you do not want to appear together in your results: **Cass NOT John.**

Use a root word plus a "wildcard." For more results, combine part of a keyword with an asterisk (*) used as a wildcard: **blog*** (for "blogger," "blogging," "blogs," and so forth).

Search the fields. Some search engines permit you to search within fields, such as the title field of Web pages or the author field of a library catalog. Thus **TITLE + "News Media"** will give you all items that have "News Media" in their title.



TEXTCONNEX

Wikipedia

The online encyclopedia *Wikipedia* offers information on almost any subject and can be a starting point for research. However, you should evaluate its content critically. Volunteers (who may or may not be experts) write *Wikipedia's* articles, and almost any user may edit any article. Although the site has some mechanisms to help it maintain accuracy, you should verify findings with another, more authoritative source (and cite that source, if you use the information).

Use print indexes and online databases to find articles in journals and other periodicals.

Newspapers, magazines, and scholarly journals that are published at regular intervals are classified as **periodicals** (see Section 16b). Ask your instructor or librarian which periodicals are considered important in the discipline you are studying. Articles published in periodicals are cataloged in general and specialized **indexes**. Indexes are available on subscription-only online **databases**, as print volumes, and possibly on CD-ROMs. If you are searching for articles that are more than twenty years old, you may use print indexes or an appropriate electronic index.

Print indexes can be searched by author, subject, or title. Electronic databases can also be searched by date and keyword and will provide you with a list of articles that meet your search criteria. (Some allow you to restrict your search to peer-reviewed scholarly journals.) Each entry in the list will include the information you need to find and cite the article. Depending on the database, you may also be able to see an abstract of each article, or even its full text. Once you find a relevant result, use its subject headings as keywords in future search queries. (See the box "Navigating through College and Beyond: Formats for Database Information," on p. 288.)

When selecting a database, consult its description on your library's site (often labeled "Info") to see the types of sources included, subjects covered, and number of periodicals included from each subject area. Would your topic be best served by a general database or one that is discipline specific? Should you focus on a particular type of periodical, such as newspapers? Also consider the time period each database spans.

Citation indexes, another type of database, indicate what other scholars have said about specific articles and books. They can help you assess a source's relevance, credibility, and position in current debates in the field.

The TextConnex box on pages 284–85 lists some of the major online databases and service providers, and Figures 16.2, 16.3, and 16.4 on pages 282–84 illustrate a search on one of them, EBSCOhost. Keep in mind that not all libraries subscribe to all databases.

Caution: When you refer to the full text of an article that you retrieved from a subscription database service, your citation must include the date on which you retrieved the article, the name of the database, and information about the publication in which the article appeared.

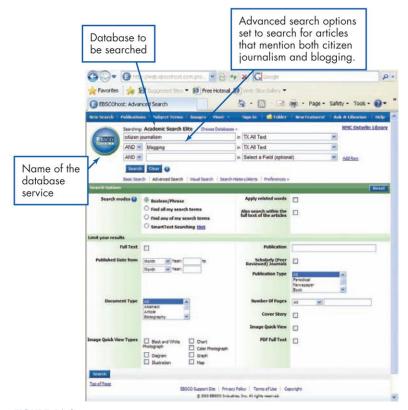


FIGURE 16.2 EBSCOhost's Advanced Search page. Source: © EBSCO Publishing, Inc. All rights reserved.

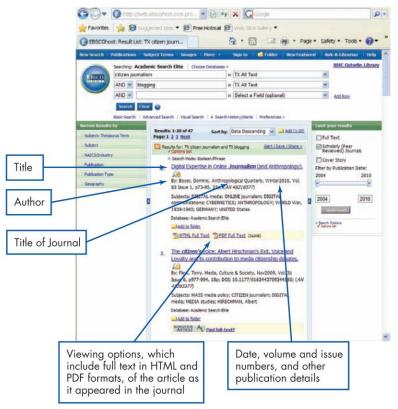


FIGURE 16.3 Partial results of the search started in Figure 16.2. Source: © EBSCO Publishing, Inc. All rights reserved.

16g Use search engines and subject directories

to find sources on the Internet. To find information that has been published in Web pages, use more

than one Internet search engine, since each searches the Web in its own way. Each search engine's home page provides a link to advice on efficient use as well as help with refining a search. Look for a link labeled "search help," "about us," or something similar.

Some Internet search engines provide you with the ability to conduct specialized searches—for images, for example (see Chapter 17). Google offers Google Book Search, to identify books on your topic. Google Scholar locates only scholarly sources in response to a search term. At this point, it offers incomplete information, and you should not rely on it alone.

(Text continues on page 286.)

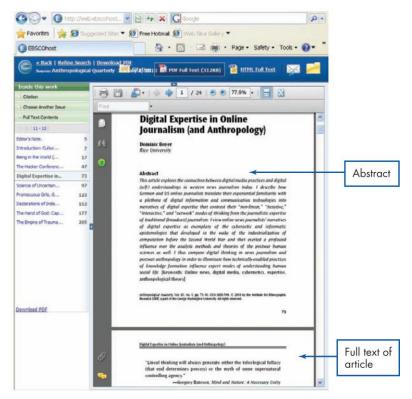


FIGURE 16.4 The abstract and the beginning of the full text of an article selected from results in Figure 16.3. Source: Screenshot © EBSCO Publishing, Inc. All rights reserved. Text © 2010 Institute of Ethnographic Research (IFER), George Washington University. Reprinted with permission.



TEXTCONNEX

Some Online Subscription Databases

- ABC-CLIO: This service offers access to numerous historyrelated databases, including American History and American Government as well as databases on African-American, American Indian, and Latino American experience, pop culture, war, social history, geography, and world history.
- Lexis-Nexis Academic: Updated daily, this online service provides full-text access to around 6,000 newspapers, professional publications, legal references, and congressional sources.
- *EBSCOhost:* This service's *Academic Search Premier* database provides full-text coverage for more than eight thousand scholarly publications and indexes articles in all academic subject areas.

TEXTCONNEX (continued)

- *ERIC:* This database lists publications in the area of education.
- Factiva: This database offers access to the Dow Jones and Reuters news agencies, including newspapers, magazines, journals, and Web sites.
- General Science Index: This index is general (rather than specialized). It lists scholarly and popular articles by biologists, chemists, and other scientists.
- *GPO Monthly Catalogue:* Updated monthly, the Government Printing Office Catalogue contains records of all publications printed by the U.S. Government Printing Office since 1976.
- Humanities Index: This index lists articles from journals in language and literature, history, philosophy, and similar areas.
- InfoTrac Web: This Web-based service searches bibliographic and other databases such as the General Reference Center Gold, General Business File ASAP, and Health Reference Center.
- JSTOR: This archive provides full-text access to recent issues
 of journals in the humanities, social sciences, and natural sciences, typically two to five years before the current date.
- *MLA Bibliography:* Covering from 1963 to the present, the *MLA Bibliography* indexes journals, dissertations, and serials published worldwide in the fields of modern languages, literature, literary criticism, linguistics, and folklore.
- *PAIS International:* Produced by the Public Affairs Information Service, this database indexes literature on public policy, social policy, and the general social sciences from 1972 to the present.
- Periodical Abstracts: This database indexes more than 1,800 general and academic journals covering business, current affairs, economics, literature, religion, psychology, and women's studies from 1987 to the present.
- ProQuest: This service provides access to dissertations; many newspapers and journals, including many full-text articles back to 1996; information on sources in business, general reference, the social sciences, and humanities back to 1986; and a wealth of historical sources back to the nineteenth century.
- PsycInfo: Sponsored by the American Psychological Association (APA), this database indexes and abstracts books, scholarly articles, technical reports, and dissertations in the area of psychology and related disciplines from the 1800s.
- Social Science Index: This index lists articles from such fields as economics, psychology, political science, and sociology.
- WorldCat: This is a catalog of books and other resources available in libraries worldwide.

Many Internet search engines also include sponsored links—links that a commercial enterprise has paid to have appear in response to specific search terms. These are usually clearly identified.

To find relevant results, carefully select the words for Internet keyword searches. For example, a search of *Google* using the keywords *citizen journalism* (*Figure 16.5*) yields a list of more than 2,380,000 Web sites, a staggering number of links, or **hits.** Altering the keywords to make them more specific narrows the results (*Figure 16.6 on p. 280*). The most relevant matches will appear at the beginning of the results page. (*See also the box on p. 280*.)

In addition to keyword searches, many Internet search engines offer a **subject directory**, a listing of broad categories. Clicking through this hierarchy of choices eventually brings you to a list of sites related to a specific topic. Some Web sites, such as *the Internet Public Library* (<www.ipl.org/>), provide content-specific subject directories in a particular field. These sites are often reviewed or screened and are excellent starting points for academic research.

Other online tools can help you keep track of your Web research. Save the URLs of promising sites to your browser's Bookmarks or Favorites. Your browser's history function can allow you to retrace your steps if you forget how to find a particular site.



FIGURE 16.5 A keyword search in *Google*. An initial search using the keywords *citizen journalism* yields more than two million hits. Source:

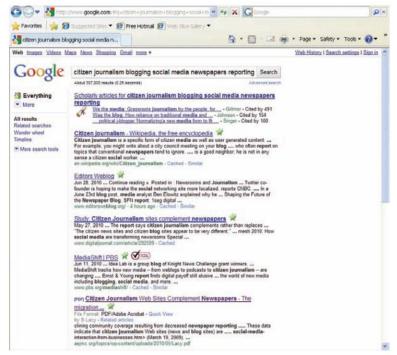


FIGURE 16.6 Refining the search. Adding the key terms *blogging*, *social media*, *newspapers*, and *reporting* reduces the number of hits to 307,000. Source: © Google, Inc.

Exercise 16.2 Finding information online

Look at the sample research topics listed in the "Navigating through College and Beyond" box on page 268, and conduct a keyword search for each on at least three search engines. Experiment with the phrasing of each keyword search, and compare your results with those of other classmates.

EXAMPLE

What is the impact of globalization on the world's indigenous cultures?

"indigenous culture" AND globalization

16h Use your library's catalog to find books.

In addition to searching library databases for periodicals and searching the Internet for relevant information, you will still need to read books for deep exploration of your topic. Books in most libraries are



NAVIGATING THROUGH COLLEGE AND BEYOND

Formats for Database Information

When searching a database, you may encounter both abstracts and the full texts of articles. Full-text articles may be available in either PDF or HTML format:

- **Abstract:** An **abstract** is a brief summary of a full-text article. Abstracts appear at the beginning of articles in some scholarly journals and are used in databases to summarize complete articles. If an abstract sounds useful, consult the full article.
- Full text: In a database search an article listed as "full text" comes with a link to the complete text of the article. However, it may not include accompanying photographs or other illustrations.
- **PDF** and **HTML:** Articles in databases and other online sources may be in either PDF or HTML format (or both). HTML (Hypertext Markup Language) documents have been formatted to read as Web pages and may directly link to related sources. PDF (Portable Document Format) documents appear as a facsimile of the original page.

shelved by **call numbers**, a series of unique identifying numerals based on the Library of Congress classification system. In this system, books on the same topic have similar call numbers and are shelved together. Since browsing the shelves near one source can lead you to similar works, do be sure to browse. Some libraries use the Dewey Decimal system of call numbering, which classifies knowledge in divisions of 10 from 000 to 990. Whichever system your library uses, you will need the call number to locate the book on the library's shelves. When consulting a library catalog, be sure to jot down (or print out) the call numbers of books you want to consult. Some archives and specialized libraries use card catalogs. Cards usually are filed by author, title, and subject based on *Library of Congress Subject Headings (LCSH)*.

You can conduct a keyword search of most online library catalogs by author, by title, or by subject (*Figure 16.7*). Subject terms appear in the LCSH, which provides a set of key terms that you can use in your search for sources. Keyword searches of many catalogs also include publisher, notes, and other fields.

The results of a keyword search of a library's online catalog will provide a list composed mostly of books. In the examples that follow of a search of the Governors State University's online catalog, notice that under the column "Format" other kinds of media that match a

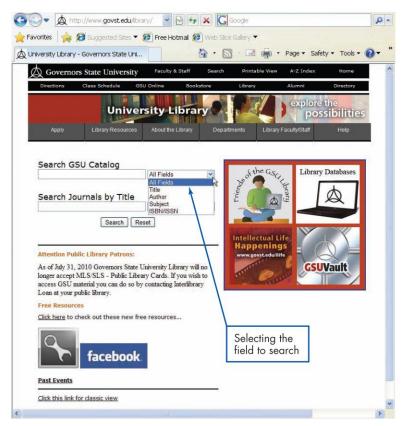


FIGURE 16.7 The opening search page of the online library system of Governors State University. Source: Reprinted with permission from Governors State University.

keyword subject search may be listed; you can alter the terms of a search to restrict the formats to a specific medium.

Figures 16.8 and 16.9 (pp. 290–91) show the results of experimenting with different keywords on the topic of news in general and citizen journalism in particular. In the first figure, a subject search using only the keyword news resulted in too many hits to be practical. In the second figure (16.9), a subject search using the key term citizen journalism produced a more practical number. Being specific will save you time.

In addition to searching the catalog, consult reference works to find books relevant to your topic. Bibliographies, such as the *MLA Bibliography*, and review indexes, such as *Book Review Index*, can direct you to promising sources.

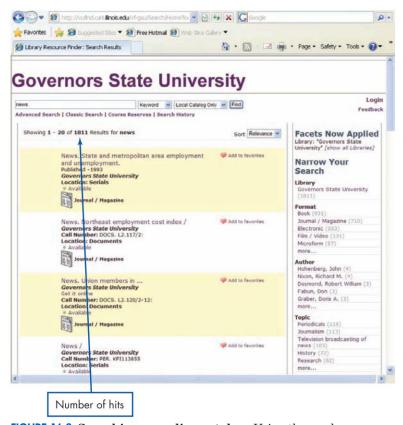


FIGURE 16.8 Searching an online catalog. Using the word *news* as a keyword in a subject search produces 1,811 sources. Source: Reprinted with permission from Governors State University.



NAVIGATING THROUGH COLLEGE AND BEYOND

Cautions for Researching Online

In Chapter 18, we will consider ways to evaluate the usefulness and credibility of information you find on the Web. Here are some general cautions:

- The URL (Web address) is always subject to change.
- Topics are not usually covered thoroughly online. For depth and context, consult library databases for sources such as books and journal articles.
- Learn how to structure a keyword search to retrieve information relevant to you.

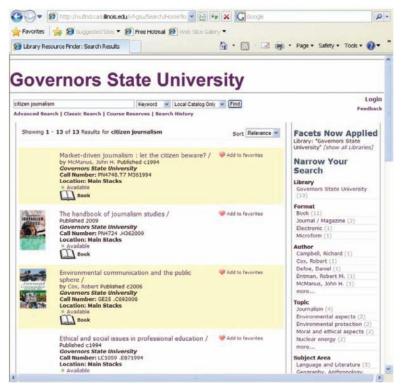


FIGURE 16.9 Changing a search term. A keyword search using the search term *citizen journalism* produces thirteen results, a manageable number. Source: Reprinted with permission from Governors State University.

16i Take advantage of printed and online government documents.

The U.S. government publishes an enormous amount of information and research every year, most of which is available online. The *GPO Monthly Catalogue* and the *U.S. Government Periodicals Index* are available as online databases. The Government Printing Office's own Web site, *The Federal Digital System* <www.gpo.gov/fdsys//>, available through LexisNexis, is an excellent resource for identifying and locating federal government publications. Other online government resources include the following:

- FedWorld Information Network (maintained by the National Technical Information Service) <www.fedworld.gov/>
- FirstGov (the "U.S. Government's Official Web Portal")<www.usa.gov>



TextConnex

Popular Internet Search Engines

General search engines: These sites allow for both category and keyword searches.

- AltaVista <www.altavista.com>
- Google <www.google.com>
- Bing <www.bing.com/>
- Yahoo! <www.yahoo.com>
- *Ask* <www.ask.com/>

Meta search engines: These sites search several different search engines at once.

- *Dogpile* <www.dogpile.com>
- Internet Public Library <www.ipl.org>
- *Ixquick* <www.ixquick.com>
- Library of Congress http://loc.gov
- MetaCrawler <www.metacrawler.com>
- WebCrawler <www.webcrawler.com>

Mediated search engines: This site has been assembled and reviewed by people who sometimes provide annotations and commentary about topic areas and specific sites:

- About.com <www.about.com>
 - The National Institutes of Health <www.nih.gov>
 - U.S. Census Bureau <www.census.gov>

16j Explore online communication.

Usenet news groups, electronic mailing lists, blogs, and social networking offer opportunities to converse regularly with people who have common interests. Carefully evaluate information from these sources (see Chapter 18: Evaluating Sources, pp. 304–13). Participants will have different levels of expertise—or possibly no expertise at all. Online forums can help you with research in the following ways:

- You can get ideas for your writing by identifying topics of general concern and getting a sense of general trends in thinking about the topic.
- You can zero in on a very specific or current topic.
- You can query an expert in the field about your topic via e-mail or a social networking site.



TEXTCONNEX

Online Tools for Research

- **Zotero** www.zotero.org>: Compatible with the Mozilla Firefox browser (version 2.0 and higher), this program automatically saves citation information for online text and images via your browser. It creates formatted references in multiple styles and helps you organize your sources by assigning tags (categories based on keywords) to them.
- DiRT (Digital Research Tools) https://digitalresearchtools .pbworks.com/w/page/17801672/FrontPage>: This site links to online tools that help researchers in the humanities and social sciences perform many tasks, such as collaborating with others, finding sources, and visualizing data.

Caution: Since the reliability of online forums varies widely, use your library or department Web site to find scholarly forums for purposes of comparison and assessment. (See also Chapter 18: Evaluating Sources, pp. 304–13.)

Social networking sites like *Facebook* and *Twitter* help people form online communities. **Blogs** (see Chapter 14) can be designed to allow readers to post their own comments and questions. Blogs can convey a wide range of positions on a topic under debate. However, many blog postings consist of unsupported opinion, and they may not be monitored closely for accuracy. **Wikis**, sites designed for online collaboration, allow people both to comment on and to modify one another's contributions. When evaluating information from a wiki, check to see who can update content and whether experts review the changes. If content is not monitored by identified experts, it is safest to check your findings with another source. (See the box on Wikipedia on p. 281.)

Discussion lists (electronic mailing lists) are networked e-mail conversations on particular topics. Lists can be open (anyone can join) or closed (only certain people, such as members of a particular class or group, can join). If the list is open, you can subscribe by sending a message to a computer that has list-processing software installed on it.

Unlike lists, **Usenet news groups** are posted to a *news server*, a computer that hosts the news group and distributes postings to participating servers. Postings are not automatically distributed by e-mail; you must subscribe to read them.

Podcasts are downloadable audio or video recordings, updated regularly. The Smithsonian provides reliable podcasts on many topics

(<www.si.edu/Connect/Podcasts>). **RSS** (Really Simple Syndication) **feeds** deliver the latest content from continually updated Web sites to your browser or home page. You can use RSS feeds to keep up with information on your topic, once you identify relevant Web sites.

Synchronous communication includes chat rooms organized by topic, where people can carry on real-time discussions. **Instant messaging (IM)** links only people who have agreed to form a conversing group. Other formats include virtual worlds such as *Second Life*, multiuser dimensions (MUDs), and object-oriented multiuser dimensions (MOOs). These can be used for collaborative projects.



TEXTCONNEX

Discussion Lists, News Groups, and Affinity Groups

Check the following Web sites for more information about discussion lists and news groups:

- Tile.net: The Reference to Internet Discussion and Information Lists Lists http://tile.net/lists Allows you to search for discussion lists by name, description, or domain.
- Google Groups < www.google.com>: Allows you to access, create, and search news groups.
- Newsreaders.com < www.newsreaders.com/guide/news.html>:
 Explains why you would want a newsreader and how to use one.
- Harley Hahn's Master List of Usenet Newsgroups <www.harley .com/usenet/master-list/index.html>: A master list of Usenet news groups with descriptions. Search by category or keyword.
- Groups <www.facebook.com/groups/>: This Facebook page allows you to search for groups and to create your own groups.



Finding and Creating Effective Visuals, Audio Clips, and Videos

Visuals can support a writer's thesis, enhance an argument, and sometimes constitute the complete argument. Relief organizations, for example, may post a series of compelling visuals on their Web sites

to persuade potential donors to contribute money following a catastrophic event.

For some writing situations, you will prepare or provide your own visuals. You may, for example, make your own sketch of an experiment, or as the authors of the lab report in Chapter 8 have done, create a bar graph from data that you have collected (see p. 158). In other situations, however, you may decide to create a visual from data that you have found in a source, or you may search in your library or on the Internet for a visual to use.

In an online text, an audio clip or a video can provide support for an argument or add an engaging note to a personal Web site.

Caution: Whether you are using data from a source to create an image or incorporating an image made by someone else, you must give credit to the source of the data or image. Furthermore, if you plan to publish this visual on a Web site or in another medium, you must obtain permission from the copyright holder, unless the source specifically states that such use is allowed. For a list of sources providing images available for use, see page 302.

Find quantitative data, and display the data visually.

Research writing in many disciplines—especially in the sciences, social sciences, business, math, engineering, and other technical fields—almost always requires reference to quantitative information. That information generally has more impact when it is displayed visually in a chart, graph, or map than as raw numbers alone. Pie charts, for instance, show percentages of a whole. Bar graphs are often used to compare groups over time. Line graphs also show trends over time, such as the impact of wars on immigration rates and population movements. Visual displays of information are also tools of analysis. Think through the writing situation as you decide about when and what types of visuals and multimedia you may want to include. In some genres, such as lab reports or case studies, readers will expect you to provide visual representations of data. (For examples of graphs and charts and situations in which to use them, see pp. 58–59 in Chapter 3, the box on p. 300, and pp. 66–74 in Chapter 4.)

1. Finding existing graphs, charts, and maps

As you search for print and online sources (see Chapter 16), take notes on useful graphs, charts, or maps that you might incorporate (with proper acknowledgment) into your text. If an image is available in print only, you may be able to use a scanner to print and digitize

CHECKLIST Deciding When to Use an Image in Your Paper Consider these questions as you look for visuals: ☐ What are your readers' expectations—as determined by academic discipline, genre, and medium-for the inclusion of visuals? What kind of information is better presented visually than in words? What contribution will each image—or the set of images make to the text? How many images will you need? Where will each image appear in the text? Does the audience have enough background information to interpret the image in the way you intend? If not, what additional information should you include? Do you need a caption, and if so what information should be in the caption? Have you reviewed your own text (and perhaps asked a colleague to review it) to see how well the image is "working" in terms of appropriateness, location, and context?

it. The satellite image in Figure 17.1 comes from the Reuters News Agency Web site. It shows the position of Tropical Cyclone Yasi, which hit Australia's northeast coast on February 2, 2011.

2. Creating visuals from quantitative data

Sometimes you may find data presented in writing or in tables that would be effective in your paper as a chart or graph. You can use the data to create a visual using the graphics tools available in spread-sheet or other software.

For example, suppose you were drafting a research project on population trends in the United States in the nineteenth century and wanted to illustrate the country's population growth during that period with a line graph. For population data, you might go to the Web



SOURCE SMART

Citing Data

Make citations of data specific. Indicate the report and page number or Web address(es) where you found the information, as well as any other elements required by your documentation style. If you analyze the data, refer to the analysis in the source before presenting your own interpretation.

site of the U.S. Census Bureau, which provides a wealth of quantitative historical information about the United States, all of it in the public domain. Most Census data, however, appears in tables like the one at the top of Figure 17.2 on page 298. As the figure shows, if you transfer data from such a table to a spreadsheet program or some word-processing programs, you can use the program to create a graph.

3. Displaying the data accurately

Display data in a way that is consistent with your purpose and not misleading to viewers. For example, scholar Nancy Kaplan has

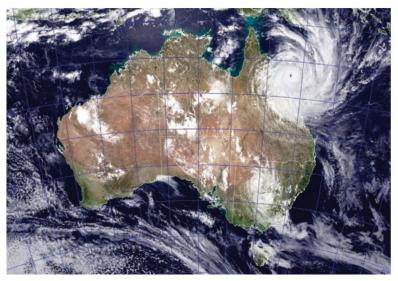


FIGURE 17.1 A satellite image of Tropical Cyclone Yasi as it hit northeastern Australia in February 2011. Source: NASA-Jeff Schmaltz/AP Images

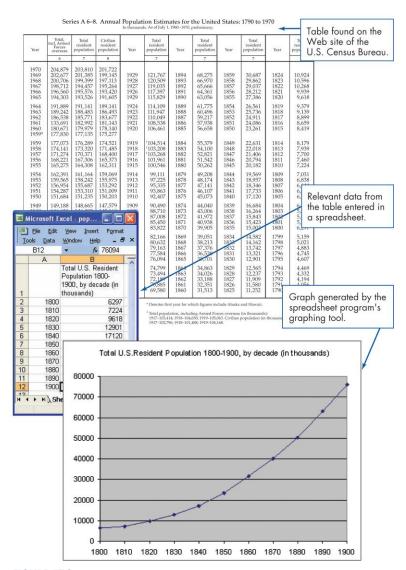


FIGURE 17.2 Using a spreadsheet program to create a graph from data in a table.

pointed out distortions in a graph from a National Endowment for the Arts (NEA) report on reading practices (Figure 17.3). The NEA graph presents the years 1984 to 2004, showing a sharp decline in reading. However, the source for the graph, the National Center for Educational Statistics (NCES), presents a less alarming picture in

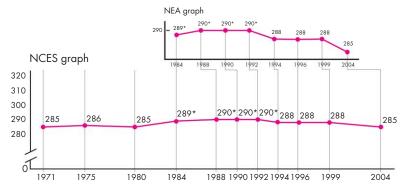


FIGURE 17.3 NEA graph. A distorted display of reading practices indicates a decline.

FIGURE 17.4 NCES graph. An accurate display of reading practices shows only mild fluctuations.

Figure 17.4. The NCES graph indicates that reading levels have fluctuated little from 1971 to 2004. In addition, the NEA graph is not consistent in its units: the four-year period 1984 to 1988 takes up the same amount of space as the two-year period 1988 to 1990. In selectively displaying and distorting data, the NEA graph stacks the deck to argue for the existence of a reading crisis.

Avoid intentionally or unintentionally distorting data. Do not use photo-editing software to alter photographs. Plot the axes of line and bar graphs so that they do not misrepresent data. (See Chapter 5, pp. 96–97.)

Search for appropriate images in online and print sources.

Photographs, pictures of artwork, drawings, diagrams, and maps can provide visual support for many kinds of texts, particularly in the humanities (English and other languages, philosophy, music, theater, and other performing arts). As with a display of quantitative data, you might choose an image from a source, or you might create one. If you were preparing a report comparing the way corporations are organized, for example, you might use organization charts that appear in corporate reports. Alternatively, you could use your word processor's drawing features to create your own organization charts based on information you find in these reports. When using an image from another source, be sure to cite it correctly. If the image will appear on a public Web site, ask the copyright holder for permission.

CHECKLIST			
What Kind of Chart or Graph Should I Use?			
In deciding on the kind of chart or graph to use, consider these questions:			
☐ Who are your readers, and what are their expectations?			
☐ What information is most important to show, and why?			
☐ What options do you have for displaying the information?			
☐ How much context is necessary to include, and why?			
How many charts or graphs will contribute to achieving your purpose, based on readers' expectations, academic discipline, medium, and genre?			
☐ How detailed should each one be, and why?			
☐ Will your visual serve to project into the future, or will it report on the past?			
☐ What information will you leave out or minimize, and how important is that loss?			
What other information—an introduction, an explanation, a summary, an interpretation—will your readers need to make sense of the chart or graph?			
(See also Chapter 3, pp. 58–59.)			

1. Searching online image collections and subscription databases

Several libraries and other archival institutions maintain collections of images online. The Library of Congress, for example, is a rich source of images (most in the public domain) relating to American history. Follow the guidelines for usage posted on these sites. Your library also may subscribe to an image database such as the *AP Multimedia Archive*. (See the "TextConnex" box on page 302 for the URLs of these image collections.)

2. Using a search engine to conduct a keyword search for images on the Internet

Many search engines have the ability to search the Web for images. Suppose you were writing about the northern frontier of Roman

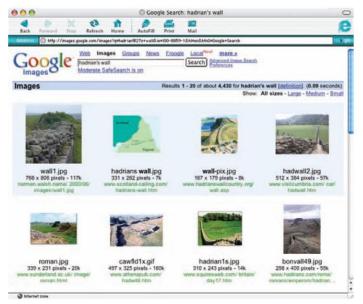


FIGURE 17.5 An image search on *Google*. A search using the term *Hadrian's Wall* brings up pictures of the wall itself, as well as maps of its location and other images, some relevant and some not.

Britain. You might include a map of England separated from Scotland by Hadrian's Wall, begun in 122 C.E. Such an image would help the reader understand the relationship between these different territories. To find an appropriate image, you could conduct an image search on *Google* by clicking on the Images option, and entering the keyword *Hadrian's Wall*, as shown in Figure 17.5.

Image- and media-sharing sites such as Flickr and YouTube can provide sources for multimedia projects. Read the information on the site carefully to see what uses are permitted.

The *Creative Commons* site (<www.creativecommons.org>) lets you search for material with a Creative Commons license. Such a license specifies the permitted uses of the content. The material shown can be reproduced or altered for noncommercial purposes, as long as it is cited. All the images accompanying *Wikipedia* are licensed through *Creative Commons*, so that is another source.

Caution: The results of Internet image searches must be carefully evaluated for relevance and credibility. (*See Chapter 18: Evaluating Sources, pp. 304–13.*) Make sure you record proper source information as well.



TEXTONNEX

Some Online Image Collections

Art Institute of Chicago <www.artic.edu/aic/collections/>: Selected works from the museum's collection

Library of Congress <www.loc.gov/>: Various images and documents from American history

National Archives Digital Classroom <www.archives.gov/digital_classroom/index.html>: Documents and photographs from American history

National Aeronautics and Space Administration www.nasa.gov/multimedia/imagegallery/index.html: Images and multimedia features on space exploration

National Park Service Digital Image Archive www.nps.gov/photosmultimedia/photogalleries.htm: Thousands of public-domain photographs of U.S. national parks

New York Public Library <www.nypl.org/digital/>: Maps, posters, photographs, and documents

Schomburg Center for Research in Black Culture www.nypl.org/research/sc/sc.html: Articles, books, and images representing the African diaspora and African American history

VRoma: A Virtual Community for Teaching and Learning Classics <www.vroma.org/images/image_search .html>: Images and other resources related to ancient Rome

3. Scanning images from a book or journal

Use a scanner to scan and incorporate appropriate images from books and journals but, as always, only if you are sure your use is within fair use guidelines. (See Chapter 20: Plagiarism, Copyright, and Intellectual Property, pp. 326–28.) Credit the source of the image as well as the publication in which you found it.

Search for or create appropriate audio clips and videos.

Some writing situations call for audio or video clips. A history of the ways that Franklin Delano Roosevelt managed his paralyzed legs might include a video showing him leaning against a podium to give a talk. Video of the *Challenger* explosion in 1986 could underscore the constant danger faced by astronauts. The sounds made by locusts would help explain how quickly these insects consume everything in their path.

When deciding to use a video or audio clip, you have two choices: you can use material that is available elsewhere, crediting it appropriately, or create your own. A rich stock of material is available on the Web, as the University of Illinois library's Web site shows (see the TextConnex box below). You can use the video search function of the general search engines Google or Yahoo or go to more specific sources such as CNN Video or the National Science Foundation's video series Science Nation. Likewise, you can find audio clips at large databases like the Library of Congress American Memory Web site and on DIY (Do It Yourself) Web sites like Pandora, where you can create your own playlist.

For some projects, you might include video and audio clips that you create yourself. Audio interviews with students engaged in volunteer activities can allow them to "speak" to the experience and provide details supporting your claim about student volunteerism. A video of a student discussing his or her award-winning artwork—with the artwork visible—helps your reader see both the artist and the art. Whenever you create an audio or video file, be sure to ask your subjects for permission.



TEXTCONNEX

Online Sources of Audio and Video Clips

Sources of audio and video clips, adapted from the University of Illinois library's Web site:

- Google Video Search http://video.google.com/?ie=UTF-8&hl=enj&tab=wv and Yahoo Video Search www.yahoo.com: Good places to search for videos on a wide range of subjects.
- CNN Video < www.cnn.com/video/>: Provides free video news about national and international events.
- *MTV Music Videos* <www.mtv.com/music/videos/#/music /video>: Allows you to search for your favorite artist or music video; however, will play a short MTV ad before the video.
- Research Channel < www.researchchannel.org/>: Created by a group of research and academic institutions to share their researchers' work with the public.
- American Memory Project http://memory.loc.gov/ammem/browse/index.html: Provided by the Library of Congress; provides access to historical materials that document the American experience. Select "Motion Pictures" in the Browse Collections Containing section.
- NSF Science Nation Video Series <www.nsf.gov/news/special _reports/science_nation/index.jsp>: Provides videos on scientific topics such as child development, brain research, and robotics.



Evaluating Sources

Never before in the history of the planet has information been more readily available. The catch is that a good deal of this information is misleading or down-

right false. Your major task is to evaluate information for credibility, accuracy, reasonableness, and support (CARS).

Digital technologies give you fast access to a tremendous variety of sources, but it is up to you to pose questions. Is the source relevant: does it pertain to your research topic? Is the source trustworthy: does it provide credibility, accuracy, reasonableness, and support?

Evaluating sources requires you to think critically and make judgments about which sources will be useful for answering your research question. This process helps you manage your research and focus your time on those sources that deserve close scrutiny.

18a Question print sources.

Just because something is in print does not make it relevant or true. How can you determine whether a print source is likely to be both credible and useful? Before assessing a source's credibility, make sure it is relevant to your topic. The box on the following pages provides some questions to ask about any source you are considering.

Relevance can be a tricky matter and requires careful analysis of the writing situation. What sources will be particularly meaningful or persuasive to your anticipated audience? For an audience opposed to gun control legislation, an acknowledgment that certain types of weapons should be regulated will be more relevant and persuasive from a source that usually supports the NRA (National Rifle Association). Relevance is also associated with the academic discipline that forms the context for your work. Your sociology instructor will expect



For MULTILINGUAL WRITERS

Questioning Sources

Although some cultures emphasize respect for established authors, U.S. universities follow an intellectual tradition that values questioning even of so-called expert opinion. Carefully consider a source's claim to expertise. A respected scientist's statement about global warming should be considered more credible than that of a Hollywood celebrity whose name might be familiar but who has no background relevant to the topic. Consider the pertinence and credibility of all sources.

you to give special preference to sociological sources in a project on the organization of the workplace. Your business management instructor will expect you to use material from that field in a project on the same topic. Be prepared to discover that some promising sources turn out to be less relevant than you first thought.

CHECKLIST					
Relevance and Reliability of Sources					
Ju	Judging relevance				
	Do the source's title and subtitle indicate that it addresses your specific research question? Is the level and degree of detail appropriate?				
	What is the publication date? Is the material up to date, classic, or historic? The concept of "up to date" depends on discipline and topic. Ask your instructor how recent your sources need to be.				
	Does the table of contents indicate that it contains useful information?				
	If the source is a book, does it have an index? Scan the index for keywords related to your topic.				
	Does the abstract at the beginning or summary at the end of an article suggest it will be useful? An abstract or a summary presents the main points made in an article.				
	Does the work contain subheadings? Skim the subheadings to see whether they indicate that the source covers useful information.				
Judging credibility					
	What information can you find about the writer's credentials? Consult biographical information about the writer in the source itself, in a biographical dictionary, or with an Internet search of the writer's name. Is the writer affiliated with a research institution? Is the writer an expert on the topic? Is the writer cited frequently in other sources about the topic?				

CHECKLIST (continued)

Who is the publisher? University presses and academic publishers are considered more scholarly and therefore more credible than the popular press. Ask your instructor which publishers are most prominent in a specific discipline.
Does the work include a bibliography of works consulted or cited? Trustworthy writers cite a variety of sources and document their citations properly. Does this source do so? Does the source include a variety of citations?
Does the work argue reasonably for its position and treat other views fairly? What tone does the author use? Is the work objective or subjective? Are the writer's arguments clear and logical? What is the author's point of view? Does he or she present opposing views fairly? (For more on evaluating arguments, see Chapter 10: Arguments, pp. 192–201.)

18b Question Internet sources.

Although the questions in the Checklist box on pages 305–06 should be applied to online sources, Web resources also require additional methods of assuring the credibility of information presented. Most of the material in the library has been evaluated to some extent for credibility. Editors and publishers have reviewed the content of books, magazines, journals, and newspapers, and journals and many books are reviewed by scholars as well. Some presses and publications are more reputable than others. Subscription databases generally compile articles that originally appeared in print, and librarians try to purchase the most reliable databases. While you should still evaluate all sources, you can have some confidence that most of the material you find in a college library is credible, at least to some degree.

In contrast, anyone can create a Web site that looks attractive but contains nonsense. Similarly, the people who post to blogs, discussion lists, and news groups may not be experts or even marginally well informed. Some information on the Web is valuable and timely, but much of it is not, so you must assess its credibility carefully. Consult the CARS (Credibility, Accuracy, Reasonableness, Support) Checklist box on pages 312–13, and consider the following questions when determining whether online information is reliable:

1. Who is hosting the site? Is the site hosted by a university or government agency (like the National Science Foundation or

the National Endowment for the Humanities)? In general, sites hosted by institutions devoted to advancing knowledge are more likely to be trustworthy. However, they remain open to critical inquiry (as demonstrated by the NEA graph on p. 299).

- 2. Who is speaking on the site? A nationally recognized biologist is likely to be more credible on biological topics than a politician with no scientific background. If you cannot identify the author, who is the editor or compiler? If you cannot identify an author, editor, compiler, or sponsoring organization, do not use the source.
- 3. What links does the site provide? If it is networked to sites with obviously unreasonable or inaccurate content, you must question the credibility of the original site.
- 4. Is the information on the site supported with documentation from scholarly or otherwise credible sources (for example, government reports)?

Consider the following factors as well.

1. Assessing authority and credibility

Are the author (or editor) and sponsor of the Web site identifiable? Is the author's biographical information included? What does a Web search of the author's name reveal? Is there any indication that the author has relevant expertise on the subject? The following extensions in the Web address, or uniform resource locator (URL), can help you determine the type of site (which often tells you something about its purpose):

.com commercial (business)	.edu educational	.mil military
.org nonprofit	.gov U.S. government	.net network

A tilde (~) followed by a name in a URL usually means the site is a personal home page not affiliated with any organization.

2. Evaluating audience and purpose

How does the appearance of the site, along with the tone of written material, suggest its intended audience? (For example, a commercial site such as *Nike.com* uses music, graphics, and streaming technology to appeal to a certain kind of consumer.)

As Figures 18.1, 18.2, and 18.3 on pages 309–11 suggest, a site's purpose influences the way it presents information and the credibility of that information. Is the site's main purpose to advocate a cause, raise money, advertise a product or service, deliver factual



<u>TextConnex</u>

Evaluating Sources

"Evaluating Web Pages: Techniques to Apply & Questions to Ask" <www.lib.berkeley.edu/TeachingLib/Guides/Internet /Evaluate.html>: This site from the UC Berkeley Library provides a step-by-step guide to evaluating online sources.

"Evaluating Sources of Information" : From the Purdue Online Writing Lab, this page provides guidelines for evaluating print and online sources."

information, present research results, provide news, share personal information, or offer entertainment? Sites focused on scholarship, with well-documented evidence, will be most useful to you.

Always try to view a site's home page so that you can best evaluate its audience and purpose. To find the home page, you may need to delete everything after the first slash in the URL.

3. Judging objectivity and bias

Look carefully at the purpose and tone of the text. Is there evidence of obvious bias? Nearly all sources express a point of view or bias either explicitly or implicitly. You should consult sources that represent a range of opinions on your topic. However, unreasonable sources have no place in academic debate. Clues that indicate a lack of reasonableness include an intemperate tone, broad claims, exaggerated statements of significance, conflicts of interest, no recognition of opposing views, and strident attacks on differing opinions. (For more on evaluating arguments, see Chapter 10: Arguments, pp. 192–201.)

4. Weighing relevance and timeliness

In what ways does the information from the online source specifically address your topic or thesis? Are the site's intended audience and purpose similar to yours? Does the site indicate how recently it was updated, and are its links still working?

5. Context

How does the source fit with other information you have found or already know about the subject? If the source is a blog or a post on a discussion list, do other comments or posts support or undermine the writer's credibility?

Consider a student writing a report on the reintroduction of gray wolves in the western United States following their near extinction.

Many environmentalists have favored this program, while farmers and ranchers have worried about its impact on livestock. Recent debate has centered on whether wolf populations have recovered sufficiently to no longer need protection.

The student conducts a keyword search using an online search engine and finds the site in Figure 18.1, from the U.S. Fish and Wildlife Service. This site focuses on the gray wolf population in the United States and its status under the Endangered Species Act. The site has a reasonable, somewhat objective stance. As the site of a U.S. government agency, it is likely to be a source of accurate data, although such sites are not immune from politics or bias. For example, the U.S. Fish & Wildlife Service conducted the wolf reintroduction program and probably approves of it (whether or not it endorses continued protection for wolves). Information on the site appears in a simple, easy-to-follow format, indicating an educational purpose. It links to other government sites, such as the Department of the Interior site. Scrolling down, the student sees the site has been updated recently. This site's apparent authority, credibility, and purpose make it a good source for facts about the wolf reintroduction program.

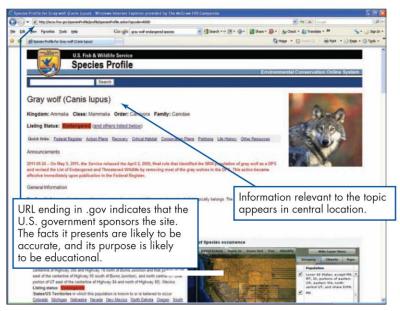


FIGURE 18.1 U.S. Fish & Wildlife Service Species Profile site on the gray wolf. This government site provides information on the gray wolf population in the United States.

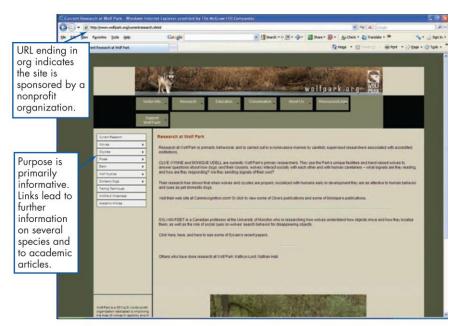


FIGURE 18.2 A page from Wolf Park's Web site, with information about research efforts at the park. The list of links on the left side of the page includes a link to academic articles. Source: Reprinted with permission from Wolf Park, www.wolfpark.org.

Next the student finds the site in Figure 18.2. Following the link that says "About us," the student learns that the site is sponsored by Wolf Park, a nonprofit organization in Indiana dedicated to the preservation and study of wolves. The site's purpose appears to be educational and persuasive: it includes information about wolves and conservation efforts on their behalf. The page shown in Figure 18.2 describes research at the park and includes a link to papers with clearly documented sources for the data, suggesting that the site is credible.

After further research, the student reaches the site in Figure 18.3, which presents apparently accurate and impartial information about wolves. Scrolling down, the student sees that the site also features advertisements, which do not appear in most scholarly sources. The site does not state the author's credentials, nor does it include documentation for its information. For these reasons, the student should confirm its statements with another source before using them in an academic report.

18c Evaluate a source's arguments.

As you read the sources you have selected, you should continue to assess their credibility. Look for arguments that are qualified,

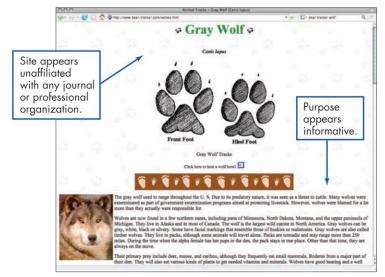


FIGURE 18.3 Unaffiliated site about the gray wolf. This site's information appears to be accurate, but it does not document its sources or present its author's credentials. Source: Screenshot from Gray Wolf page at http://bear-tracker.com/wolves. Reprinted with permission from Kim Cabrera.

supported with evidence, and well documented. Avoid relying on sources that appeal solely to emotions instead of rational thought or that promote one-sided agendas instead of inquiry and discussion.

A fair-minded researcher must read and evaluate sources on many sides of an issue, including relevant primary sources if they exist.

Exercise 18.1 Web site evaluation

Working alone or in groups, choose one of the following topics:

- 1. The cost of prescription drugs in the United States
- 2. Alternative energy sources
- 3. Immigration
- 4. Global warming
- 5. The role of private and charter schools in a democracy

For your topic, find at least three Web sites, and analyze them according to the CARS checklist on pages 312–13. Describe and rate each site's credibility, accuracy, reasonableness, and support. Be prepared to share sample Web pages with your class (either print them out or use a projection screen) and to point out how they demonstrate the characteristics you have identified.

X CHECKLIST

Using the CARS Checklist to Evaluate Web Sites

A Web site that is **c**redible, **a**ccurate, **r**easonable, and **s**upported (CARS) should meet the following criteria:

(CARS) should meet the following criteria.				
Credibility				
	The source is trustworthy; you would consider a print version to be authoritative (for example, an online edition of a respected newspaper or major news magazine).			
	The argument and use of evidence are clear and logical.			
	The author's or sponsor's credentials are available (visit the home page, and look for a link that says "About Us").			
	Quality control is evident (spelling and grammar are correct; links are functional).			
	The source is a known or respected authority; it has organizational support (such as a university, a research institution, or a major news publication).			
Aco	curacy			
	The site is updated frequently, if not daily (and includes "last-updated" information). $ \\$			
	The site is factual, not speculative, and provides evidence for its assertions.			
	The site is detailed; text appears in full paragraphs.			
	The site is comprehensive, including archives, links, and additional resources. A search feature and table of contents or tabs allow users to quickly find the information they need.			
	The site's purpose includes completeness and accuracy.			
Reasonableness				
	The site is fair, balanced, and objective. (Look at comments on a blog or related messages on a news group.)			

CHECKLIST (continued)			
The site makes its purpose clear (is it selling something? prompting site visitors to sign a petition? promoting a new film?).			
☐ The site contains no conflicts of interest.			
The site content does not include fallacies or a slanted tone (for more on fallacies, see Chapter 10: Arguments, pp. 196–200).			
Support			
☐ The site lists sources for its information, providing links where appropriate.			
☐ The site clarifies the content it is responsible for and the links that are created by unrelated authors or sponsors.			
☐ The site provides contact information for its authors and/or sponsors.			
☐ If the site is an academic resource, it follows the conventions of a specific citation style (for example, MLA, APA).			



Doing Research in the Archive, Field, and Lab

Research involves more than finding answers to questions in books, journal articles, and other print and online resources (secondary research). (See Chapter 15: Understanding Research, pp. 262–72.)

When you conduct **primary research**—looking up old maps, consulting census records, polling community members, interviewing participants in a campus protest, observing the natural world—you participate in the discovery of knowledge.

The three kinds of primary research discussed in this chapter are archival research, field research, and laboratory research:

- Archival research: An archive is a cataloged collection of documents, manuscripts, or other materials, possibly including receipts, wills, photographs, sound recordings, or other kinds of media. Usually, an archive is organized around one key person, movement, circumstance, or phenomenon.
- **Field research:** Field research takes you out into the world to gather and record information.
- Laboratory research: Most science courses will include a laboratory component. In the laboratory, you work individually or on a team to record each step of an experiment. Eventually, you will create your own experiments.



NAVIGATING THROUGH COLLEGE AND BEYOND

Research in the Disciplines

Primary research is almost always impressive because you are working with authentic documents, actual experiments, or survey respondents to discover new ideas. As always, the overall situation is essential to your decisions. If your purpose is to summarize research done by others, you would be overstepping the boundaries of the genre by inserting a survey of your own. Always keep in mind the constraints and opportunities of the situation.

Different forms of primary research are characteristic of different disciplines. Here are some examples:

- Archival research: Languages and literature, education, music and the performing arts, visual arts, media and popular culture, social sciences. For a report on how different sections of the country were represented by the photographers of the 1930s, a historian might research the images of Dorothea Lange housed in the Library of Congress.
- Field research: Social sciences, marketing and advertising, media and communication. For a proposal on developing a new brand identity, a marketing researcher might survey current users of the brand.
- Laboratory research: Life sciences, physical sciences, computer science, engineering. To find out if fish that swim in schools connect more readily with fish of their own species, a scientist would create a controlled environment in a laboratory to test the hypothesis.

19a Adhere to ethical principles when doing primary research.

In the archive, field, or lab, you work directly with something precious and immediate: an original record, a group of people, or special materials. An ethical researcher shows respect for materials, experimental subjects, fellow researchers, and readers. Here are some guidelines for ethical research:

- Handle original documents and materials with great care, always leaving sources and data available for other researchers.
- Report your sources and results accurately.
- Follow proper procedures when working with human participants.

Researchers who work with human participants should also adhere to the following basic principles:

- **Confidentiality:** People who fill out surveys, participate in focus groups, or respond to interviews should be assured that their names will not be used without their permission.
- **Informed consent:** Before participating in an experiment, all participants must sign a statement affirming that they understand the general purpose of the research.
- Minimal risk: Participants in experiments should not incur any risks greater than they do in everyday life.
- **Protection of vulnerable groups:** Researchers must be held strictly accountable for research done with the physically disabled, prisoners, those who are mentally incompetent, minors, the elderly, and pregnant women.

Be fair when you refute the primary research or the views of others. Even if your purpose is to prove the claims of fellow researchers wrong, review their work and state their viewpoints in words that they themselves would recognize as accurate.

19b Prepare yourself for archival research.

Archives are found in libraries, museums, other institutions, private collections, and on video and audiotape. Some archival collections are accessible through the Internet. Your own attic may contain family archives—letters, diaries, and photograph collections that could have value to a researcher. The more you know ahead of time about your area of study, the more likely you will be to see the significance of an item in an archival collection.

Archives generally require that you telephone or e-mail to arrange a time for your visit. Some archives may be restricted; call or e-mail well in advance to find out whether you will need references, a letter of introduction, or other qualifying papers. Archives often will not allow you to browse: instead, use finding aids (often available online) to determine which records you need to see.

Archives generally require you to present a photo identification and to leave personal items at a locker or coat check. They will also have strict policies about reproducing materials and rarely if ever allow anything to leave the premises. The more you know about the archive's policies and procedures before you visit, the more productive your visit will be. When you are finished, thank the archivist for the help you have received.

19c Plan your field research carefully.

Field research involves recording observations, conducting interviews, and administering surveys. If your research plans include visiting a place of business, a house of worship, a school or hospital, or nearly any other building, call first and obtain permission. Explain the nature of your project, the date and time you would like to visit, how much time you think you will need, and exactly what it is you will be doing (observing? interviewing people? taking photographs?). Ask for a confirming letter or e-mail. If you need to cancel or reschedule your visit, be sure to give ample notice. Always write a thank-you note after you have concluded your research.

If you are denied permission to do your field research at a particular place, do not take it personally. Do *not* attempt to conduct your research without first obtaining permission.

1. Observing and writing field notes

College assignments offer opportunities to conduct systematic observations. For a sociology class, you might observe the behavior of students in the cafeteria, taking notes on who sits with whom in terms of race, class, and social status. Such primary research will help you to really see social structure throughout your life.

When you use direct observation, keep careful records in order to retain the information you gather. Here are some guidelines to follow:

- Be systematic in your observations, but be alert to unexpected behavior.
- Record what you see and hear as objectively as possible: describe; don't evaluate.
- Take more notes than you think you will need.

- When appropriate, categorize the types of behavior you are looking for, and devise a system for counting instances of each type.
- When you have recorded data over a significant period of time, group your observations into categories for more careful study.

(For advice on conducting direct observations for a case study, see Chapter 9: Interpretive Analyses and Writing about Literature, pp. 183–85.)



TEXTCONNEX

Online Information about Archives

The following Internet sites can help you find and understand a wide range of archival sources:

- American Memory http://memory.loc.gov/ammem/index
 .html>: This site offers access to more than nine million digital items from over one hundred collections of material on U.S. history and culture.
- Radio Program Archive http://umdrive.memphis.edu/mbensman/public/: This site lists radio archives available from the University of Memphis and explains how to obtain audio cassettes of significant radio programs.
- Repositories of Primary Sources < www.uiweb.uidaho.edu/ special-collections/Other.Repositories.html>: This site lists more than five thousand Web sites internationally, including holdings of manuscripts, rare books, historical photographs, and other archival materials.
- *Television News Archive* http://tvnews.vanderbilt.edu:
 This site provides summaries of television news broadcasts and information on how to order videocassettes.
- *U.S. National Archives and Records Administration* (NARA) <www.archives.gov/index.html>: Learn how to use the National Archives at this page <www.archives.gov/research/>, and then search the site for the documents you want.
- Virtual Library Museums Page < www.museumlink.com/ virtual.htm>: This site lists online museums throughout the world.
- Women Writers Project <www.wwp.brown.edu/>: This site lists archived texts—by pre-Victorian women writers—that are available through the project.

2. Conducting interviews

Interviews are useful in a wide variety of writing situations: finding out what students think about the university logo, gathering ideas to promote recycling on campus, talking with a family member about memories of a historical figure. Interviews may be conducted in person, by phone, or online. Like other research tools, they require systematic preparation and implementation:

- Based on your purpose, identify appropriate people for your interviews.
- Do background research, and plan a list of open-ended questions.
- Take careful notes, and if possible make a recording of the interview (but only if you have obtained your subject's permission beforehand). Verify quotations.
- Follow up on vague responses with questions that ask for specific information. Do not rush your interviewees.
- Politely probe inconsistencies and contradictions.
- Write thank-you notes to interviewees, and later send them copies of your report.

You might identify appropriate subjects on your campus through a relevant academic department. For example, if your research project addresses the effects of globalization on manufacturing jobs in the United States, you might visit the home pages of your campus business and political science departments to see whether anyone on the faculty is studying that issue.

Group interviews, called *focus groups*, are common in a number of fields, including marketing, education, and psychology. To find subjects for a focus group, consider posting flyers around campus, advertising in your campus newspaper, or inquiring on *Facebook* or in a newsgroup.



SOURCE SMART

Quoting from Interviews

Before an interview, obtain permission to quote the interviewee. If the interview is not being recorded (or captured on a transcript if online), use oversized quotation marks to enclose direct quotations in your notes. Record the interviewee's name and the location and date of the interview in your research notebook. Afterward, verify quotations with your interviewee.

3. Taking surveys

Surveys are useful in numerous situations when it is important to go beyond individual impressions to a more systematic basis for forming conclusions. Do students and alumni at Governors State University prefer the old tagline, "Empower Yourself," or a new one, "Success by Degrees"? But even a straightforward question like that one, which can be administered online through a site such as *Survey Monkey*, requires careful design.



NAVIGATING THROUGH COLLEGE AND BEYOND

Conducting a Survey

Student Lara Delforest wanted to know if students would support a plan to provide more shuttle-bus service from existing parking garages.

She conducted interviews at shuttle stops at three different locations and also in the cafeteria. She did her best to select a representative sample, based on age, gender, and other identifying characteristics. She asked these questions to qualify a potential respondent:

- 1. Are you a student on this campus?
- 2. Do you currently drive to campus?
- 3. If you do drive, where do you park?
- 4. If you don't drive, how do you get to campus?

If respondents were not regularly on campus or did not drive or take public transportation, Lara thanked them but did not ask them any further questions. She asked the rest of the respondents these additional questions:

- 5. Is the availability of parking on or near campus a factor in your decision to drive or not to drive?
- 6. If you drive to campus, are you aware of other options? If so, what are those options?
- 7. For each of the options you just mentioned, explain what would make you consider or reject each one.
- 8. Are you in favor of creating more parking spaces on campus? Why or why not?
- 9. Would you be in favor of adding additional campus shuttle buses from existing off-campus parking? Why or why not?

Lara asked the respondents their full names (but accepted just first names) so that she could accurately identify them. To keep her notes organized, Lara turned to a new page of her notebook for each respondent.

Conducted either orally or in writing, **surveys** are made up of structured questions. Written surveys are called **questionnaires**. The surveys and polls used by political campaigns and the news media are designed with the help of statisticians and tabulated according to complex mathematical equations. For many college research projects, an informal survey (one not designed to be statistically accurate) may be adequate. Try to approximate a representative sampling of a large group.

The following suggestions will help you prepare informal surveys:

- Define your purpose and your target population—the people who are relevant to the purpose of the interview. In the "Navigating through College and Beyond" box, for example, Lara Delforest decided to interview students at the parking garage shuttle stops (who presumably had driven to campus) and in the cafeteria (who may or may not have driven). With your survey, are you trying to gauge attitudes, learn about typical kinds of behavior, or both?
- Write clear directions and questions. For example, if you are asking multiple-choice questions, make sure that you cover all possible options and that your options do not overlap.
- Use neutral language. Make sure your questions do not suggest a preference for one answer over another.
- Make the survey brief and easy to complete. Most informal surveys should be no longer than one page (front and back).

Many colleges have offices that must review and approve student surveys. Check to see what guidelines your school may have.

Web sites such as *Survey Monkey* provide several forms of assistance, including guidance about the kinds of formats available for questions and tools for collecting and summarizing the responses.

19d Keep a notebook when doing lab research.

First-hand observations in the controlled environment of the laboratory are at the heart of the scientific method and define the situation for scientific research. To provide a complete and accurate account of your laboratory work, keep careful records in a notebook. The following guidelines will help you take accurate notes on your research:

 Record immediate, on-the-spot, accurate notes on what happens in the lab. Write down as much detail as possible. Measure precisely; do not estimate. Identify major pieces of apparatus, unusual chemicals, and laboratory animals in enough detail that a reader can determine, for example, the size or type of equipment you used. Use draw-

- ings, when appropriate, to illustrate complicated equipment setups. Include tables, when useful, to present results.
- 2. **Follow a basic format.** Present your results in a format that allows you to communicate all the major features of an experiment. The five basic sections you need are title, purpose, materials and methods, results, and conclusions. (See Chapter 8: Informative Reports, pp. 153–58.)
- 3. **Write in complete sentences.** Resist the temptation to use shorthand to record your notes. Later, the complete sentences will provide a clear record of your procedures and results. Highlight connections within and between sentences by using the following transitions: *then, next, consequently, because,* and *therefore.* Cause-effect relationships should be clear.
- 4. Revise and correct your laboratory notebook in visible ways when necessary. If you make mistakes in recording laboratory results, correct them as clearly as possible, either by erasing or by crossing out and rewriting on the original sheet. If you make an uncorrectable mistake in your lab notebook, simply fold the sheet lengthwise, and mark "omit" on the face side.

Unanticipated results often occur in the lab, and you may find yourself jotting down notes on a convenient piece of scrap paper. Attach these notes to your notebook.



Plagiarism, Copyright, and Intellectual Property

When we draw on the words and ideas of others, integrity and honesty require us to acknowledge their contributions. Otherwise, we are committing plagiarism. Some forms of plagiarism are obvious, such as

buying a term paper from an online paper mill or "borrowing" a friend's completed assignment. Others are more subtle and may even be inadvertent. Since ignorance is no excuse, it is important to learn appropriate ways to paraphrase or summarize another writer's material. (See Chapter 21: Working with Sources and Avoiding Plagiarism, pp. 336–41, for more on paraphrasing and summarizing.)

Penalties for plagiarism are serious. Journalists who are caught plagiarizing are publicly exposed and fired by the publications they write for. Scholars who fail to acknowledge the words and ideas of others lose their professional credibility and often their jobs. Students who plagiarize may receive a failing grade for the assignment or course and face other disciplinary action—including expulsion. Be sure to read your campus's written policy on plagiarism and its consequences.

The Internet has made many types of sources available, and it can be unclear what, when, and how to cite. For example, bloggers and other Web authors often reproduce material from other sites, while some musicians make their music available for free download. Although the line between "original" and "borrowed" appears to be blurring, review the following guidelines for crediting sources appropriately.

20a Understand how plagiarism relates to copyright and intellectual property.

Related to plagiarism are the concepts of copyright and intellectual property. **Copyright** is the legal right to control the reproduction of an original work—a piece of writing, a musical composition, a play, a movie, a computer program, a photograph, a work of art. A copyrighted work is the **intellectual property** of the copyright holder, whether that entity is a publisher, a record company, an entertainment conglomerate, or the individual creator of the work. This section provides additional information on these important legal concepts.

1. Copyright

A copyrighted text—such as a novel, a short story in a magazine, or an article in an academic journal—cannot be reproduced legally (in print or online) without the written permission of the copyright holder. The copyright protects the right of authors and publishers to benefit from their productions. The legal efforts of some musicians and recording companies to stop the free downloading of music from the Internet are based on copyright law. The musicians and companies claim—and the courts have so far agreed—that downloaders are stealing their intellectual property. Even when artists like Prince and Radiohead make their songs available online for free, they still control copyright. You could not sample one of these songs in a new work that you plan to sell without the artist's consent.

2. Fair use

Most academic uses of copyrighted sources are protected under the **fair use** provision of copyright law. Under this provision, you can legally quote a brief passage from a copyrighted text for an academic purpose without infringing on the copyright. Of course, to avoid



SOURCE SMART

Determining What Is "Common Knowledge"

Information that an audience could be expected to know from many sources is considered common knowledge. You do not need to cite common knowledge if you use your own wording and sentence structure. Common knowledge can take various forms, including at least these four:

- Folktales with no particular author (for example, Little Red Riding Hood outsmarted the wolf)
- Common sense (for example, property values in an area will fall if crime rises)
- Historical facts and dates (for example, the United States entered World War II in 1941)
- Information found in many general reference works (for example, the heart drives the body's circulation system)

Maps, charts, graphs, and other visual displays of information are not considered common knowledge. Even though everyone knows that Paris is the capital of France, if you reproduce a map of France, you must credit the map's creator.

plagiarism, you must identify the passage as a quotation and cite it properly. (For details, see pp. 326–28 and 343–49.)

3. Intellectual property

In addition to works protected by copyright, intellectual property includes patented inventions, trademarks, industrial designs, and similar intellectual creations that are protected by other laws.

20b Take steps to avoid plagiarism.

When people are under pressure, they sometimes make poor choices. Inadvertent plagiarism occurs when busy students take notes carelessly, forgetting to record the source of a paraphrase or accidentally inserting material downloaded from a Web site into a paper. Deliberate plagiarism occurs when students wait until the last minute and then "borrow" a paper from a friend or copy and paste large portions of an online article into their own work. Even though you may be tired and pressured, careful planning and adhering to the following guidelines can help you avoid plagiarism:

 When you receive your research assignment, write down your thoughts and questions before you begin looking at sources.
 Use this record to keep track of changes in your ideas.



SOURCE SMART

What Must Be Acknowledged?

You do not have to acknowledge the following:

- Common knowledge expressed in your words and sentence structure (see the box on p. 323)
- Your independent thinking
- Your original field observations, surveys, or experimental results

You must acknowledge the following:

- Concepts you learn from a source, whether or not you copy the source's language
- Interviews other than surveys
- Abstracts
- Visuals
- Statistics, including those you use to create your own visuals (see Chapter 17, pp. 295-97)
- Your own work for another assignment (use only with your instructor's permission)

Acknowledge the source each time you cite from the material, regardless of the length of the selection. If you use multiple sources in a paragraph, make clear which sentences are from which sources.

- As you proceed with your research, distinguish your additional ideas from those of others by using a different color or font.
- Do not rely too much on one source, or you may easily slip into using that person's thoughts as your own.
- Keep accurate records while doing research and taking notes. If you do not know where you got an idea or a piece of information, do not use it until you find out.
- When you take notes, be sure to put quotation marks around words, phrases, or sentences taken verbatim from a source, and note the page number. If you use any of those words, phrases, or sentences when summarizing or paraphrasing the source, make sure to put them in quotation marks. Changing a word here and there while keeping a source's sentence structure or phrasing constitutes plagiarism, even if you credit the source for the ideas. (For more on paraphrase, summary, and quotation, see Chapter 21: Working with Sources and Avoiding Plagiarism, pp. 336–43.)

- Cite the sources of all ideas, opinions, facts, and statistics that are not common knowledge. (See the box on p. 323.)
- Choose an appropriate documentation style, and use it consistently and properly. (See Part 4: Documenting across the Curriculum.)

When working with electronic sources, keep in mind the following guidelines:

- Print or save to your computer any online source you consult. Note the date on which you viewed the source. Keep the complete URL in case you need to view the source again. Some documentation styles require you to include the URL in your citation. (See Chapter 21: Working with Sources and Avoiding Plagiarism, pp. 329–30, for other information to note about your sources.)
- If you copy and paste a passage from a Web site into a wordprocessing file, use a different font to identify that material as well as the URL and your access date.
- Acknowledge all sites you use as sources, including those you access via links on another site.
- As a courtesy, request permission before quoting from blogs, news group postings, or e-mails.
- Acknowledge audio, video, or illustrated material that has informed your research.

Caution: Beware of inadvertently quoting material from a Web site that has itself been plagiarized from another source. Follow the guidelines in Chapter 18: Evaluating Sources to assess a Web site's reliability. You can also choose a sentence from the suspect material and enter it into a search engine. If you get a hit, investigate further to see if one site is copying from the other—or both are copying from some other source.

It may be tempting to copy and paste material from the Internet without acknowledgment, but instructors can easily detect that form of plagiarism by using a search engine to locate the original.

Posting material on a publicly accessible Web site is usually considered the legal equivalent of publishing it in print format. (Password-protected sites generally are exempt.) Before posting on a public site, seek copyright permission from all your sources. (See the following guidelines for fair use and the box on p. 326.)



TEXTCONNEX

Learning More about Plagiarism, Copyright and Fair Use, and Intellectual Property

Plagiarism

- For more information about plagiarism, see the Council of Writing Program Administrators' "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices"
 http://wpacouncil.org/positions/WPAplagiarism.pdf>.
- Educators at Indiana University offer tips on avoiding plagiarism at <www.indiana.edu/~wts/pamphlets/plagiarism.shtml>.
- Georgetown University's Honor Council offers an example of a campus honor code pertaining to plagiarism and academic ethics at <gervaseprograms.georgetown.edu/honor/system/ 53377.html>.

Copyright and Fair Use

- For information on and a discussion of fair use, see Copyright and Fair Use at http://fairuse.stanford.edu, and the U.S. Copyright Office at www.copyright.gov.
- The University of Texas posts guidelines for fair use and multimedia projects at http://copyright.lib.utexas.edu/>.

Intellectual Property

- For information about what constitutes intellectual property and related issues, see the World Intellectual Property Organization Web site at <www.wipo.int>.
- For a legal perspective, the American Intellectual Property Law Association offers information and overviews of recent cases at <www.aipla.org>.

20c Use copyrighted materials fairly.

All original works, including student papers, graphics, videos, and e-mail, are covered by copyright, even if they do not bear an official copyright symbol. A copyright grants its owner—often the creator—exclusive rights to the use of a protected work, including reproducing, distributing, and displaying the work. The popularity of the Web as a venue of publication has led to increased concerns about the fair use of copyrighted material. Before you publish your work on the Web or produce a multimedia presentation that includes audio, video, and

(Text continues on page 328.)

CHECKLIST			
Avoiding Plagiarism			
☐ Is my thesis my own idea, not something I found in one of my sources?			
☐ Have I used a variety of sources, not just one or two?			
☐ Have I identified each source clearly?			
☐ Do I fully understand and explain all words, phrases, and ideas in my paper?			
☐ Have I acknowledged all ideas that are neither based on my original thinking nor common knowledge?			
Have I properly integrated material from sources, using either paraphrases, summaries, or quotations (see Chapter 21, pp. 336–43)?			
☐ If I am planning to publish my text online, have I received all necessary permissions?			



For MULTILINGUAL WRITERS

Cultural Assumptions about Plagiarism

Respect for ownership of ideas is a core value in the United States. Your culture may consider the knowledge of classic texts a national heritage and, therefore, common property. As a result, you may have been encouraged to incorporate words and information from those texts into your writing without citing their source. In the United States, academic culture requires you to identify any use you make of someone else's original work and to cite the work properly in an appropriate documentation style (see Part 4: Documenting across the Curriculum, which begins on p. 359). You must similarly credit the source of ideas that are not considered common knowledge. You should accept these rules as nonnegotiable and apply them conscientiously to avoid the charge of plagiarism and its serious consequences. When in doubt about citation rules, ask your instructor.

graphic elements copied from a Web site, make sure that you have used copyrighted material fairly by considering these four questions:

- What is the purpose of the use? Educational, nonprofit, and personal uses are more likely to be considered fair than commercial use.
- What is the nature of the work being used? In most cases, imaginative and unpublished materials can be used only if you have the permission of the copyright holder.
- What effect would this use have on the market for the original? The use of a work is usually considered unfair if it would hurt sales of the original.
- How much of the copyrighted work is being used? The use of a small portion of a text is more likely to be considered fair than copying a whole work.

While no clear legal definition of "a small portion of text" exists, one conservative guideline is that you can quote up to fifty words from an article (print or online) and three hundred words from a book. It is safest to ask permission to republish an entire work or a substantial portion of a text (be especially cautious with poems, plays, and songs). Images and multimedia clips are considered entire works. Also, you may need permission to link your Web site to another.

When in doubt, ask permission.



Working with Sources and Avoiding Plagiarism

Once you have a research question, an idea about what the library and Internet have to offer, and some reliable, appropriate materials in hand, you are ready to begin working with sources. If you pay at-

tention to detail and keep careful records at this stage, you can stay organized, save time, and credit sources appropriately.

As noted in Chapter 10, effective writers appeal to their audience by demonstrating that they are reasonable, ethical, and empathetic (see p. 196). When you present relevant evidence from credible sources, you demonstrate that you are reasonable. When you take care to put other writers' ideas into your own words and indicate the sources of all ideas and quotations that are not your own and that are not common knowledge, you demonstrate that you are ethical and therefore trustworthy.

21a Maintain a working bibliography.

As you research, compile a **working bibliography**—a list of those books, articles, pamphlets, Web sites, and other sources that seem most likely to help you answer your research question. Maintain an accurate and complete record of all sources you consult so that you will be able to find and cite all sources accurately.

Although the exact bibliographic information you will need depends on your documentation style, the following list includes the major elements of most systems (see Part 4: Documenting across the Curriculum, pp. 359–478, for the requirements of specific documentation styles):

Book

- Call number (so you can find the source again; not required for documentation)
- Names of all authors, editors, and translators
- Title of chapter
- Title and subtitle of book
- Edition (if not the first), volume number (if applicable)
- Publication information (city, publisher, date)
- Medium (print)

Periodical article

- Names of authors
- Title and subtitle of article
- Title and subtitle of periodical
- Date, edition or volume number, issue number
- Page numbers
- Medium (print)

Article from database (in addition to the preceding)

- Name of database
- Date you retrieved source

- URL of database's home page (if online)
- Page numbers (if any, as with a PDF)
- Medium (Web, CD-ROM, or DVD-ROM)

Internet source (including visual, audio, video)

- Names of all authors, editors, or creators
- Title and subtitle of source
- Title of site, project, or database
- Version or edition, if any
- Publication information, if available, including any about a version in another medium (such as print, radio, or film)
- Date of electronic publication or latest update, if available
- Sponsor of site
- Date you accessed site
- URL of site
- Any other identifying numbers, such as a Digital Object Identifier (DOI)

(continued on p. 330)

Other sources

- Name of author or creator
- Title
- Format (for example, photograph or lecture)
- Title of publication, if any
- Publisher, sponsor, or institution housing the source
- Date of creation or publication
- Any identifying numbers

(See the foldouts at the beginning of Chapters 23 and 24 for examples of these elements.)

You can record bibliographic information on note cards or in a word-processing file; you can print out or e-mail to yourself bibliographic information from the results of online searches in databases and library catalogs; you can use an app on your cell phone to send a citation to yourself; or you can record bibliographic information directly on photocopies or printouts of source material. You can also save most Web pages and other online sources to your computer.

1. Using note cards or a computer

One classic method for taking notes is still useful: using three-by-five-inch or four-by-six-inch note cards to compile the working bibliography, with each potential source getting a separate card as in Figure 21.1. You can also use the cards to include all information necessary for documentation, to record brief quotations, and to note your own comments (carefully marked as yours). Because each source has its own card, this method can help you rearrange information when you are deciding how to organize your paper, and it can then help you create your list of citations. Instead of using index cards, you can record bibliographic information in a computer file.



SOURCE SMART

The Uses and Limits of Bibliographic Software

Programs like *Microsoft Word 2010* allow you to store source data, automatically insert citations in common documentation styles, and generate a list of references. These programs do not always incorporate the most recent updates to documentation styles, however, nor do they accommodate all types of sources. Talk to your instructor before using bibliographic software, and check your citations carefully against the models in *Part 4: Documenting across the Curriculum (pp. 359–478)*.

HM851 .S5465 2008

Shirky, Clay. <u>Here Comes Everybody:</u>
The Power of Organizing without
Organizations. New York: Penguin,
2008. Print.

Lacy, Stephen, et al. "Citizen Journalism Web Sites Complement Newspapers." <u>Newspaper Research</u> <u>Journal</u> 31.2 (2010): 34-46. Print.

Pew Research Center. Project for Excellence in Journalism. The State of the News Media 2010: An Annual Report on American Journalism.

Journalism.org. Project for Excellence in Journalism, 2010. Web. 22 Apr. 2010.

FIGURE 21.1 Three sample bibliography note cards (in MLA style)—one for a book (top), one for a journal article (middle), and one for a Web site (bottom). If typed, titles would be italicized instead of underlined. MLA style does not require call numbers or (usually) URLs, but it is useful to note this information while doing research.

2. Printing the results of online searches in databases and library catalogs

Search results in online indexes and databases usually include complete bibliographic information about the sources they list. (See Figure 16.3, p. 283, as well as the foldouts preceding Chapters 23 and 24 for illustrations showing where to find this information.) You can print these results directly from your browser or, in some cases, save them and transfer them to a Word file. Be sure to record also the name and URL of the database and the date of your search. (If you download the full text of an article from a database and refer to it in your text, your citation must include information about the database if your documentation style requires it, as well as bibliographic information

about the article itself.) If you rely on search-result printouts to compile your working bibliography, it's helpful to use a highlighter to indicate those sources you plan to consult.

You can similarly print out or save bibliographic information from the results of searches of online library catalogs. Some college libraries make it possible to compile a list of sources and e-mail it to yourself.

3. Using photocopies and printouts from Web sites

If you photocopy articles, essays, or pages of reference works from a print or microfilm source, noting the bibliographic information on the photocopy can save you time later. Similarly, if you print out a source you find on a Web site or copy it to your computer, be sure to note the site's author, sponsor, date of publication or last update, complete URL, and the date you visited the site.

21b Create an annotated bibliography.

An annotated bibliography can be useful to you in your research. You will need the full citation, correctly formatted, for your works-cited or references list. The annotation for each source should include a summary of major points, your evaluation of the source's relevance and reliability, and your thoughts on what the material contributes to your project and where it might fit in. (See Figure 21.2 and Chapter 18: Evaluating Sources, pp. 304–13).

21c Take notes on your sources.

Taking notes helps you think through your research question more systematically as you read through a variety of materials, including both digital and print sources. To begin, consult a table of contents or other introductory parts to find relevant sections. As you work, identify useful ideas and compile powerful quotations. Annotate photocopies of your sources. Record useful ideas in a journal or log, on note cards, or in a computer file. See if categories emerge that can help you organize your paper.

1. Annotating

One way to take notes is to annotate photocopied articles and printouts from online information services or Web sites, as in Figure 21.3 (on p. 334). (You also can annotate sources you save to your computer by using the Comments feature in your word processor). As you read, write the following notes directly on the page or in the electronic file:

 On the first page, write down complete bibliographic information for the source. Lacy, Stephen, et al. "Citizen Journalism Web Sites Complement Newspapers." Newspaper Research Journal 31.2 (2010): 34-46. Print.

This scholarly study compares the purpose of citizen journalism websites to that of newspaper websites. It includes a discussion of the theoretical framework behind the study, a review of the literature on citizen journalism, and extensive notes on the research that informed the study. The article concludes that citizen journalism sites cannot sufficiently replace, but should instead accompany, newspaper sites.

Shirky, Clay. Here Comes Everybody: The Power of Organizing without Organizations. New York: Penguin, 2008. Print.

Aimed at a popular audience, Shirky's book describes the impact of group communications, such as blogs, and predicts the far-reaching benefits of such forms of social media. Shirky also compares traditional media to new media and explains how and why this transition is necessary. Shirky's book supports my ideas about the need for journalists to adopt forms of new media.

FIGURE 21.2 Sample annotated bibliography. A section of Rebecca Hollingsworth's annotated bibliography, which includes her note about how she can use the source. (To read "Breaking News: Blogging's Impact on Traditional and New Media," Hollingsworth's final research report on this topic, see Chapter 23.)

- As you read, record your questions, reactions, and ideas. Note any potential new directions for your research.
- Comment on ideas that agree with or that differ from those you have already thought about.
- Put important and difficult passages into your own words by paraphrasing or summarizing them. (For help with paraphrasing and summarizing, see pp. 336-41.)
- Highlight statements that you may want to quote because they are especially well expressed or are key to readers' understanding of the issue.

2. Taking notes in a research journal or log

A **research journal** or **research log** is a tool for keeping track of your research. It can be a spiral or loose-leaf notebook, a box of note cards, a word-processing document on a laptop computer, or a blog—whatever form you are most comfortable with. Use the journal to write down leads for sources and to record ideas and observations about your topic as they occur to you. If you create a blog, use it to link to potential sources.

When you have finished annotating a photocopy, printout, or electronic version of an article, use your research journal to explore



FIGURE 21.3 An annotated Web page printout.

some of the comments, connections, and questions you recorded. If you do not have a copy of the material to annotate, take notes directly in your research journal. Enclose in quotation marks any exact words from a source. If you think you may forget that the phrasing, as well as the idea, came from someone else, label the passage a quotation and note the page number, as Rebecca Hollingsworth did in the following excerpt from her research journal:

Notes on Pew Research Center. Project for Excellence in Journalism. The State of the News Media 2010: An Annual Report on American Journalism. Journalism.org. Project for Excellence in Journalism, 2010. Web. 22 Apr. 2010.

- Similar struggles faced by both traditional and new forms of journalism. Hard to raise funds, esp. from advertising. New relationships developing between old and new (n. pag.).
- One such relationship is betw. expert and novice reporters.
 Quote: "One concept that will get more attention is collaborations of old media and citizens in what some call a 'pro-am' (professional and amateur) model for news" (n. pag.).

Unless you think you might use a quotation in your paper, it is usually better to express the author's ideas in your own words in your notes. To do this, you need to understand paraphrasing and summarizing.

21d Take stock of what you have learned as you paraphrase, summarize, quote, and synthesize your sources.

When you take stock, remember your writing situation as you assess the research you have done. As you synthesize what you have learned from the sources you are consulting, think about how the sources you are reading relate to one another. Ask yourself when, how, and why your sources agree or disagree, and consider where you stand on the issues they raise. Did anything you have read surprise or disturb you, or will it affect your audience? Writing down your responses to such questions can help you clarify what you have learned and decide how that information fits in with your own claim as you are developing it.

SOURCE SMART			
Deciding to Quote, Paraphrase, or Summarize			
Point is eloquently, memorably, or uniquely stated	→	Quote	
Details important but not uniquely or eloquently expressed	→	Paraphrase	
Long section of material (with many points), main ideas important, details not important	→	Summarize	
Part of longer passage is uniquely stated	→	Use quotation inside para- phrased or summarized passage	

In college writing, the credibility of your work depends on the relevance and reliability of your sources as well as the scope and depth of your reading and observation. College research projects usually require multiple viewpoints. A project on the impact of blogging on traditional news, for example, is unlikely to be credible if it relies on a single source of information. An argument about an issue in the social sciences will not be taken seriously if it cites research on only one side of the debate.

As the context and kind of writing change, so too do the requirements for types and numbers of sources. As a general rule, however, you should consult more than two sources and use only sources that are both credible and respected by people working in the field. To determine whether you have located appropriate and sufficient sources, ask yourself the following questions:

- Are your sources trustworthy? (See Chapter 18: Evaluating Sources.)
- If you have developed a tentative answer to your research question, have your sources provided you with sufficient facts, examples, and ideas to support that answer?
- Have you used sources that examine the issue from several different perspectives?

1. Paraphrasing information from sources

When you **paraphrase**, you put someone else's statement into your words and sentence structures. Paraphrase when a passage's details are important to your topic but its exact words are not memorable or when you need to reorder a source's ideas or clarify complicated information. A paraphrase should be about the same length and level of detail as the original. Cite the original writer, and put quotation marks around any exact phrasing from the source. See the Source Smart box on page 337 for advice on approaching the task.

In the first unacceptable paraphrase that follows, the writer has done a word-for-word translation, using synonyms for some terms but retaining phrases from the original (highlighted) and failing to enclose them in quotation marks ("few-to-few, one-to-one, and many-to-many," "attentive publics"). Notice also how close the sentence structures in the first faulty paraphrase are to the original.

SOURCE

The media used to work in a one-to-many pattern—that is, by broadcasting. The Internet, though it can be used for one-to-many transmission, is just as well suited for few-to-few, one-to-one, and many-to-many patterns. Traditionally, the media connected audiences "up" to centers of power, people of influence, and national spectacles. The Internet does all that,



SOURCE SMART

Guidelines for Writing a Paraphrase

- Read the passage carefully. Focus on the sequence of ideas and important details.
- Be sure you understand the material. Look up unfamiliar words.
- Imagine addressing an audience that has not read the material.
- Without looking at the original passage, write down its main ideas and key details.
- Use clear, direct language. Express complicated ideas as a series of simple ones.
- Check your paraphrase against the original. Make sure your text conveys the source's ideas accurately without copying its words or sentence structures. Add quotation marks around any phrases from the source or rewrite them.
- Note the citation information. List author and page number after every important point.

but it is equally good at connecting us laterally—to peers, to colleagues, and to strangers who share our interests. When experts and power players had something to communicate to the attentive publics they wished to address, they once had to go through the media. Now they can go direct.

—JAY ROSEN, "The New News"

UNACCEPTABLE PARAPHRASE: PLAGIARISM

The news was previously transmitted from one to many. Online media, although it can function in this way, can also follow a few-to-few, one-to-one, and many-to-many pattern. In the past, traditional news outlets connected audiences up to those in a position of power. Online media can do that as well, but it also succeeds in connecting us laterally to others who share our interests. If those in a position of power wanted to reach their attentive publics, traditional news outlets used to be their only method. Currently, they can communicate directly with their audiences (Rosen).

In the second example of a faulty paraphrase (on p. 338), the writer has merely substituted synonyms (such as "individual-to-individual" instead of "one-to-one") for the original author's words and kept the source's sentence structure. Because it relies on the sentence structure of the original source, the paraphrase is too close to the original and constitutes **plagiarism**.

UNACCEPTABLE PARAPHRASE (SENTENCE STRUCTURE OF SOURCE): PLAGIARISM

The news was previously transmitted from single corporations to several individuals. Online media, although it can function in this way, can also follow a group-to-group, organization-to-organization, and individual-to-individual model. In the past, traditional news outlets linked consumers upward to those in a position of authority. Online media can do that as well, but it also succeeds in linking us to one another, including others with whom we have something in common. If those in a position of authority wanted to reach their captive audiences, traditional news outlets used to be their only method. Currently, they can communicate right with their audiences (Rosen).

The third unacceptable paraphrase (below) alters the sentence structure of the source but plagiarizes by using some of the original wording (highlighted below) without quotation marks.

UNACCEPTABLE PARAPHRASE (WORDING FROM SOURCE): PLAGIARISM

In contrast to traditional news outlets, which functioned in a one-to-many pattern, online media use other patterns to engage audiences, such as few-to-few, one-to-one, and many-to-many (Rosen).

By contrast, the acceptable paraphrase expresses all ideas from the original using different words and phrasing. The author's name indicates where the paraphrase begins.

ACCEPTABLE PARAPHRASE

According to Rosen, the shift away from expert reporting to citizen journalism has opened doors for those who both produce and consume the news. No longer at the mercy of those in a position to seek out and select what makes the news, citizens now have more authority, through the power of blogging, to investigate and publicize the events that matter to us. As a result, we are linked to other informed citizens like never before.

Note that all paraphrases require a citation.

In the following two paraphrases of a podcast, note that the unacceptable paraphrase copies words and phrasing from the source.

SOURCE

I think it's great for journalism. I think the more people there are writing, and the easier it is to publish writing of all kinds, the more likely we are to find the information we need and the more likely we are to get a clearer picture of an event or a situation.

—MATHEW INGRAM, interview by Eric Berlin

UNACCEPTABLE PARAPHRASE: PLAGIARISM

The more bloggers there are, the more likely we are to get the information we need in a clear and complete way.

ACCEPTABLE PARAPHRASE

In an interview by Eric Berlin, Mathew Ingram explains that blogging has given us greater access to and broader coverage of the issues that matter to us.

Exercise 21.1 Paraphrase

Read the following passage, annotating as necessary. Write a paraphrase of the passage, and then compare your paraphrase with those of your classmates. What are the similarities and differences among your paraphrases? Are they all acceptable? If one is not acceptable, why not? How can it be changed to make it acceptable?

SOURCE

The origins of jazz, an urban music, stemmed from the countryside of the South as well as the streets of America's cities. It resulted from two distinct musical traditions, those of West Africa and Europe. West Africa gave jazz its incessant rhythmic drive, the need to move and the emotional urgency that has served the music so well. The European ingredients had more to do with classical qualities pertaining to harmony and melody.

The blending of these two traditions resulted in a music that played around with meter and reinterpreted the use of notes in new combinations, creating blue notes that expressed feelings both sad and joyous. The field hollers of Southern sharecropping slaves combined with the more urban, stylized sounds of musicians from New Orleans, creating a new music. Gospel music from the church melded with what became known in the 20th century as the blues offered a vocal ingredient that translated well to instruments.

—JOHN EPHLAND, "Down Beat's Jazz 101: The Very Beginning" (from downbeat.com)

2. Summarizing information from sources

When you **summarize**, you state the main point of a piece, condensing paragraphs into sentences, pages into paragraphs, or a book into a few pages. As you work with sources, you will summarize more frequently than you quote or paraphrase. Summarizing works best when the passage is very long and central idea is important but the details are not. See the Source Smart box on page 340 for advice on approaching the task.



SOURCE SMART

Guidelines for Writing a Summary

- **Read the material carefully.** Determine which parts are relevant to your paper.
- Be sure you understand the material. Look up unfamiliar words.
- Identify the main point of the source, in your own words. Compose a sentence that names the text, the writer, what the writer does (reports, analyzes, argues), and the most important point.
- Imagine explaining the points to an audience that has not read this content.
- Note any other points that relate to your topic. State each one (in your words) in one sentence or less. Simplify complex language.
- If the text is longer than a few paragraphs, divide it into sections, and sum up each section in one or two sentences. Writers move between subtopics or from the statement of an idea to the supporting evidence. Compose a topic sentence for each of these sections. If possible, annotate the text to mark the different portions and highlight key sentences in each.
- Combine your sentence stating the writer's main point with your sentences about secondary points or those summarizing the text's sections.
- Check your summary against the original to see if it makes sense, expresses the source's meaning, and does not copy any wording or sentence structure. If it does copy, use quotation marks and include the page number(s).
- Note all the citation information for the source.

Here are two summaries of a passage on journalism by Clay Shirky, which is reprinted below.

SOURCE

For the next few decades, journalism will be made up of overlapping special cases. Many of these models will rely on amateurs as researchers and writers. Many of these models will rely on sponsorship or grants or endowments instead of revenues. Many of these models will rely on excitable 14-year-olds distributing the results. Many of these models will fail. No one experiment is going to replace what we are now losing with

the demise of news on paper, but over time, the collection of new experiments that do work might give us the journalism we need.

—CLAY SHIRKY, "Newspapers and Thinking the Unthinkable"

The unacceptable summary is simply a restatement of Shirky's thesis using much of his phrasing (highlighted).

UNACCEPTABLE SUMMARY: PLAGIARISM

The journalism of the future will be made up of overlapping special cases, some of which will rely on novice reporters and new revenue models. Although many of these models will fail, they will, collectively, help to give us the journalism we need.

The acceptable summary states Shirky's main point in the writer's own words. Note that the acceptable summary still requires a citation.

ACCEPTABLE SUMMARY

According to Shirky, partnerships between traditional and citizen journalism will take several forms. Although many wonder if blogs can offer information that is as reliable as traditionally and expertly researched news, they have undeniably helped to usher in a new era of journalism in which more people have a say in what is reported and how it is delivered ("Newspapers" 29).

(For a summary of a longer passage, see Chapter 7: Reading, Thinking, Writing: The Critical Connection, p. 139.)

Exercise 21.2 Summary

Read the following passage, and write a summary of it. Compare your summary with those of your classmates. What are the similarities and differences among your summaries? How does writing a paraphrase compare with writing a summary? Which task was more difficult, and why?

SOURCE

Male musicians dominated the jazz scene when the music first surfaced, making it difficult for women to enter their ranks. The fraternity of jazzmen also frowned upon women wind instrumentalists. However, some African American women, in the late 19th century, played the instruments that were barred from the "opposite sex". . . . Many of their names have been lost in history, but, a few have survived. For example, Mattie Simpson, a cornetist, performed 'on principal and

prominent streets of each city' (10) in Indianapolis, in 1895; Nettie Goff, a trombonist, was a member of The Mahara Minstrels, and Mrs. Laurie Johnson, a trumpeter, had a career that spanned 30 years. They all broke instrumental taboos.

> —MARIO A. CHARLES, "The Age of a Jazzwoman: Valaida Snow, 1900–1956"

3. Quoting your sources directly

Sometimes the writer of a source says something so eloquently and perceptively that you want to include that writer's words as a **direct quotation** in your paper.

In general, quote these types of sources:

- Primary sources (for example, in a text about Rita Dove, a direct quotation from her or a colleague)
- Literary or historical sources, when you analyze the wording
- Sources containing very technical language that cannot be paraphrased
- An authority in the field whose words support your thesis
- Debaters explaining their different positions on an issue

To avoid inadvertent plagiarism, be careful to indicate that the phrase, sentence, or short paragraph is a direct quotation when you copy it onto your note cards or into your research notebook. In general, try to keep quotations short. Always place quotation marks around a direct quotation. You might also use a special color to indicate direct quotations or deliberately make quotation marks oversized.

When referring to most secondary sources, paraphrase or summarize instead of quoting. Your readers will have difficulty following a paper with too many quotations, and with too many quotations, your text will lose your voice and ideas.

4. Using a combination of paraphrase, quotation, and summary

Most writers use a combination of paraphrase, summary, and quotation. You might summarize a long passage, paraphrase an important section of it, and directly quote a short part of that section:

The Internet is radically changing how we communicate both now and in the future. Jay Rosen notes that citizens now have more authority, through the power of blogging, to investigate and publicize the events that matter to us. Clay Shirky predicts that partnerships between traditional and citizen journalism will take several forms. Although many wonder if blogs can offer information that is as reliable as traditionally and expertly researched news, they have undeniably helped to usher in a new

era of journalism in which more people have a say in what is reported and how it is delivered ("Newspapers" 29). The common theme between now and future, in Rosen's terms, is that now like "experts and power players," we can all "go direct."

Note: If you have used more than one quotation or substantial paraphrase every paragraph or two, revise your work to include more of your own reflections on your topic.

5. Synthesizing the information in your sources

As you review your notes, look for patterns. Do two or three sources say something similar? Do they agree about some points but disagree on others? Can you identify debatable issues? When you synthesize—or bring together—various sources on a topic, you show your knowledge and help the reader. In the following example, the writer has found clear agreement between two sources:

As Ingram and Shirky suggest, the impact of blogging on human knowledge, communication, and interactions has led to improvements in our daily lives. We are not only more up-todate on the latest goings-on in the world, but we are also connected to other informed citizens as never before.

21e Integrate quotations, paraphrases, and summaries properly and effectively.

Ultimately you will use some of the paraphrases, summaries, and quotations you have collected during the course of your research to support and develop the ideas you present in your research paper. Here are some guidelines for integrating them properly and effectively into the body of your text. (Examples in this section represent MLA style for in-text and block quotations.)

1. Integrating brief quotations

Choose your quotations carefully. Brief quotations can be effective if they are especially well phrased and make a significant point. But take a moment to think about your own interpretation, which might actually be better than the exact wording of the source. After you have selected your quotations, don't just insert them randomly into a draft. Think about how your sentences can lead into them and how you can follow up afterwards. Be sure to include them where they will have the greatest impact on your readers.

Short quotations should be enclosed in quotation marks and well integrated into your own sentences. Set off longer quotations in blocks (see p. 346). The following example from Rebecca Hollingsworth's

text on the impact of blogging on traditional news shows the use of a short quotation:

EFFECTIVE QUOTATION

According to Stephen Cass, we media is "a term that encompasses a wide range of mostly amateur activities—including blogging and commentary in online forums—that have been made possible by an array of technologies" (62).

The quotation is effective because it provides a concise, memorable definition of "we media." Hollingsworth integrates the quotation by introducing the name of the source (*Stephen Cass*) and then blending the quotation into the structure of her own sentence. By contrast, the following quotation is not set up for the reader in any way:

INEFFECTIVE QUOTATION

If the blogging machine makes traditional news outlets defunct, how can we be certain that the news we consume is credible and reliable? "Every citizen can be a reporter, but not every citizen should or will. Every person will get news, but not in the same way, not at the same time, and not with the same perspective" (Goldhammer 13).

When you are integrating someone else's words into your writing, use a **signal phrase** that indicates whom you are quoting. The signal phrase "According to Stephen Cass," identifies Cass as the source of the quotation in the first passage above.

A signal phrase indicates where your words end and the source's words begin. The first time you quote a source, include the author's full name. Often you will want to add the author's credentials (or authority to describe a topic): for example, "New York University professor and media consultant Clay Shirky explains . . ." You may also include the title of the work for context: "Gary Goldhammer tackles this question in his book *The Last Newspaper* . . ."

You have three basic options when introducing a brief quotation with a signal phrase:

- You can use a complete sentence followed by a colon.
- You can use a phrase.
- You can make the source's words part of your own sentence structure.

A complete sentence followed by a colon Introducing a quotation with a complete sentence allows you to provide more context for the quote. Use a colon (:) at the end of this introductory sentence, not a semi-colon or a comma.

COMPLETE SENTENCE

New York University professor and media consultant Clay Shirky explains how this aspect of blogging is affecting news: "The change isn't a shift from one kind of news institution to another, but rather in the definition of news" (*Here Comes Everybody* 65–66).

An introductory or explanatory phrase, followed by a comma Phrases move the reader efficiently to the quotation:

PHRASE As New York University Professor Clay

Shirky explains, "The change isn't a shift from one kind of news institution to another, but rather in the definition of news" (*Here Comes Everybody* 65–66).

Instead of introducing a quotation, the signal phrase can follow or interrupt it:

FOLLOWS "The change isn't a shift from one

kind of news institution to another, but rather in the definition of news," explains New York University Professor Clay Shirky (*Here Comes Everybody*

65-66).

INTERRUPTS "The change isn't a shift from one kind

of news institution to another," explains New York University Professor Clay Shirky, "but rather in the definition of news" (*Here Comes Everybody* 65–66).

Part of your sentence structure When you can, integrate the quotation as part of your own sentence structure without any punctuation between your words and the words you are quoting. By doing so, you will clearly connect the quoted material with your own ideas:

QUOTATION INTEGRATED

New York University Professor Clay Shirky notes that this transformation "isn't a shift from one kind of news institution to another, but rather in the definition of news" (*Here Comes Every-body* 65–66).

The verb you use in a signal phrase should show the reader how you are using the quotation in your paper. If your source provides an example that strengthens your argument, you could say, "Mann *supports* this line of reasoning." (See the box on p. 348.)

MLA style places signal phrase verbs in the present or present perfect tenses (Johnson writes; Gonzalez has written); APA style uses the past and present perfect tenses (Johnson wrote; Gonzalez has found). (See Chapter 22, pp. 354–57 for more on these documentation styles.) When a quotation, paraphrase, or summary in MLA or APA style begins with a signal phrase, the ending citation includes the page number (unless the work lacks page numbers). You can quote without a signal phrase if you give the author's name in the parenthetical citation.

Brackets and ellipses are important tools for integrating quotations into your text:

■ **Brackets within quotations** Sentences that include quotations must make sense grammatically. Sometimes you may have to adjust a quotation to make it fit properly into your sentence. Use brackets to indicate any minor adjustments you have made in wording, capitalization, or verb tense (see 55i, pp. 795–96). For example, over has been changed to Over to make the quotation fit in the following sentence:

"[O]ver time," Shirky writes, "the collection of new experiments that do work might give us the journalism we need" ("Newspapers" 29).

• **Ellipses within quotations** Use ellipses to indicate that words have been omitted from the body of a quotation, but be sure that what you omit does not significantly alter the source's meaning. (For more on using ellipses, see 55j, pp. 797–800.)

The Pew Research Center explains, "One concept that will get more attention is . . . what some call a 'pro-am' (professional and amateur) model for news."

2. Using long quotations in block format

Quotations longer than four lines should be used rarely because they tend to break up the text and make readers impatient. Research projects should consist primarily of your own analysis of sources. Always tell your readers why you want them to read a long quotation and, afterward, comment on it.

If you use a verse quotation longer than three lines or a prose quotation longer than four typed lines, set the quotation off on a new line, and indent each line one inch (ten spaces) from the left margin. Indent the first line of each new paragraph in the quotation by another quarter inch. (This is MLA style; for APA style, see Chapter 54,

CHECKLIST				
Pa	raphrasing, Summarizing, and Quoting Sources			
Paraphrases				
	Have I used my own words and sentence structure for all paraphrases?			
	Have I maintained the original meaning?			
Su	mmaries			
	Do all my summaries include my own wording and sentence structure? Are they shorter than the original text?			
	Do they accurately represent the content of the original?			
Quotations				
	Have I enclosed in quotation marks any uncommon terms, distinctive phrases, or direct quotations from a source?			
	Have I checked all quotations against the original source?			
	Do I include ellipsis marks and brackets where I have altered the original wording and capitalization of quotations?			
Documentation				
	Have I indicated my source for all quotations, paraphrases, summaries, statistics, and visuals either within the text or in a parenthetical citation?			
	Have I included page numbers as required for all quotations, paraphrases, and summaries?			
	Does every in-text citation have a corresponding entry in the list of works cited or references?			

pp. 781-82.) Double-space above and below the quotation as well as within the quotation itself. Do not use quotation marks with a block quotation. Writers often introduce a block quotation with a sentence ending in a colon. (For examples of block quotations, see Chapter 54: Quotation Marks, p. 782.)



NAVIGATING THROUGH COLLEGE AND BEYOND

Varying Signal Phrases

To keep your work interesting, to show the original writer's purpose (*Martinez describes* or *Lin argues*), to show the source's rhetorical stance, and to connect the quotation to your reasoning (*Johnson refutes*...), use appropriate signal phrases such as following:

according to	concedes	holds	refutes
acknowledges	concludes	implies	rejects
adds	considers	insists	remarks
admits	contends	interprets	reports
argues	denies	maintains	responds
asks	describes	notes	shows
asserts	emphasizes	observes	speculates
charges	explains	points out	states
claims	expresses	proposes	suggests
comments	finds	proves	warns
complains		-	

Some signal phrases, such as *considers*, make a claim more defensible. It is more difficult to support an absolute claim about a source, such as *proves*. In general you should avoid ascribing emotion or tone to a written source unless that emotion is very clear because it suggests that you are biased and thus less credible as a source yourself. Avoid verbs like *smirks*, *huffs*, *retorts*, and *cries*, as well as adverbs such as *angrily*, *knowingly*, and *coyly*.

3. Integrating paraphrases and summaries

The principles for integrating paraphrases and summaries into your text are similar to those for including direct quotations. Make a smooth transition between a source's point and your own voice, accurately attributing the information to its source. Although you do not need ellipses or the block format for paraphrases and summaries (because they are in your own words), you should use signal phrases and citations.

Besides crediting others for their work, signal phrases can make ideas more interesting by giving them a human face. Here are some examples:

As mass communication experts David D. Perlmutter and Misti McDaniel argue, bloggers are exceptionally good at reporting on issues in a way that creates mass appeal (60).

In this passage, Rebecca Hollingsworth uses the signal phrase As mass communication experts David D. Perlmutter and Misti McDaniel

argue to identify Perlmutter and McDaniel as the source of the paraphrased information about the advantages that bloggers have in reporting on issues.

According to journalism experts Stephen Lacy, Margaret Duffy, Daniel Riffe, Esther Thorson, and Ken Fleming, citizen journalism Web sites cannot sufficiently replace, but should instead accompany, newspaper Web sites (42).

This passage in Hollingsworth's paper about blogging uses the signal phrase *According to journalism experts Stephen Lacy, Margaret Duffy, Daniel Riffe, Esther Thorson, and Ken Fleming* to lead into a summary of the source's conclusions about this type of Web site.

In a recent report, the Pew Research Center points out that traditional and new media face similar challenges in their efforts to generate revenue, particularly from advertising.

In this passage, Hollingsworth uses the phrase *points out* to signal her paraphrase of a report. She directly names the source (the Pew Research Center), so she does not need additional parenthetical documentation.



22 Writing the Paper

You have chosen a challenging research question and have located, read, and evaluated a variety of sources. It is now time to develop a thesis that will allow you to share your perspective on the issue and make use of all that you have learned.

22a Plan and draft your paper.

Begin planning by recalling the context and purpose of your paper. If you have an assignment sheet, review it to see if the paper is primarily supposed to inform, interpret, or argue. Think about the academic discipline or disciplines that shape the perspective for your work, and think through the special genres within those disciplines.

Consider how much your audience is likely to know about your topic. Keep your overall situation in mind—purpose, audience, and context—as you decide on a thesis to support and develop.

1. Deciding on a thesis

Consider the question that guided your research as well as others provoked by what you have learned during the process. Revise the wording of these questions, and summarize them in a central question that is interesting and relevant to your audience (see Chapter 15: Understanding Research, pp. 266–70). After you write down this question, compose an answer that you can use as your working thesis, as Rebecca Hollingsworth does in the following example:

HOLLINGSWORTH'S FOCAL QUESTION

What are some of the fundamental differences between traditional and new media?

HOLLINGSWORTH'S WORKING THESIS

While traditional journalism uses trustworthy (and timeconsuming) methods of reporting, new forms of media get news to the people instantaneously and universally.

(For more on devising a thesis, see Chapter 3: Planning and Shaping the Whole Essay, pp. 48–51.)

2. Outlining a plan for supporting and developing your thesis

Guided by your tentative thesis, outline a plan that uses your sources in a purposeful way. Decide on an organization to support your thesis—chronological, problem-solution, or thematic—and develop your support by choosing facts, examples, and ideas drawn from a variety of sources. A chronological organization presents examples from earliest to most recent, and a problem-solution structure introduces an issue and a means of addressing it. A thematic organization orders examples from simple to complex, specific to general, or in another logical way. (See Chapter 3: Planning and Shaping the Whole Essay, p. 52, for more on these organizational structures.)

For her research project on new forms of journalism, Hollingsworth decided on a thematic organization, an approach structured around raising and answering a central question:

- Introduce some of the fundamental differences between traditional and new media.
- State the thesis: In order to survive, journalism must blend traditional and trustworthy forms of reporting with new

forms of media that get news to the people instantaneously and universally.

- Offer background information on blogging and how it has changed journalism.
- Introduce the concept of *citizen journalism*, and explain the shift from expert to novice reporting.
- Discuss how mainstream journalism and citizen journalism have merged, and give examples of the benefits of this relationship.
- Illustrate what the relationship between traditional and new media outlets looks like and how it functions.
- Discuss how this relationship will continue to develop as people continue to demand reporting that is both reliable and instantaneous.
- Describe the benefits of blogs to the field of journalism.
- Conclude: The evolution of journalism toward citizen-driven news has led to a more open, more immediate, more widespread, and more emphatic experience of world issues and events.

To develop this outline, Hollingsworth would need to list supporting facts, examples, or ideas for each point as well as indicate the sources of this information. Each section should center on her original thinking, backed by her analysis of sources. (For more on developing an outline, see Chapter 3: Planning and Shaping the Whole Essay, pp. 52–55.)

3. Organizing and evaluating your information

Your note-taking strategies will determine how you collect and organize your information. Whether you have taken notes in a research journal or log or on note cards, group them according to topic and subtopic, using your paper's formal or informal outline as a guide. For example, Rebecca Hollingsworth used the following categories to organize her notes:

Characteristics—traditional reporting
Characteristics—blogging
Evolution of journalism—general info
Citizen journalism—benefits
Relationship betw. old and new—examples
Relationship betw. old and new—benefits

Sorting index cards into stacks corresponding to topics and subtopics allows you to see what you have gathered. A small stack of cards for a particular topic might mean that the topic is not as important to your thesis as you had originally thought—or that you may need to do additional research on that specific subtopic.

If your notes are primarily on your computer, you can create a new folder or page for each topic and subtopic and then copy and paste to move information to the appropriate category.

As with all writing, the process of planning a research paper usually does not unfold in distinct steps. While outlining, you may revise your thesis. As you look for support for your outline in your research and notes, you may decide to adjust the outline or the thesis itself.

4. Writing a draft that you can revise, share, and edit

When you have a tentative thesis and a plan, you are ready to write a draft. Many writers find that they can present their thesis or focal question at the end of an introductory, context-setting paragraph or two. The introduction should interest readers.

As you write beyond the introduction, be prepared to reexamine and refine your thesis and outline. When you draw on ideas from sources, be sure to quote and paraphrase effectively and properly. Take care to integrate quotations, paraphrases, and summaries accurately (see Chapter 21, pp. 343–49). Include source citations in all your drafts. (For advice on quoting, paraphrasing, and synthesizing, see Chapter 21: Working with Sources and Avoiding Plagiarism, pp. 335–43, and section 22c of this chapter.)

Make your conclusion as memorable as possible. You may need to review the paper as a whole before writing the conclusion. In the final version of Hollingsworth's paper, on pages 397–411, note how she uses the idea of the audience as consumers of news themselves becoming news—"the greatest news story of all time"—to end her argument. In doing so, she enhances her concluding point—that new forms of media are changing, and enhancing, older forms. Hollingsworth did not come up with the last line of her paper until she revised and edited her first draft. It is not uncommon for writers to come up with fresh ideas for their introduction, body paragraphs, or conclusion at this stage—an excellent reason to spend time revising and editing your paper. (For more on revising, see Chapter 5: Revising and Editing, pp. 80–109.)

5. Integrating visuals

Well-chosen visuals like photographs, drawings, charts, graphs, and maps can sometimes help illustrate your argument. In some cases, a visual might itself be a subject of your analysis. Rebecca Hollingsworth integrates into her project a line graph that illustrates how the audience for online news has increased over the past fifteen years.

When integrating visuals, be sure to give careful attention to figure numbers and captions.

- **Figure numbers:** Both MLA and APA styles require writers to number each image in a research paper. In MLA style, the word *figure* is abbreviated to *Fig.* In APA style, the full word *Figure* is written out.
- Captions: Each visual that you include in your paper must be followed by a caption that includes the title of the visual (if it has one; otherwise, a brief description will do) and its source. In MLA style, each caption begins with the figure number and a period after the number (Fig. 1.); in APA style, use italics for the figure number (Figure 1) and no period.

Revising and Editing a Research Paper Consider these questions as you read your draft and gather feedback from your instructor and peers (see also the Checklist box, "Avoiding Plagiarism," Chapter 20, p. 327): Thesis and structure How does my paper address the topic and purpose given in the assignment? Who are my readers, and how much can I assume that they know about the topic? What are the conventions of the academic discipline or disciplines in which I am working? Do I communicate in an informed, thoughtful tone, without any condescension? How does my thesis fit my evidence and reasoning? Is the central idea of each section based on my own thinking and backed with evidence from my sources? ☐ What strategies have I used to deal with the most likely critiques of my thesis? How might I address any that remain? Are the order of sections and the transitions between sections

What evidence do I have to support each point? Is it sufficient?

logical?

Editing: Use of sources □ Do my paraphrases and summaries alter the wording and sentence structure, but not the meaning, of the original text? □ Have I checked all quotations for accuracy and used ellipses or brackets where necessary? □ Do signal phrases set off and establish context for quotations, paraphrases, and summaries? □ Have I provided an adequate in-text citation for each source? Do my in-text citations match my works-cited or references page? □ Do all of my illustrations have complete and accurate captions? (See also the Checklists "Revising Your Draft for Content and Organization," p. 86; "Revising Visuals," p. 96; "Editing Sentences and Words," pp. 99–100; and "Proofreading," p. 104.)

22b Revise your draft.

After you have completed a draft of your research paper, you may be asked to share it with other members of your class for peer review and feedback. If not, you still can use the checklist on pages 353–54 to review your own work.

You may prefer to revise a hard copy of your draft by hand, or you may find it easier to use the Track Changes feature in your word-processing program. Either way, be sure to keep previous drafts. Even if your instructor does not require you to hand in earlier versions, it is useful to have a record of how your paper evolved—especially if you need to track down a particular source or want to reincorporate something that you had removed earlier in the process.

22c Document your sources.

Be sure to acknowledge information, ideas, or words that are not your own. As noted in the box on page 323, the only exception to this principle is when you use information that is common knowledge, such as the chemical composition of water or the names of the thirteen original states. When you tell readers what sources you have consulted, they can more readily understand your paper as well as the conversation you are participating in by writing it.



NAVIGATING THROUGH COLLEGE AND BEYOND

Documentation Styles Explained in This Text

TYPE OF COURSE	DOCUMENTATION STYLE MOST COMMONLY USED	WHERE TO FIND THIS STYLE IN THE HANDBOOK
Humanities (English, religion, music, art, philosophy, history)	MLA (Modern Language Association) or Chicago (Chicago Manual of Style)	MLA: pp. 360–411 Chicago: pp. 447–67
Social Sciences (anthropology, psychology, sociology, education, business)	APA (American Psychological Association)	APA: pp. 412–46
Sciences (mathematics, natural sciences, engineering, physical therapy, computer science)	CSE (Council of Science Editors)	CSE: pp. 468–78

The mode of documentation depends on the overall situation. How sources are documented varies by field and discipline. Choose a documentation style that is appropriate for the particular course you are taking, and use it properly and consistently.

Specific documentation styles meet the needs of different disciplines. Literature, foreign languages, and some other humanities disciplines use MLA style. Researchers in these disciplines use many historic texts including multiple editions of certain sources. The author's name and the page number, but not the year, appear in the in-text citation. The edition of the source appears in the works-cited list. The author's full name appears at the first mention of the work, and sources are referred to in present tense (because writing exists in the present).

APA style, used by practitioners of the social sciences, places the date of a work in the in-text citation because the currency of sources matters to these disciplines. References to past research appear in the past tense, and researchers are referred to only by last name in the text.

Chicago, or CMS, style, used by other humanities disciplines, has two forms. The first minimizes the in-text references to sources by using footnotes or endnotes indicated by superscript numerals. Disciplines that draw on it, such as history, tend to use many sources. An alternative form of Chicago style resembles APA style.



NAVIGATING THROUGH COLLEGE AND BEYOND

Style Manuals for Specific Disciplines

SPECIFIC DISCIPLINE

POSSIBLE STYLE MANUAL

Chemistry

Coghill, Anne M., and Lorrin R. Garson, eds. The ACS Style Guide: A Manual for Authors and Editors. 3rd ed. Washington: American

Chemical Society, 2006.

Geology

Bates, Robert L., Rex Buchanan, and Marla Adkins-Heljeson, eds. *Geowriting: A Guide to Writing, Editing, and Printing in Earth Science.* 5th ed. Alexandria: American Geological

Institute, 1995.

Government and Law Garner, Diane L., and Diane H. Smith, eds. The Complete Guide to Citing Government Information Resources: A Manual for Writers and Librarians. Rev. ed. Bethesda: Congres-

sional Information Service, 1993.

Harvard Law Review et al. *The Bluebook: A Uniform System of Citation*. 18th ed. Cambridge, MA: Harvard Law Review Assn., 2005.

Journalism

Goldstein, Norm, ed. Associated Press Stylebook 2008. New York: Associated Press, 2008.

Linguistics

Linguistic Society of America. "LSA Style Sheet." *LSA Bulletin*. Published annually in

the December issue.

Mathematics

American Mathematical Society. AMS Author Handbook: General Instructions for Preparing

Manuscripts. Providence: AMS, 2007.

Medicine

Iverson, Cheryl, ed. American Medical Association Manual of Style: A Guide for Authors and Editors. 10th ed. New York: Oxford University

Press, 2007.

Political Science

American Political Science Association. Style Manual for Political Science. Rev. ed. Washing-

ton: APSA, 2001.

CSE style, used by the sciences, also has different forms. Name-year style shares important features with APA style, whereas citation-sequence and citation-name styles use endnotes with a number assigned to each source. The prevalence of abbreviations in CSE style indicates that researchers are expected to know the major texts in their fields.

If you are not sure which of the styles covered in this handbook to use, ask your instructor. If you are required to use an alternative, discipline-specific documentation style, consult the list of manuals on page 356.

For her research project on blogging and its effect on traditional news, Rebecca Hollingsworth used the MLA documentation style. (The final draft of this text appears at the end of Chapter 23: MLA Documentation Style, on pp. 397–411.)

22d Present and publish your work.

There are many ways to share the results of your research. New technologies make it possible to create sophisticated audio and video presentations and Web sites. In both your academic and your professional career, you will likely be called on to present your ideas, information, and research using presentation software such as PowerPoint or through visual tools such as iDVD. You might use desktop publishing software to prepare a research manuscript for interoffice or interdepartmental publication or for publication in a newspaper or journal. Make the presentation of your research suit your audience and your purpose.

(For more information on oral presentations, including presentation software, see Chapter 13: Oral Presentations, pp. 235–43. To learn more about multimedia tools, see Chapter 14: Multimedia Writing, pp. 243–60. For a discussion of document design, see Chapter 6: Designing Academic Texts and Preparing Portfolios, pp. 110–23.)

Built near the site of the Great Library of Alexandria, Egypt, an ancient storehouse of knowledge that was destroyed by fire in the fourth century B.C.E., the new Bibliotheca Alexandria offers a variety of collections and programs, including books, rare manuscripts, and a science museum.



PART 4

Nothing gives an author so much pleasure as to find his works respectfully quoted by other learned authors.

—Benjamin Franklin

- 23. MLA Documentation Style
- 24. APA Documentation Style
- 25. Chicago Documentation Style
- 26. CSE Documentation Style

Documenting across the Curriculum





23 MLA Documentation Style

The documentation style developed by the Modern Language Association (MLA) is used by many researchers in the arts and humanities, especially by

those who write about language and literature. The guidelines presented here are based on the seventh edition of the *MLA Handbook* for Writers of Research Papers (New York: MLA, 2009).

23a The elements of MLA documentation style

College writing includes information, ideas, and quotations from sources that must be accurately documented. Documentation allows others to see the path you have taken in researching and writing your paper. (For more on what to document, see Chapter 22: Writing the Paper, pp. 349–57.)

MLA style requires writers to list their sources in a workscited list. The foldout indicates where to find the information you need for a citation for four different types of sources. Answering the questions in the charts on the reverse side of the foldout will help you find the appropriate model works-cited entry for your source. (See also the directory on pages 369–71.)

WRITING OUTCOMES

Part 4: Documenting across the Curriculum

This section will help you answer questions such as:

Rhetorical Knowledge

■ Which disciplines use MLA, APA, Chicago, and CSE styles? (23–26)

Critical Thinking, Reading, and Writing

■ Why do I need to document my sources? (23a, 24b-c, 25a, 26)

Processes

■ How should I label visuals in MLA (23e) and APA (24d) styles?

Knowledge of Conventions

- How do I cite sources in the text of my paper or in notes?
 (MLA: 23b, APA: 24b, Chicago: 25a, CSE: 26a)
- How and when do I create a listing of sources at the end of my text in MLA (23c), APA (24c), and CSE (26c) styles?

Composing in Electronic Environments

How do I cite a Web site or a blog in the text of my paper?
 (MLA: 23b, APA: 24b, CSE: 26a)

For a general introduction to writing outcomes, see 1a, page 6.

The MLA documentation style has three parts:

- In-text citations
- List of works cited
- Explanatory notes and acknowledgments

In-text citations and a list of works cited are mandatory; explanatory notes are optional.

23b MLA style: In-text citations

In-text citations let readers know that they can find full bibliographical information about your sources in the list of works cited at the end of your paper.

1. Author named in sentence In your first reference, give the author's full name as the source presents it. Afterward, use the last name only, unless two or more of your sources have the same last name (see no. 6) or unless two or more works by the same author appear in your works-cited list (no. 3).

signal phrase

New York University professor and media consultant Clay Shirky explains how this aspect of blogging is affecting news: "The change isn't a shift from one kind of news institution to another, but rather in the definition of news" (65).

The parenthetical page citation comes after the closing quotation mark but before the period.

2. Author named in parentheses If you do not name the source's author in your sentence, then you must provide the name in the parentheses. (Give the full name if the author of another source has the same last name.)

For many, the term we media aptly characterizes the kind of citizen journalism that blogging represents; it is "a term that encompasses a wide range of mostly amateur activities—including blogging and commentary in online forums—that no comma after author's name have been made possible by an array of technologies" (Cass 62).

There is no comma between the author's name and the page number. If you cite two or more distinct pages, however, separate the numbers with a comma: (Cass 62, 70).

3. Two or more works by the same author If you use two or more works by the same author, you must identify which work you are citing, either in your sentence or in an abbreviated form in parentheses: (Shirky, Here Comes Everybody 66).

MLA IN-TEXT CITATIONS: DIRECTORY to SAMPLE TYPES

(See pp. 369-94 for works-cited examples.)

- 1. Author named in sentence 361
- 2. Author named in parentheses 361
- 3. Two or more works by the same author *361*
- 4. Two or three authors 362
- 5. More than three authors *362*
- 6. Authors with the same last name 363
- 7. Organization as author *363*
- 8. Unknown author 364
- 9. Entire work 364
- 10. Paraphrased or summarized source 364
- 11. Source of a long quotation *364*
- 12. Source of a short quotation *365*
- 13. One-page source 365

- 14. Government publication 365
- 15. Photograph, map, graph, chart, or other visual 365
- 16. Web site or other online electronic source 366
- 17. Work with numbered paragraphs or sections instead of pages 366
- 18. Work with no page or paragraph numbers 366
- 19. Multivolume work 366
- 20. Literary work 367
- 21. Religious text 367
- 22. Historical document 367
- 23. Indirect source 368
- 24. Two or more sources in one citation 368
- 25. Two or more sources in one sentence *368*
- 26. Work in an anthology 368
- 27. E-mail, letter, personal interview 368

book title is italicized

In Here Comes Everybody: The Power of Organizing without Organizations, Shirky compares new forms of media, like blogging, to fundamental advances in human literacy, such as the printing press (66).

4. Two or three authors of the same work If a source has up to three authors, you should name them all either in your text, as the next example shows, or in parentheses: (Perlmutter and McDaniel 60).

Mass communication experts David D. Perlmutter and Misti McDaniel argue that bloggers are exceptionally good at reporting on issues in a way that creates mass appeal (60).

5. More than three authors If a source has more than three authors, either list all the authors or give the first author's last name

MLA IN-TEXT CITATIONS

- Name the author, either in a signal phrase such as "Shirky compares" or in a parenthetical citation.
- Include a page reference in parentheses. No "p." precedes the page number; if the author is named in the parentheses, there is no punctuation between the author's name and the page number.
- Place the citation as close to the material being cited as possible and before any punctuation marks that divide or end the sentence except in a block quotation, where the citation comes one space after the period or final punctuation mark. See no. 12 for quotations ending with a question mark or an exclamation point.
- Italicize the titles of books, magazines, and plays. Place quotation marks around the titles of articles and short poems.
- For Internet sources, follow the same general guidelines as for print sources. Keep the parenthetical citation simple, providing enough information for your reader to find the full citation in your works-cited list. Cite either the author's name or the title of the site or article. Begin the parenthetical citation with the first word of the corresponding works-cited list entry.
- For works without page or paragraph numbers, give the author or title only. Often it is best to mention them in your sentence, in which case no parenthetical citation is needed.

followed by "et al.," meaning "and others" (note that *et*, which means *and*, is fine as is, but *al.*, which is an abbreviation for *alia*, needs a period). Do the same in your works-cited list.

Changes in social regulations are bound to produce new forms of subjectivity (Henriques et al. 275).

6. Authors with the same last name If the authors of two or more of your sources have the same last name, include the first initial of the author you are citing (R. Campbell 63); if the first initial is also shared, use the full first name, as shown in the following example.

In the late nineteenth century, the sale of sheet music spread rapidly in a Manhattan area along Broadway known as Tin Pan Alley (Richard Campbell 63).

7. Organization as author Treat the organization as the author. If the name is long, put it in a signal phrase.

The Centre for Contemporary Cultural Studies claims that "there is nothing inherently concrete about historiography" (10).

8. Unknown author When no author is given, cite a work by its title, using either the full title in a signal phrase or an abbreviated version in the parentheses. When abbreviating the title, begin with the word by which it is alphabetized in your works-cited list.

title of article

"Squaresville, USA vs. Beatsville" makes the Midwestern small-town home seem boring compared with the West Coast artist's "pad" (31).

The Midwestern small-town home seems boring compared with the West Coast artist's "pad" ("Squaresville" 31).

9. Entire work Acknowledge an entire work in your text, not in a parenthetical citation. Include the work in your list of works cited, and include in the text the word by which the entry is alphabetized.

Sidney J. Furie's film *Lady Sings the Blues* presents Billie Holiday as a beautiful woman in pain rather than as the great jazz artist she was.

10. Paraphrased or summarized source If you include the author's name in your paraphrase or summary, include only the page number or numbers in your parenthetical citation. Signal phrases clarify that you are paraphrasing or summarizing.

signal phrase

Shirky cites an example from 2002, when it was the bloggers, not the mainstream reporters, who first publicized former Mississippi senator Trent Lott's controversial remarks at Strom Thurmond's hundredth birthday party, resulting in Lott's decision to step down from his position as majority leader (61).

11. Source of a long quotation For a quotation of more than four typed lines of prose or three of poetry, do not use quotation marks. Instead, indent the material you are quoting by one inch. Following the final punctuation mark of the quotation, allow one space before the parenthetical information.

Shirky describes what this trend toward "pro-am" reporting might look like:

For the next few decades, journalism will be made up of overlapping special cases. Many of these models will rely on amateurs as researchers and writers. Many of these models will rely on sponsorship or grants or endowments instead of revenues. Many of these models will rely on excitable 14-year-olds distributing the results.

ellipses and brackets indicate an omission from the quotation Many of these models will fail [O]ver time, the collection of new experiments that do work might give us the journalism we need.

("Newspapers" 29)

12. Source of a short quotation Close the quotation before the parenthetical citation. If the quotation concludes with an exclamation point or a question mark, place the closing quotation mark after that punctuation mark, and place the sentence period after the parenthetical citation.

Encyclopaedia Britannica defines a *blog*, short for *Web log*, as an "online journal where an individual, group, or corporation presents a record of activities, thoughts, or beliefs" ("Blog").

Shakespeare's Sonnet XVIII asks, "Shall I compare thee to a summer's day?" (line 1).

- **13. One-page source** You do not need to include a page number in the parenthetical citation for a one-page printed source.
- **14. Government publication** To avoid an overly long parenthetical citation, name within your text the government agency that published the source.

According to a report issued by the Bureau of National Affairs, many employers in 1964 needed guidance to apply new workplace rules that ensured fairness and complied with the Civil Rights Act of 1964 (32).

15. Photograph, map, graph, chart, or other visual

VISUAL APPEARS IN YOUR PAPER

An aerial photograph of Manhattan (fig. 3), taken by the United States Geographical Survey, demonstrates how creative city planning can introduce parks and green spaces within even the most densely populated urban areas.

If the caption you write for the image includes all the information found in a works-cited list entry, you do not need to include it in your list. (See p. 405 for an example.)

VISUAL DOES NOT APPEAR IN YOUR PAPER

An aerial photograph of Manhattan taken by the United States Geographical Survey demonstrates how creative city planning can introduce parks and green spaces within even the most densely populated urban areas (TerraServer-USA).

Provide a parenthetical citation that directs your reader to information about the source of the image in your works-cited list.

16. Web site or other online electronic source If you cannot find the author of an online source, then identify the source by title or sponsor, either in your text or in a parenthetical citation. Because most online sources do not have set page, section, or paragraph numbers, they must usually be cited as entire works.

organization cited as author

The Pew Research Center argues that one model in the future will involve partnerships between traditional and newer forms of media and, in particular, that one type of relationship will be a concept known as a "pro-am" (for page number not provided "professional and amateur") approach to news.

17. Work with numbered paragraphs or sections instead of pages To distinguish them from page numbers, use the abbreviation par(s) or the type of division such as section(s) or screen(s).

Rothstein suggests that many German Romantic musical techniques may have originated in Italian opera (par. 9).

Give the paragraph or section number(s) after the author's name and a comma in a parenthetical citation: (Rothstein, par. 9).

18. Work with no page or paragraph numbers When citing an electronic or print source without page, paragraph, or other reference numbers, try to include the author's name in your text instead of in a parenthetical citation.

author's name

Mathew Ingram, a technology journalist and blogger, notes that "I think the more people there are writing, and the easier it is to publish writing of all kinds, the more likely we are to find the information we need."

19. Multivolume work When citing more than one volume of a multivolume work in your paper, include with each citation the volume number, followed by a colon, a space, and the page number.

Scott argues that today people tend to solve problems "by turning to the Web" (2: 5).

If you consult only one volume of a multivolume work, then specify that volume in the works-cited list (see p. 374) but not in the parenthetical citation.

20. Literary works

Novels and literary nonfiction books Include the relevant page number, followed by a semicolon, a space, and the chapter number.

Jenkins states that because Harry Potter's fandom involves both adults and children, it's a "space where conversations could occur across generations" (216; ch. 5).

If the author is not named in your sentence, add the name in front of the page number: (Jenkins 216; ch. 5).

Poems Use line numbers, not page numbers.

In "Ode on a Grecian Urn," Keats asks "What men or gods are these? What maidens loth? / What mad pursuit? What struggle to escape?" (lines 8–9). He can provide no answer, but he notes that the lucky lovers pictured on the urn are "for ever young; / All breathing human passion far above" (27–28).

Note that the word *lines* (not italicized), rather than *l*. or *ll*., is used in the first citation to establish what the numbers in parentheses refer to; subsequent citations need not use the word *lines*.

Plays and long, multisection poems Use division (act, scene, canto, book, part) and lines, not page numbers. In the following example, notice that Arabic numerals are used for act and scene divisions as well as for line numbers: (*Ham.* 2.3.22–27). The same is true for canto, verse, and lines in the following citation of Byron's *Don Juan:* (*DJ* 1.37.4–8). (The *MLA Handbook* lists abbreviations for titles of certain literary works.)

21. Religious text Cite material in the Bible, Upanishads, or Koran by book, chapter, and verse, using an appropriate abbreviation when the name of the book is in the parentheses rather than in your sentence. Name the edition from which you are citing.

As the Bible says, "The wise man knows there will be a time of judgment" (Holy Bible, Rev. Stand. Vers., Eccles. 8.5).

Note that titles of scriptural writings are not italicized.

22. Historical document For familiar documents such as the Constitution and the Declaration of Independence, provide the document's name and the numbers of the parts you are citing.

Judges are allowed to remain in office "during good behavior," a vague standard that has had various interpretations (US Const., art. 3, sec. 1).

23. Indirect source When you quote or paraphrase a quotation you found in someone else's work, put *qtd. in* (not italicized, meaning "quoted in," with a period after the abbreviation) before the name of your source.

Advertising agencies try to come up with ways to "interrupt" people so that "they pay attention to one-way message[s]" (qtd. in Scott 7).

In your list of works cited, list only the work you consulted, in this case the indirect source by Scott.

24. Two or more sources in one citation When you credit two or more sources, use a semicolon to separate the citations.

The impact of blogging on human knowledge, communication, and interactions has led to improvements in our daily lives. We are not only more up to date on the latest goings-on in the world but are also connected to other informed citizens like never before (Ingram; Shirky).

25. Two or more sources in one sentence Include a parenthetical reference after each idea or quotation you have borrowed.

Ironically, Americans lavish more money each year on their pets than they spend on children's toys (Merkins 21), but the feral cat population—consisting of abandoned pets and their offspring—is at an estimated 70 million and growing (Mott).

26. Work in an anthology When citing a work in a collection, give the name of the specific work's author, not the name of the editor of the whole collection.

"Exile marks us like a talisman or tattoo. It teaches us how to endure long nights and short days" (Agosin 273).

Here, Agosin is cited as the source even though his work appears in a collection edited by Ringoberto Gonzalez. Note that the list of works cited must include an entry for Agosin.

27. E-mail, letter, or personal interview Cite by name the person with whom you communicated, using either a signal phrase or parentheses.

Blogging is a beneficial tool to use in the classroom because it allows students to keep up with new media trends (Carter).

In the works-cited list, after giving the person's last name, you will need to identify the kind of communication and its date (see pp. 381, 390, and 393).

23c MLA style: List of works cited

MLA documentation style requires a works-cited page with full bibliographic information about your sources. The list of works cited should appear at the end of your research project, beginning on a new page entitled "Works Cited." Include only those sources you cite in your text, unless your instructor tells you to prepare a "Works Consulted" list.

MLA WORKS-CITED ENTRIES: DIRECTORY to SAMPLE TYPES

(See pp. 361-68 for examples of in-text citations.)

Books

- 1. Book with one author 371
- 2. Two or more works by the same author(s) 371
- 3. Book with two or three authors 372
- 4. Book with four or more authors 372
- 5. Organization as author 372
- 6. Book by an editor or editors 372
- 7. Book with an author and an editor 372
- 8. Work in an anthology or textbook, or chapter in an edited book 372
- 9. Two or more items from one anthology 373
- 10. Book without publication information or pagination 373
- 11. Signed article in an encyclopedia or another reference work 373
- 12. Unsigned entry in an encyclopedia or another reference work 373
- 13. Article from a collection of reprinted articles 375
- 14. Anthology 375
- 15. Preface, foreword, introduction, or afterword 375
- 16. Translation 375

- 17. Edition other than the first 375
- 18. Religious text 375
- 19. Multivolume work 376
- 20. Book in a series 376
- 21. Republished book 376
- 22. Unknown author 376
- 23. Book with an illustrator 376
- Graphic novel or comic book 376

Periodicals

- 25. Article in a journal with volume numbers 377
- 26. Article in a journal with issue numbers only 377
- 27. Article in a popular magazine 377
- 28. Article in a newspaper 377
- Unsigned article in a magazine or newspaper 378
- 30. Review 378
- 31. Editorial 378
- 32. Abstract of a journal article 378
- 33. Letter to the editor 378

Other Print Sources

- 34. Government document 379
- 35. Pamphlet or brochure 379
- 36. Conference proceedings 379
- 37. Published dissertation 379
- 38. Unpublished dissertation 379



MLA WORKS-CITED ENTRIES (continued)

- 39. Abstract of a dissertation 380
- 40. Published interview 380
- 41. Map or chart 380
- 42. Cartoon or photograph in a print work 380
- 43. Reproduction of artwork 380
- 44. Advertisement 380
- 45. Published letter 381
- 46. Personal letter 381
- 47. Manuscripts, typescripts, and material in archives 381
- 48. Legal source (print or online) 381

Online Sources

Basic Web sources

- 49. Web site or independent online work 382
- 50. Page, selection, or part of a Web site or larger online work 382
- 51. Course Web page 383
- Personal page on a social networking site 383
- 53. Blog 383
- 54. Article in an online magazine or newspaper 383
- 55. Online editorial 384
- 56. Online letter to the editor 384
- 57. Online review 385
- 58. Online interview 385
- 59. Article in an online encyclopedia or another reference work 385
- 60. Entry in a wiki 385
- Online visual (map, chart, or photograph—Web only) 385
- 62. Online slide show 385
- 63. Online advertisement 385
- 64. Audio or video podcast 385
- 65. Online video (Web original) 386
- 66. Posting to a news group, electronic forum, or e-mail discussion list 386

- 67. Synchronous (real-time) communication 386
- 68. Online government publication other than the Congressional Record 386
- 69. Congressional Record (online or print) 386

Web sources also available in another medium

- 70. Online or electronic book (e-book) 387
- 71. Selection from an online book 387
- 72. Online dissertation 387
- 73. Online pamphlet or brochure (also in print) 387
- 74. Online map or chart (also in print) 388
- 75. Online cartoon (also in print) 388
- 76. Online rendering of visual artwork 388
- 77. Online video/film (also on film or DVD) 388
- 78. Online radio or television program 388
- 79. Online broadcast interview 389
- 80. Online archival material 389

Works in online scholarly journals

- 81. Article in an online journal 389
- 82. Editorial or letter to the editor in an online journal 389
- 83. Review in an online journal 389

Works from online databases

- 84. Newspaper or magazine article from an online database 390
- 85. Journal article or abstract from an online database 390

MLA WORKS-CITED ENTRIES (continued)

Other Electronic (Non-Web) Sources

- 86. E-mail 390
- 87. A digital text file stored on your computer 390
- 88. A PDF 390
- 89. An audio file 391
- 90. A visual file 391
- 91. CD-ROM or DVD-ROM published periodically 391
- 92. CD-ROM or DVD-ROM not published periodically 391
- 93. Computer software 391
- 94. Video game 391

Audiovisual and Other Nonprint Sources

- 95. Film 392
- 96. DVD 392
- 97. Personal/archival video or audio recording 392
- 98. Radio or television program 392
- 99. Broadcast interview 392
- 100. Sound recording 392
- 101. Musical composition 393
- 102. Artwork 393
- 103. Personal, telephone, or e-mail interview 393
- 104. Lecture or speech 393
- 105. Live performance 394
- 106. Publication in more than one medium 394

Books

1. Book with one author Italicize the book's title. Generally only the city, not the state, is included in the publication data. Conclude with the medium (print). In MLA style, abbreviations are suggested for most publishers, for instance, *Wayne State UP* for *Wayne State University Press* and *Random* for *Random House*. For books published by a division within a publishing company, known as an imprint, put a hyphen between the imprint and publisher, like so: Knopf-Random.

Shirky, Clay. Here Comes Everybody: The Power of Organizing without Organizations.

New York: Penguin, 2008. Print.

2. Two or more works by the same author(s) Give the author's name in the first entry only. For subsequent works authored by that person, replace the name with three hyphens and a period. Alphabetize by title.

Shirky, Clay. *Here Comes Everybody: The Power of Organizing without Organizations*. New York: Penguin, 2008. Print.

New Tork. Feliguili, 2000. Filit.

---. "Newspapers and Thinking the Unthinkable." Risk Management May 2009:

24-29. Academic Search Elite. Web. 21 Apr. 2010.

3. Book with two or three authors Name the two or three authors in the order in which they appear on the title page, putting the last name first for the first author only.

Reeder, Joelle, and Katherine Scoleri. The IT Girl's Guide to Blogging with Moxie.

Hoboken: Wiley, 2007. Print.

4. Book with four or more authors When a work has more than three authors, you may list them all or use the abbreviation *et al.* (meaning "and others") to replace the names of all authors except the first.

Henriques, Julian, et al. *Changing the Subject: Psychology, Social Regulation, and Subjectivity.* New York: Methuen, 1984. Print.

5. Organization as author Consider as an organization any group, commission, association, or corporation whose members are not identified on the title page.

Centre for Contemporary Cultural Studies. *Making Histories: Studies in History Writing and Politics*. London: Hutchinson, 1982. Print.

6. Book by an editor or editors If the title page lists an editor instead of an author, begin with the editor's name followed by the abbreviation *ed.* with a period. Use *eds.* when more than one editor is listed. Only the first editor's name should appear in reverse order. When a book's title contains the title of another book (as this one does), do not italicize the title-within-a-title (here, *The Invisible Man*).

title in title not italicized

O'Meally, Robert, ed. *New Essays on* The Invisible Man. Cambridge: Cambridge UP, 1988. Print.

7. Book with an author and an editor Put the author and title first, followed by the abbreviation Ed. (abbreviation for "edited by") and the name of the editor. However, if you cited something written by the editor, see no. 15.

James, Henry. *The Portrait of a Lady*. Ed. Robert D. Bamberg. New York: Norton, 1975. Print.

8. Work in an anthology or textbook, or chapter in an edited book List the author and title of the selection, followed by the title of the anthology, *Ed.* (not italicized) and the editor's name, publication data, page numbers of the selection, and medium. The first example cites a reading from a textbook.

Brodkey, Linda. "On the Subjects of Class and Gender in 'The Literacy Letters."

Cross-Talk in Comp Theory. Ed. Victor Villanueva. Urbana: NCTE Press, 2003.

677-96. Print.

Fisher, Walter R. "Narration, Knowledge, and the Possibility of Wisdom."

Rethinking Knowledge: Reflections across the Disciplines. Eds. Robert F.

Goodman and Walter R. Fisher. Albany: SUNY Press, 1995. 169-92. Print.

9. Two or more items from one anthology Include a complete entry for the anthology, beginning with the name of the editor(s). Each selection should have its own entry in the alphabetical list that includes only the author, title of the selection, editor, and page numbers.

entry for the anthology

Jacobs, Jonathan, Ed. *Open Game Table: The Anthology of Roleplaying in Game* publication information unknown, see no. 10 *Blogs.* Vol. 2. N.p.: Open Game Table, 2010. Print.

entry for a selection from the anthology

Jones, Jeremy. "Gaming Roots and Reflections." Jacobs 11-35.

10. Book without publication information or pagination If a book has no page numbers, as in the first example, use N. pag. instead. Or, if the place of publication is unknown, as in the second example, indicate N.p. (not italicized).

Barber, Tiki, and Ronde Barber. By My Brother's Side. New York: Simon, 2004.

N. pag. Print.

Goldhammer, Gary. The Last Newspaper: Reflections on the Future of News. N.p.:

Lulu, 2009. Print.

11. Signed article in an encyclopedia or another reference work Cite the author's name, title of the entry (in quotation marks), title of the reference work (italicized), edition, publication information, and medium. Omit page numbers if entries appear in alphabetical order.

Hirsch, E. D. "Idioms." *Dictionary of Cultural Literacy*. 2nd ed. Boston: Houghton, 1993. 59. Print.

12. Unsigned entry in an encyclopedia or another reference work Start the entry with the title. For well-known reference works, omit the place and publisher.

MLA LIST OF WORKS CITED

- Begin on a new page with the centered title "Works Cited."
- Include an entry for every source cited in your text.
- Include author, title, publication data, and medium (such as print, Web, radio) for each entry, if available. Use a period to set off each of these elements from the others. Leave one space after the periods.
- Do not number the entries.
- Put entries in alphabetical order by author's or editor's last name. If the work has more than one author, see nos. 3 and 4 (p. 372). (If the author is unknown, use the first word of the title, excluding the articles *A*, *An*, or *The*.)
- Italicize titles of books, periodicals, long poems, and plays. Put quotation marks around titles of articles, short stories, and short poems.
- Capitalize the first and last and all important words in all titles and subtitles. Do not capitalize articles, prepositions, coordinating conjunctions, and the to in infinitives unless they appear first or last in the title. Place a colon between title and subtitle unless the title ends in a question mark or an exclamation point.
- In the publication data, abbreviate months and publishers' names (Dec. rather than December; Oxford UP instead of Oxford University Press), and include the name of the city in which the publisher is located but not the state (unless the city is obscure or ambiguous): Ithaca: Cornell UP. Use *n.p.* in place of publisher or location information if none is available. If the date of publication is not given, provide the approximate date, enclosed in brackets: [c. 1975]. If you cannot approximate the date, write *n.d.* for "no date."
- Do not use *p.*, *pp.*, or *page(s)* (not italicized). Use *n. pag.* (not italicized) if the source lacks page or paragraph numbers or other divisions. When page spans over one hundred have the same first digit, do not repeat it for the second number: 243-47.
- Abbreviate all months except May, June, and July.
- For articles and other print sources that skip pages, provide the page number for the beginning of the article followed by a plus (+) sign.
- Use a hanging indent: Start the first line of each entry at the left margin, and indent all subsequent lines of the entry five spaces (or one-half inch in a word-processing program).
- Double-space within entries and between them.

"Godiva, Lady." Dictionary of Cultural Literacy. 2nd ed. Boston: Houghton, 1993. 199. Print.

13. Article from a collection of reprinted articles

Haney-Peritz, Janice. "Monumental Feminism and Literature's Ancestral House:

Another Look at 'The Yellow Wallpaper.'" Women's Studies 12.2 (1986): 113-28. abbreviation for "reprinted"

Rpt. in The Captive Imagination: A Casebook on "The Yellow Wallpaper." Ed.

Catherine Golden. New York: Feminist, 1992. 261-76. Print.

14. Anthology

Eggers, Dave, ed. The Best American Nonrequired Reading 2007. Boston: Houghton, 2007. Print.

15. Preface, foreword, introduction, or afterword When the writer of some part of a book is different from the author of the book, use the word By after the book's title, and cite the author's full name. If the book's sole author wrote the part and the book has an editor, use only the author's last name after By. If there is no editor and the author wrote the part, cite the complete book.

name of part of book

Schlesinger, Arthur M. Jr. Introduction. Pioneer Women: Voices from the Kansas Frontier, By Joanna L. Stratton, New York: Simon, 1981, 11-15, Print.

16. Translation The translator's name goes after the title, with the abbreviation Trans.

Freire, Paulo. Pedagogy of the Oppressed. Trans. Mara Bergman Ramos. New York: Continuum, 2005. Print.

17. Edition other than the first Include the number of the edition: 2nd ed., 3rd ed. (not italicized), and so on. Place the number after the title, or, if there is an editor, after that person's name.

Jenkins, Henry, Convergence Culture: Where Old and New Media Collide, 2nd ed. New York: New York UP, 2008. Print.

18. Religious text Give the version, italicized: the editor's or translator's name (if any); and the publication information including medium.

New American Standard Bible. La Habra: Lockman Foundation, 1995. Print.

The Upanishads. Trans. Eknath Easwaran. Tomales, CA: Nilgiri, 1987. Print.

19. Multivolume work The first example indicates that the researcher used more than one volume of the work; the second shows that only the second volume was used. (To cite an individual article or chapter in a multivolume work or set of reference books, refer to nos. 8 or 11.)

Manning, Martin J., and Clarence R. Wyatt. *Encyclopedia of Media and Propaganda* in *Wartime America*. 2 vols. Santa Barbara: ABC-CLIO, 2010. Print.

Manning, Martin J., and Clarence R. Wyatt. *Encyclopedia of Media and Propaganda in Wartime America*. Vol. 1. Santa Barbara: ABC-CLIO, 2010. Print.

20. Book in a series After the medium, put the name of the series and, if available on the title page, the number of the work.

Wimmer, Roger D., and Joseph R. Dominick. *Mass Media Research: An Introduction*name of series not italicized
(with InfoTrac). Boston: Wadsworth, 2005. Print. Contributions in Wadsworth
Ser. in Mass Comm. and Journalism.

21. Republished book Put the original date of publication, followed by a period, before the current publication data.

original publication date

Freire, Paulo. Pedagogy of the Oppressed. 1970. New York: Continuum, 2005. Print.

22. Unknown author The citation begins with the title. In the list of works cited, alphabetize the citation by the first important word, excluding the articles *A*, *An*, and *The*.

Webster's College Dictionary. New York: Random; New York: McGraw, 1991. Print.

Note that this entry includes both of the publishers listed on the dictionary's title page, separated by a semicolon.

23. Book with an illustrator List the illustrator after the title with the abbreviation *illus*. (not italicized). If you refer primarily to the illustrator, put that name before the title instead of the author's.

Carroll, Lewis. Alice's Adventures in Wonderland and through the Looking-Glass.

Illus. John Tenniel. New York: Modern Library-Random, 2002. Print.

Tenniel, John, illus. *Alice's Adventures in Wonderland and through the Looking-Glass*. By Lewis Carroll. New York: Modern Library-Random, 2002. Print.

24. Graphic novel or comic book Cite graphic narratives created by one person as any other book or multivolume work. For collaborations, begin with the person whose work you refer to most, and

list others in the order in which they appear on the title page. Indicate each person's contribution. (For part of a series, see no. 20.)

Moore, Alan, writer. Watchmen. Illus. David Gibbons. Color by John Higgins. New York: DC Comics, 1995. Print.

Satrapi, Marjane. Persepolis. 2 vols. New York: Pantheon-Random, 2004-05. Print.

Periodicals

Periodicals are published at set intervals, usually four times a year for scholarly journals, monthly or weekly for magazines, and daily or weekly for newspapers. Between the author and the publication data are two titles: the title of the article, in quotation marks, and the title of the periodical, italicized. (For online versions of print periodicals and periodicals published only online, see pp. 383–85 and 389.)

25. Article in a journal with volume numbers Most journals have a volume number corresponding to the year and an issue number for each publication that year. The issue may be indicated by a month or season. Put the volume number after the title. Follow it with a period and the issue number. Give the year of publication in parentheses, followed by a colon, a space, and the page numbers of the article. End with the medium.

Lacy, Stephen, et al. "Citizen Journalism Web Sites Complement Newspapers." Newspaper Research Journal 31.2 (2010): 34-46. Print.

26. Article in a journal with issue numbers only Give only the issue number.

Lousley, Cheryl. "Knowledge, Power and Place." Canadian Literature 195 (2007): 11-30. Print.

27. Article in a popular magazine For a monthly magazine, provide the month and year, abbreviating all months except May, June, and July. For a weekly publication, include the complete date: day, month, and year.

Robbins, Sarah. "One Mother's Fierce Love." Glamour Feb. 2008: 34.

Tresniowski, Alex, Jeff Truesdell, Siobhan Morrissey, and Howard Breuer.

"A Cyberbully Convicted." People 15 Dec. 2008: 73-74. Print.

28. Article in a newspaper Provide the day, month, and year. If an edition is named on the top of the first page, specify the edition natl. ed. or late ed. (without italics), for example—after the date. If

the section letter is part of the page number, see the first example. Give the title of an unnumbered section with *sec* (not italicized). If the article appears on nonconsecutive pages, put a plus (+) sign after the first page number.

Gillis, Justin. "A Scientist, His Work and a Climate Reckoning." New York Times 22 Dec. 2010, natl. ed.: A1+. Print.

Just, Julie. "Children's Bookshelf." New York Times 15 Mar. 2009, natl. ed., Book Review sec.: 13. Print.

29. Unsigned article in a magazine or newspaper The citation begins with the title and is alphabetized by the first word, excluding articles such as *A*, *An*, or *The*.

"Findings." *Harper's* Jan. 2011: 80. Print. "Senate Repeals Military Gay Ban." *St. Petersburg Times* 19 Dec. 2010: 1A. Print.

30. Review Begin with the name of the reviewer and, if there is one, the title of the review. Add *Rev. of* (without italics, meaning "review of") and the title plus the author or performer of the work being reviewed.

Wang, Chun-Chi. Rev. of *Convergence Culture: Where Old and New Media Collide*, by Henry Jenkins. *Spectator* Fall 2007: 101-03. Print.

31. Editorial Treat editorials as articles, but add the word *Editorial* (not italicized) after the title. If the editorial is unsigned, begin with the title.

Shaw, Theodore M. "The Debate over Race Needs Minority Students' Voices." Editorial. *Chronicle of Higher Education* 25 Feb. 2000: A72. Print.

32. Abstract of a journal article Collections of abstracts from journals can be found in the library's reference section. Include the publication information for the original article, followed by the title of the publication that provides the abstract, the volume, the year in parentheses, the item or page number, and the medium.

Theiler, Anne M., and Louise G. Lippman. "Effects of Mental Practice and Modeling on Guitar and Vocal Performance." *Journal of General Psychology* 122.4 (1995): 329-43. *Psychological Abstracts* 83.1 (1996): item 30039. Print.

33. Letter to the editor

Tyler, Steve. Letter. National Geographic Adventure Apr. 2004: 11. Print.

medium come last.

34. Government document Either the name of the government and agency or the name of the document's author comes first. If the government and agency name come first, follow the title of the document with the word By for a writer, Ed. for an editor, or Comp. for a compiler (if any), and give the name. Publication information and

United States. Bureau of Natl. Affairs. The Civil Rights Act of 1964: Text, Analysis, Legislative History; What It Means to Employers, Businessmen, Unions, Employees, Minority Groups. Washington: BNA, 1964. Print.

For the format to use when citing the *Congressional Record*, see no. 69.

35. Pamphlet or brochure Treat it as a book. If the pamphlet or brochure has an author, list his or her name first; otherwise, begin with the title.

The Digital Derry Strategy. Donegal: PIKE, 2009.

36. Conference proceedings Cite as you would a book, but include information about the conference if it is not in the title.

Mendel, Arthur, Gustave Reese, and Gilbert Chase, eds. Papers Read at the International Congress of Musicology Held at New York September 11th to 16th, 1939. New York: Music Educators' Natl. Conf. for the American Musicological Soc., 1944. Print.

37. Published dissertation Cite as you would a book. After the title, add Diss. (not italicized) for "dissertation," the name of the institution, the year the dissertation was written, and the medium.

Ashman, Kathleen. Online Composition Classes Call for a Pedagogical Paradigm Shift: Students as Cartographers of Their Own Knowledge Maps. Diss. Florida State U, 2006. Tallahassee: Florida State, 2006. Print.

38. Unpublished dissertation Begin with the author's name, followed by the title in quotation marks, the abbreviation Diss. (not italicized), the name of the institution, the year the dissertation was written, and the medium.

Price, Deidre Dowling. "Confessional Poetry and Blog Culture in the Age of Autobiography." Diss. Florida State U, 2010. Print.

39. Abstract of a dissertation Use the format for an unpublished dissertation. After the dissertation date, give the abbreviation *DA* or *DAI* (for *Dissertation Abstracts* or *Dissertation Abstracts International*), then the volume number, the issue number, the date of publication, the page number, and the medium.

Quinn, Richard Allen. "Playing Together: Improvisation in Postwar American Literature and Culture." Diss. U of Iowa, 2000. DAI 61.6 (2001): 2305A. Print.

40. Published interview Name the person interviewed, and give the title of the interview or the descriptive term *Interview* (not italicized), the name of the interviewer (if known and relevant), the publication information, and the medium.

Pelosi, Nancy. "Minority Report." Interview by Deborah Solomon. *The New York Times Magazine* 18 Nov. 2010: 18. Print.

41. Map or chart Cite as you would a book with an unknown author. Italicize the title of the map or chart, and add the word *Map* or *Chart* (not italicized) following the title.

Let's Go Map Guide to New Orleans. Map. New York: St. Martin's, 1997. Print.

42. Cartoon or photograph in a print work Include the artist's name, the title of the image (in quotation marks for cartoons, italicized for photographs), the publication information, and the medium. Include the word *Cartoon* or *Photograph* (not italicized) after the title.

Dator, Joe. "14 Street." Cartoon, New Yorker 10 Jan. 2011: 72. Print.

Wallace, Daniel. Calvin Johnson Tries to Get by Bucs Cornerback Ronde Barber.

Photograph. St. Petersburg Times 20 Dec. 2010: 1C. Print.

43. Reproduction of artwork Treat a photograph of a work of art in another source like a work in an anthology (*no. 8*). Italicize the titles of both the artwork and the source, and include the institution or collection and city where the work can be found prior to information about the source in which it appears.

Da Vinci, Leonardo. *Mona Lisa*. N.d. Louvre, Paris. *Gardner's Art Through the Ages*:

A Concise History of Western Art. By Fred S. Kleiner and Christin J. Mamiya.

Belmont: Thomson, 2008, 253, Print.

44. Advertisement Name the item or organization being advertised, include the word *Advertisement* (not italicized), and indicate where the ad appeared.

Hartwick College Summer Music Festival and Institute. Advertisement. *New York Times Magazine* 3 Jan. 1999: 54. Print.

45. Published letter Treat like a work in an anthology, but include the date. Include the number, if one was assigned by the editor. If you use more than one letter from a published collection, follow the instructions for cross-referencing in no. 9.

Hughes, Langston. "To Arna Bontemps." 17 Jan. 1938. *Arna Bontemps—Langston Hughes Letters 1925-1967*. Ed. Charles H. Nichols. New York: Dodd, 1980. 27-28. Print.

46. Personal letter To cite a letter you received, start with the writer's name, followed by the descriptive phrase *Letter to the author* (not italicized), the date, and *MS* (manuscript).

Cogswell, Michael. Letter to the author. 15 Mar. 2008. MS.

To cite someone else's unpublished personal letter, see no. 47.

47. Manuscripts, typescripts, and material in archives Give the author, a title or description (*Letter, Notebook*), the form (*MS* if handwritten, *TS* if typed), any identifying number, and the name and location of the institution housing the material.

date uncertain

Arendt, Hannah. Thinking and Moral Considerations: A Lecture. [c. 1971]. TS. Library of Congress Manuscript Div., Washington, D.C.

Pollack, Bracha. "A Man ahead of His Time." 1997. TS.

48. Legal source (print or online) To cite a specific act, give its name, Public Law number, its Statutes at Large number, page range, the date it was enacted, and the medium.

Energy Policy Act of 2005. Pub. L. 109-58. 119 Stat. 594-1143. 8 Aug. 2005. Print.

To cite a law case, provide the name of the plaintiff and defendant, the case number, the court that decided the case, the date of the decision, and the medium.

PRINT

Ashcroft v. the Free Speech Coalition. 535 US 234-73. Supreme Court of the US. 2002. Print.

WEB

Ashcroft v. the Free Speech Coalition. 535 US 234-73. Supreme Court of the US. 2002. *Supreme Court Collection*. Legal Information Inst., Cornell U Law School, n.d. Web. 20 May 2008.

For more information about citing legal documents or from case law, MLA recommends consulting *The Bluebook: A Uniform System of Citation*, published by the Harvard Law Review Association.

Online Sources

The examples that follow are based on guidelines for the citation of electronic sources in the seventh edition of the *MLA Handbook for Writers of Research Papers* (2009).

For scholarly journals published online, see no. 81. For periodical articles from an online database, see no. 84. Cite most other Web sources according to nos. 49–50. For works that also exist in another medium (for example, print), the MLA recommends including information about the other version in your citation. See nos. 70–80.

Basic Web sources

49. Web site or independent online work Begin with the author, editor (ed.), compiler (comp.), director (dir.), performer (perf.), or translator (trans.), if any, of the site. Give the title (italicized), the version or edition (if any), the publisher or sponsor (or n.p.), publication date (or last update, or n.d.), medium, and your access date. (Use italics for the title only.) Citations 50-69 follow this format. The following examples are of a government-sponsored Web site, a professional site, and a personal site.

Cyber Crimes Center. U.S. Immigration and Customs Enforcement, 2010. Web.

18 Dec. 2010.

no date

Garrett, Chris. *The Business of Blogging and New Media*. Headway, n.d. Web. 20 Dec. 2010.

no publisher

Johnson, Steven. StevenBerlinJohnson.com. N.p., 2002. Web. 19 Dec. 2010.

50. Page, selection, or part of a Web site or larger online work Give the title of the part in quotation marks. If no title is available, use a descriptive term such as "Home page."

Oliver, Rachel. "All About: Forests and Carbon Trading." CNN.com. Cable News Network, 11 Feb. 2008. Web. 14 Mar. 2008. **51. Course Web page** After the instructor's name, list the site title, then the department and school names.

Web site title

Hea, Kimme. *Spatial and Visual Rhetorics*. Dept. of English, U of Arizona, 4 Jan. 2003. Web. 11 May 2008.

52. Personal page on a social networking site

Taczak, Joey. "Joey Taczak." Facebook. Facebook, 20 Dec 2010. Web. 21 Dec 2010.

53. Blog The first example cites an entire blog; the second refers to a specific entry from one.

McLennan, Doug. Diacritical. ArtsJournal, 2008. Web. 11 May 2008.

McLennan, Doug. "The Rise of Arts Culture." *Diacritical*. ArtsJournal, 21 Nov. 2007. Web. 11 May 2008.

54. Article in an online magazine or newspaper

Castillo, Michelle. "FCC Passes Ruling to Protect Net Neutrality." *Time.com.* Time, 21 Dec. 2010. Web. 22 Dec. 2010.

Kang, Cecilia. "FCC's Rules to Protect Internet Access Spark Claims of Violations." sponsor Washington Post. Washington Post, 24 Jan. 2011. Web. 4 Mar. 2011.



TEXTCONNEX

Web Addresses in MLA Citations

Include the URL (Web address) of an online source in a citation only if your reader would be unable to find the source without it (via a search engine). For example, basic citation information might not sufficiently identify your source if multiple versions of a document exist online without version numbers. Place a URL at the end of your citation in angle brackets and end with a period.

Raeburn, Bruce Boyd, ed. William Ransom Hogan Archive of New Orleans

Jazz. Tulane U, 13 Apr. 2006. Web. 11 May 2008. http://www.tulane.edu/~Imiller/JazzHome.html.

If you need to divide a URL between lines, do so after a slash, and do not insert a hyphen. If the URL is long (more than one line of your text), give the URL of the site's search page. Do not make the URL a hyperlink.

55. Online editorial Include the word *Editorial* (not italicized) after the published title of the editorial.

sponsor

"Saner Gun Laws." Editorial. *New York Times*. New York Times, 22 Jan. 2011. Web. 23 Jan. 2011.

56. Online letter to the editor Include the word *Letter* (not italicized) after the name of the letter writer.

sponsor

Dow, Roger. Letter. SFGate. San Francisco Chronicle, 10 Jan. 2008. Web. 12 May 2008.

CITING ELECTRONIC SOURCES IN MLA STYLE

- Begin with the name of the writer, editor, compiler, translator, director, or performer.
- Put the title of a short work in quotation marks.
- If there is no title, identify the genre of your source, such as *editorial* or *comment* (not italicized).
- Italicize the name of the publication or Web site. The online versions of some print magazines and newspapers have different titles than the print versions.
- Cite the date of publication or last update.
- For an online magazine or newspaper article or a Web original source, give the source (in quotation marks), the site title (italicized), version (if any), publisher or sponsor, date of publication, medium (Web), and access date. (See p. 383.)
- You may cite online sources that also appear in another medium with information about the other version (see pp. 387-89).
 (Do not cite online versions of print newspapers and magazines in this way.)
- For a journal article, include the article title (in quotation marks), periodical title (italicized), volume and issue numbers, and inclusive page numbers or *n. pag.* (not italicized). Conclude with the medium (Web) and access date. (See p. 389.)
- To cite a periodical article from an online database, provide the print publication information, the database title (italicized), the medium, and your access date.
- If the source is not divided into sections or pages, include n. pag. (not italicized) for "no pagination." Give the medium (Web).
- Include your most recent date of access to the specific source (not the general site).
- Conclude the citation with a URL only if readers may have difficulty finding the source without it (see the box on p. 383).

57. Online review

Kot, Greg. "The Roots Fuel Their Rage into 'Rising Down.'" Rev. of Rising Down, by sponsor the Roots. Chicago Tribune. Chicago Tribune, 11 May 2008. Web. 12 May 2008.

58. Online interview See no. 40 for a print interview.

Haddon, Mark. Interview by Dave Weich. Powells.com. Powell's, 24 June 2003. Web. 15 May 2008.

59. Article in an online encyclopedia or other reference work Begin with the author's name, if any is given.

Hosch, William L. "Media Convergence and Podcasting." Encyclopaedia Britannica Online. Britannica, 2007. Web. 20 Dec. 2010.

60. Entry in a wiki A wiki is a collaborative creation, so no author should be listed. Begin with the title of the entry or file, the wiki name, the sponsor, the date of latest update, the medium, and your access date. Check with your instructor before using a wiki as a source.

"Symphony." Citizendium. Citizendium Foundation, 1 Nov. 2007. Web. 12 May 2008.

61. Online visual (map, chart, or photograph—Web only) clude the genre—Map, Chart, or similar—unless the image is a photograph (do not italicize). Begin with the artist's name, if one is given.

"Denver, Colorado." Map. Google Maps. Google, 12 May 2008. Web. 12 May 2008.

Jelonek, Matt. "U2 perform in Perth, Australia." Rolling Stone. Rolling Stone, 21 Dec. 2010. Web. 22 Dec. 2010.

62. Online slideshow

A Look at America's Assassins. Slide program. Newsweek. Newsweek, 19 Jan. 2011. Web. 22 Jan. 2011.

63. Online advertisement

Coca Cola, Advertisement, Pandora Internet Radio, Web. 21 Dec. 2010.

64. Audio or video podcast

Powell, Padgett. "Padgett Powell: The Interrogative Mood." Interview by St. John Flynn. Cover to Cover. Natl. Public Radio. GPB, Atlanta, 29 Mar. 2010. Web. 4 Mar. 2011.

65. Online video (Web original)

Wesch, Michael. "The Machine Is Us/ing Us." *Digital Ethnography*. Kansas State U, 31 Jan. 2007. Web. 12 May 2008.

For material posted online from a film, TV series, or other non-Web source, see nos. 77-80.

66. Posting to a news group, electronic forum, or e-mail discussion list Treat an archived posting as a Web source. Include the author and use the subject line as the title of the posting. If there is no subject, substitute *Online posting* (not italicized).

Harbin, David. "Furtwangler's Beethoven 9 Bayreuth." *Opera-L Archives*. City U of New York, 3 Jan. 2008. Web. 12 May 2008.

Pomeroy, Leslie K., Jr. "Racing with the Moon." *Rec.music.bluenote*. N.p., 4 May 2008. Web. 12 May 2008.

67. Synchronous (real-time) communication Cite the online transcript of a synchronous communication as you would an online lecture or shorter work on a Web site.

Curran, Stuart, and Harry Rusche. "Discussion: Plenary Log 6. Third Annual Graduate Student Conference in Romanticism." *Prometheus Unplugged: Emory MOO.* Emory U, 20 Apr. 1996. Web. 4 Jan. 1999.

68. Online government publication other than the *Congressional Record* Begin with the name of the country, followed by the name of the sponsoring department, the title of the document, and the names (if listed) of the authors.

 $\label{thm:commission} \textbf{United States. National Commission on Terrorist Attacks upon the United States.}$

The 9/11 Commission Report. By Thomas H. Kean, et al. 5 Aug. 2004. Web. 12 May. 2008.

69. Congressional Record (online or print) The Congressional Record has its own citation format, which is the same for print and online (apart from the medium and access date). Abbreviate the title and include the date and page numbers. Give the medium (print or Web).

Cong. Rec. 28 Apr. 2005: D419-D428. Web. 12 May 2008.

Web sources also available in another medium

If an online work also appears in another medium (for example, print), the MLA recommends (but does not require) that your citation include information about the other version of the work. (Information about the editor or sponsor of the Web site or database is optional in this model.) If the facts about the other version of the source are not available, cite it as a basic Web source (see nos. 49–50). (Articles on the Web sites of newspapers and magazines are never cited with print publication information. For academic journals, see nos. 81–83 and 85.)

70. Online or electronic book (e-book) Cite a book you download from a database such as Bartleby.com as a print book (no. 1). Instead of ending with *Print* (not italicized), give the Web site or database, the medium (Web), and your access date.

Arter, Jared Maurice. Echoes from a Pioneer Life. Atlanta: Caldwell, 1922. Documenting name and location (optional) of Web publisher the American South. U of North Carolina, Chapel Hill. Web. 21 May 2008.

For an e-book that you download from an online bookseller or library. use the same format as a print book (no. 1), but change the medium from *Print* to the kind of e-book (for example, *Kindle e-book file*).

Schiff, Stacy. Cleopatra: A Life. New York: Little, Brown, 2010. Kindle e-book file.

71. Selection from an online book Add the title of the selection after the author. If the online version of the work lacks page numbers, use n. pag. instead. (Capitalize the n in n. pag. when it follows a period.)

Sandburg, Carl. "Chicago." Chicago Poems. New York: Holt, 1916. N. pag. Bartleby .com. Web. 12 May 2008.

72. Online dissertation Give the Web site or database, the medium (Web), and your access date. Or cite as a basic Web source (see nos. 49-50).

Kosiba, Sara A. "A Successful Revolt? The Redefinition of Midwestern Literary Culture in the 1920s and 1930s." Diss. Kent State U, 2007. OhioLINK. Web. 12 May 2008.

73. Online pamphlet or brochure (also in print) Cite as a book. Give the title of the Web site or database, the medium (Web), and your access date. Or cite as a basic Web source (see no. 49).

United States. Securities and Exchange Commission. Division of Corporate
Finance. International Investing: Get the Facts. Washington: GPO, 1999. US
Securities and Exchange Commission. Web. 12 May 2008.

74. Online map or chart (also in print) See no. 41 for a print map. Remove the medium; add the title of the database or Web site, the medium (Web), and your access date. (See no. 67 for a Web-only map.) Or cite as a basic Web source (see nos. 49–50).

MTA New York City Subway. New York: Metropolitan Transit Authority, 2008. MTA

New York City Transit. Web. 12 May 2008.

75. Online cartoon (also in print) See no. 42 for a cartoon. Remove the medium; add the database or site, the medium (Web), and your access date. Or cite as a basic Web source (see nos. 49–50):

Ziegler, Jack. "A Viking Funeral for My Goldfish." New Yorker 19 May 2008: 65.

Cartoonbank.com. Web. 20 May 2008.

76. Online rendering of visual artwork Cite as you would the original (no. 102). Remove the medium; add the database or Web site, the medium (Web), and your access date. Or cite as a basic Web source (see nos. 49–50):

Seurat, Georges-Pierre. *Evening, Honfleur.* 1886. Museum of Mod. Art, New York. *MoMA.org.* Web. 8 May 2008.

77. Online video/film (also on film or DVD) See nos. 96–97 for a film or video. Remove the medium; add the database or site, the medium (Web), and your access date. Or cite as a basic Web source (see nos. 49–50)

Night of the Living Dead. Dir. George A. Romero. Image Ten, 1968. Internet Archive.

Web. 12 May 2008.

78. Online radio or television program See no. 98 for a radio or television program. Remove the medium; add the database or site, the medium (Web), and your access date. Or cite as a basic Web source (see nos. 49–50).

"Bill Evans: 'Piano Impressionism.'" Jazz Profiles. Narr. Nancy Wilson. Natl. Public

Radio. WGBH, Boston, 27 Feb. 2008. NPR.org. Web. 16 Mar. 2008.

director of episode

episode (not series) series performer in series "Local Ad." Dir. Jason Reitman. *The Office*. Perf. Steve Carrell. NBC. WNBC, New

York, 12 Dec. 2007. NBC.com. Web. 12 May 2008.

79. Online broadcast interview See no. 99 for a broadcast interview. Remove the medium; add the database or site and the medium (Web), and give your access date. Or cite as a basic Web source (see nos. 49–50).

Jones, Sharon. Interview by Terry Gross. *Fresh Air.* Natl. Public Radio. WNYC, New York, 28 Nov. 2007. *NPR.org.* Web. 12 May 2008.

80. Online archival material Provide the information for the original. Add the Web site or database, the medium (Web), and your access date. Otherwise, cite as a basic Web source (see nos. 49–50).

date uncertain

Whitman, Walt. "After the Argument." [c. 1890]. The Charles E. Feinberg Collection of the Papers of Walt Whitman, Lib. of Cong. *The Walt Whitman Archive*. Web. 13 May 2008.

Works in online scholarly journals

Use the same format for all online journals, including those with print editions.

81. Article in an online journal Give the author, the article title (in quotation marks) or a term such as *Editorial* (not italicized), the journal title (italicized), the volume number, issue number, date, and the inclusive page range (or *n. pag.*—not italicized—if the source lacks page numbers). Conclude with the medium (Web) and your access date.

Ridolfo, Jim, and Danielle Nicole DeVoss. "Composing for Recomposition:

Rhetorical Velocity and Delivery." *Kairos* 13.2 (2009): n.pag. Web. 25 April 2011.

82. Editorial or letter to the editor in an online journal

Heitmeyer, Wilhelm, et al. "Letter from the Editors." Editorial. *International Journal of Conflict and Violence* 1.1 (2007): n. pag. Web. 14 May 2008.

Destaillats, Frédéric, Julie Moulin, and Jean-Baptiste Bezelgues. Letter. *Nutrition & Metabolism* 4.10 (2007): n. pag. Web. 14 May 2008.

83. Review in an online journal

Friedman, Edward H. Rev. of Transnational Cervantes, by William Childers.

Cervantes: Bulletin of the Cervantes Society of America 27.2 (2007): 41-43. Web. 13 May 2008.

Works from online databases

In addition to information about the print version of the source, provide the title of the database (in italics), the medium (Web), and your access date.

84. Newspaper or magazine article from an online database

Blumenfeld, Larry. "House of Blues." *New York Times* 11 Nov. 2007: A33. *Academic Universe*. Web. 31 Dec. 2007.

Farley, Christopher John. "Music Goes Global." *Time* 15 Sept. 2001: 4+. *General OneFile*. Web. 31 Dec. 2007.

85. Journal article or abstract from an online database

Nielson, Aldon Lynn. "A Hard Rain." *Callaloo* 25.1 (2002): 135-45. *Academic Search Premier*. Web. 17 Mar. 2008.

Dempsey, Nicholas P. "Hook-Ups and Train Wrecks: Contextual Parameters and the Coordination of Jazz Interactions." *Symbolic Interaction* 31.1 (2008): 57-75. Abstract. *Academic Search Premier.* Web. 17 Mar. 2008.

Other electronic (non-Web) sources

86. E-mail Include the author, the subject line (if any) in quotation marks, the descriptive term *Message to* (not italicized), and the name of the recipient, the date of the message, and the medium.

Hoffman, Esther. "Re: My Louis Armstrong Paper." Message to J. Peritz. 14 Apr. 2008. E-mail.

87. A digital file stored on your computer Record the file format as the medium (for example, *XML file*). If the format is unclear, use the designation *Digital file*. Do not italicize the medium. Use the citation format of the most closely related print or nonprint source. Cite local word-processor documents as manuscripts (see no. 47), and note the date last modified if you wish to cite a specific version.

McNutt, Lea. "The Origination of Avian Flight." 2008. Microsoft Word file.

Hoffman, Esther. "Louis Armstrong and Joe Glaser: More Than Meets the Eye." File last modified on 9 May 2008. *Microsoft Word* file.

88. A PDF Treat local PDFs as published, and follow the closest print model.

United States. US Copyright Office. *Report on Orphan Works*. Washington: US Copyright Office, 2006. PDF file.

89. An audio file Use the format for a sound recording (see no. 100). Record the file format as the medium.

Holiday, Billie. "God Bless the Child." God Bless the Child. Columbia, 1936. MP3 file.

90. A visual file Cite local image files as works of visual art (see no. 102). Record the file format as the medium.

Gursky, Andreas. *Times Square, New York*. 1997. Museum of Mod. Art, New York.

JPEG file.

91. CD-ROM or DVD-ROM published periodically If a CD-ROM or DVD-ROM is revised on a regular basis, include in its citation the author, title of the work, any print publication information, medium, title of the CD-ROM or DVD-ROM (if different from the original title), vendor, and date of electronic publication.

Ross, Alex. "Separate Worlds, Linked Electronically." New York Times 29 Apr. 1996, late ed.: A22. CD-ROM. New York Times Ondisc. UMI-ProQuest. Dec. 1996.

92. CD-ROM or DVD-ROM not published periodically Works on CD-ROM or DVD-ROM are usually cited like books or parts of books if they are not revised periodically. The medium and the name of the vendor (if different from the publisher) appear after the publication data. For a work that also exists in print, give the print publication information followed by the medium, electronic publisher, and date of electronic publication.

print publisher omitted for pre-1900 work

Jones, Owen. The Grammar of Ornament. London, 1856. CD-ROM. Octavo, 1998.

If there are multiple discs, list the total number of discs at the end of the entry, or give the number of the disc you reviewed if you used only one.

- **93. Computer software** Include the title, version, publisher, and date in your text or in an explanatory note. Do not include an entry in your works-cited list.
- **94. Video game** In your entry, include the title, version, publisher, date of publication, and medium.

Audiovisual and other nonprint sources

95. Film Begin with the title (italicized) unless you want to highlight a particular contributor. For a film, cite the director and the featured performer(s) or narrator (*Perf.* or *Narr.*, neither italicized), followed by the distributor and year. Conclude with the medium.

Artists and Models. Dir. Raoul Walsh. Perf. Jack Benny, Ida Lupino, and Alan Townsend. Paramount, 1937. Film.

96. DVD or Blu-Ray See no. 95. Include the original film's release date if relevant. Conclude with the medium (DVD, Blu-Ray).

Casablanca. Dir. Michael Curtiz. Perf. Humphrey Bogart and Ingrid Bergman. 1942. Warner, 2000. DVD.

97. Personal/archival video or audio recording Give the date recorded and the location of the recording.

Adderley, Nat. Interview by Jimmy Owens. Schomburg Center for Research in Black Culture, New York Public Lib. 2 Apr. 1993. Videocassette.

98. Radio or television program Give the episode title (in quotation marks), the program title (italicized), the name of the series (if any), the network (call letters), the city, the broadcast date, and the medium (*Radio* or *Television*, neither italicized). Name individuals if relevant.

"Who's Carl This Time?" Wait, Wait... Don't Tell Me. Natl. Public Radio, WAMU,

Washington, 18 Dec. 2010. Radio.

director of episode
episode (not series) series performer in series
"Local Ad." Dir. Jason Reitman. The Office. Perf. Steve Carrell. NBC. WNBC, New
York, 12 Dec. 2007. Television.

99. Broadcast interview Give the name of the person interviewed, followed by the word *Interview* (not italicized) and the name of the interviewer if you know it. End with information about the broadcast and the medium.

Meacham, Jon. Interview by Jon Stewart. *The Daily Show with Jon Stewart*. Comedy Central, 5 May 2010. Television.

100. Sound recording Start with the composer, conductor, or performer, depending on your focus. Include the following informa-

tion: the work's title (italicized); the artist(s), if not already mentioned; the manufacturer; the date of release; and the medium. In the first example, an individual song on a recording is noted (in quotation marks) before the album title.

Arcade Fire. "We Used to Wait." The Suburbs. Merge/Mercury, 2010. MP3 file.

Yanni. Truth of Touch. Virgin Records/EMI, 2011. LP.

101. Musical composition Include only the composer and title, unless you are referring to a published score (see the third example). Published scores are treated like books except that the date of composition appears after the title. Titles of instrumental pieces are not italicized when known only by form and number, unless the reference is to a published score.

Ellington, Duke. Satin Doll.

Haydn, Franz Josef. Symphony No. 94 in G Major.

reference to a published score

Haydn, Franz Josef. Symphony No. 94 in G Major. 1791. Ed. H. C. Robbins Landon.

Salzburg: Haydn-Mozart, 1965. Print.

102. Artwork Provide the artist's name, the title of the artwork (italicized), the date (if unknown, write n.d.), the medium, and the institution or private collection and city (or n.p.) in which the artwork can be found. For anonymous collectors, write *Private collection*, and omit city (do not write n.p.).

Warhol, Andy. Campbell's Soup Can. 1962. Oil on Canvas. Saatchi Collection, London.

103. Personal, telephone, or e-mail interview Begin with the person interviewed, followed by *Personal interview, Telephone interview*, or *E-mail interview* (not italicized) and the date of the interview. (*See no. 40 for a published interview.*)

Jacobs, Phoebe. Personal interview. 5 May 2008.

104. Lecture or speech Give the speaker, the title (in quotation marks), the name of the forum or sponsor, the location, and the date. Conclude with a description such as *Speech*, *Lecture*, or *Presentation* (not italicized). If you access the speech online, include that information and replace the medium *Speech* with *Web*.

Beaufort, Anne. "All Talk, No Action? Or, Does Transfer Really Happen after Reflective Practice?" Conference on College Composition and Communication. Hilton San Francisco. 13 March 2009. Presentation.

105. Live performance To cite a play, opera, dance performance, or concert, begin with the title; followed by the authors (*By*); information such as the director (*Dir.*) and major performers; the site; the city; the performance date; and the word *Performance* (not italicized).

Ragtime. By Terrence McNally, Lynn Athrens, and Stephen Flaherty. Dir. Frank
Galati. Ford Performing Arts Center, New York. 11 Nov. 1998. Performance.

106. Publication in more than one medium If you are citing a publication that consists of several different media, list alphabetically all of the media you consulted. Follow the citation format of the medium you used primarily (which is *print* in the example).

Sadker, David M., and Karen Zittleman. *Teachers, Schools, and Society: A Brief Introduction to Education*. New York: McGraw, 2007. CD-ROM, print, Web.

23d MLA style: Explanatory notes and acknowledgments

Explanatory notes are used to cite multiple sources for borrowed material or to give readers supplemental information. You can also use explanatory notes to acknowledge people who helped you with research and writing. Acknowledgments are a courteous gesture. If you acknowledge someone's assistance in your explanatory notes, be sure to send that person a copy of your research project.

The example that follows is a note that provides additional information: one blogger's opinion about the nature of his audience.

TEXT

Mainstream media companies, such as the *New York Times*, *Newsweek*, BBC, and CNN, have started their own blogs and have adopted other forms of new media, such as *Twitter*, in an effort to expand their audience base.¹

NOTE

 Former librarian and public administrator Will Manley notes that, in contrast to face-to-face audiences or print media audiences, his blogging audience is "solid and real" because of the sheer volume of daily traffic on his blog.

23e MLA style: Format

The following guidelines will help you prepare your research project in the format recommended by the seventh edition of the *MLA Hand-book for Writers of Research Papers*. For an example of a research paper that has been prepared using MLA style, see pages 397–411.



TEXTCONNEX

Electronic Submission of Assignments

Some instructors may request that you submit your project electronically. Keep these tips in mind:

- Confirm the appropriate procedure for submission.
- Find out in advance your instructor's preferred format for the submission of documents. Always ask permission before sending an attached document to anyone.
- If you are asked to send a document as an attachment, save your document as a "rich text format" (.rtf) file or in PDF format.
- As a courtesy, run a virus scan on your file before sending it electronically or submitting it on a disk or CD-ROM.

Materials Back up your final draft on a flash drive, CD, or DVD. Use a high-quality printer and high-quality, white 8½-by-11-inch paper. Put the printed pages together with a paper clip.

Heading and title Include a separate title page if your instructor requires one. In the upper left-hand corner of the first page of the paper, one inch from the top and side, enter on separate, double-spaced lines your name, your instructor's name, the course number, and the date. Double-space between the date and the title and between the title and the first line of text, as well as throughout your paper. The title should be centered and properly capitalized (see p. 397). Do not italicize the title or put it in quotation marks or bold type.

If your instructor requires a title page, prepare it according to his or her instructions or like the example on page 397. If your instructor requires a final outline, place it between the title page and the first page of the paper (see pp. 398–99).

Margins and spacing Use one-inch margins all around, except for the top right-hand corner, where the page number goes. Your right margin should be ragged (not "justified," or even).

Double-space lines throughout, including in quotations, notes, and the works-cited list. Indent the first word of each paragraph one-half inch (or five spaces) from the left margin. For block quotations, indent one inch (or ten spaces) from the left.

Page numbers Put your last name and the page number in the upper right-hand corner of the page, one-half inch from the top and flush with the margin.

Visuals Place visuals (tables, charts, graphs, and images) close to the place in your text where you refer to them. Label and number tables consecutively (Table 1, Table 2), and give each one an explanatory caption; put this information above the table. The term Figure (abbreviated Fig.) is used to label all other kinds of visuals, except for musical illustrations, which are labeled *Example* (abbreviated *Ex.*). Place a figure or an example caption below each visual. Below all visuals, cite the source of the material, and provide explanatory notes as needed. (For more on using visuals effectively, see Part 1: Writing and Designing Texts.)

Sample research project in MLA style

As a first-year college student, Rebecca Hollingsworth wrote the following research project for her composition course. She knew very little about blogging before beginning her research.

CONSIDER YOUR SITUATION

Author: Rebecca Hollingsworth

Type of writing: Research report

Purpose: To investigate the effect of blogging on traditional forms of

news reporting

Stance: Informed and reasonable

Audience: Students, instructors, consumers of both types of media

Medium: Print, as text attachment, part of e-portfolio

Hollingsworth writes: Although I didn't know very much about blogging when I began this project, as I worked on this research report, I learned about the effects it has had-and continues to have-on traditional journalism. You can see the impact of my research in the information I have shared.

Breaking News: Blogging's Impact on Traditional and New Media

> By Rebecca Hollingsworth

Professor Spaulding English 120 7 May 2011 Start onethird of the way down from the top of the page.

MLA does not require a title page. If your instructor requires a title page, center text on page and doublespace. Do not number the title page.

Include your instructor's name, course name and number, and the date, each centered and on a separate line. (Check with your instrucfor about the course information you should provide.)



Outline

I. Introduction

- A. The increasing influence and popularity of blogs
- B. Thesis statement: In order to survive, journalism must blend traditional forms of reporting with new methods that get news and opinion to the people instantaneously and universally.
- C. The definition of blogging
 - Blogs as a communications medium open to participation by individuals as well as organizations
 - Blogs as a means by which average citizens can influence and even create news.
- II. The impact of blogging on mainstream news outlets
 - A. Issue of reliability in reporting in blogs versus mainstream news outlets
 - B. Blurring of the lines between mainstream journalism and citizen journalists
 - C. Changing definitions of what constitutes "news"
- III. New era of journalism ushered in by blogging
 - A. Economic impact of blogs and other forms of online information on traditional news reporting
 - B. "Pro-am" partnerships as one model for the relationship between traditional and new media
 - C. Continuously developing relationship between the two forms of media
 - Mutual dependency: blogs for authoritative content from traditional media; traditional media for immediacy from blogs

Note: This is an example of a topic outline. If your instructor requires a sentence outline, see p. 54 for an example.

Doublespace.

Hollingsworth ii

More awareness about issues: blogs as a means of raising awareness about issues that might go unreported otherwise

IV. Conclusion

- A. Blogs as part of a shift to a more compelling experience of world issues and events
- B. Consumers as participants in as well as observers of news

Title centered, not italicized.

Doublespaced throughout.

Establishes context for argument.

Background information on blogging. Development by illustration (see p. 66).

Thesis statement.



Breaking News: Blogging's Impact on Traditional and New Media

In previous decades, when people wanted to know what was happening in the world, they turned to the daily newspaper and their television sets. Today, many of us are more likely to go online, where a simple Google search on any subject can produce thousands of hits and open doors to seemingly limitless sources of information. Much of this information comes from the online journals known as blogs, which have redefined the concept of news and multiplied our ways of obtaining it. In the blogosphere-the vast assortment of these individual Web sites on the Internet-a wide range of diverse voices provides us with news and opinion. Bloggers frame a single event, such as an oil spill or a politician's blunder, according to various political, geographical, economic, and philosophical positions. In fact, the increasing popularity and influence of blogs has changed the very nature of journalism in recent years, creating a movement toward citizen journalism, or news for and by the people. No longer controlled by a few media conglomerates, the news is now deeply influenced by average citizens as well as trained journalists. Multimedia corporations have come to depend on bloggers, from professional journalists to activist citizens, to deliver the most recent developments on the very latest events around the globe. In order to survive, journalism must blend traditional forms of

reporting with new methods that get news and opinion to the people instantaneously and universally.

Blogging has become an extremely popular activity; many people are doing it for a wide variety of reasons. Arts and crafts, politics, sustainable living, pets, pop music, and astrophysics are just a few of the countless topics currently discussed in the millions of blogs on the Internet. Encyclopaedia Britannica defines a blog, short for Web log, as an "online journal where an individual, group, or corporation presents a record of activities, thoughts, or beliefs" ("Blog"). This definition points out an important aspect of blogs: Some are maintained by companies and organizations, but many are maintained by people not necessarily affiliated with traditional news outlets. New York University professor and media consultant Clay Shirky explains that this aspect of blogging is a fundamental transformation, "in the definition of news: from news as an institutional prerogative to news as part of a communications ecosystem, occupied by a mix of formal organizations, informal collectives, and individuals" (Here Comes Everybody 65-66). Like Britannica's definition of blog, Shirky's definition of news emphasizes the range of people producing the news today, from multinational corporations to college students. By noting the interdependence of all news producers, Shirky reveals an important insight about the evolution of journalism: New forms of media, especially blogs and other social media, have allowed average citizens to influence and even create the very news we consume.

Blogs have turned citizens into novice reporters, but what do they mean for mainstream news outlets? Traditional forms of

Topic introduced.

MLA in-text citation: author (Shirky) named in signal phrase. Short title identifies which one of two works by Shirky is cited.

Development by definition (see p. 70).

Synthesis of material from two sources.

Focus introduced.

reporting, such as newspapers and televised news broadcasts, have always depended on the objectivity and credibility of their journalists, the reliability of their sources, and the extensive research and fact checking that inform every news story. Blogs are a fast and easy way to publicize current issues and events, but many wonder if they can offer information that is as reliable as that provided by traditional news organizations and their carefully researched news. For example, a seventeen-year-old high school graduate can report on the New York Times blog The Choice about her experience applying for college financial aid, but her report will not be backed by the comprehensive, objective research that would inform a Times newspaper article about the broader financial aid situation throughout the country. During an interview about the struggling news industry on The Daily Show, Jon Stewart asked Jon Meacham, at the time the editor of Newsweek, a central question: "Who exactly is going to be doing the reporting?" Formerly a newspaper reporter and currently a blogger, media consultant, and senior vice president for Edelman Digital, Gary Goldhammer tackles this question in his book The Last Newspaper: "every citizen can be a reporter, but not every citizen should or will. Every person will get news, but not in the same way, not at the same time, and not with the same perspective" (13). As Stewart and Goldhammer suggest, blogging and other forms of new media have significantly widened the lens of news reporting throughout the world. For many, the term we media aptly characterizes the kind of citizen journalism that blogging represents; it is "a term that encompasses a wide range of mostly amateur activities-including blogging and commentary

Memorable quotation (see pp. 343–48).

Support by expert opinion (see p. 195).

Page number provided at the end of quotation; source's name is in the introduction to the quotation so is not needed in the parenthetical citation.

in online forums—that have been made possible by an array of technologies" (Cass 62). No longer a specialized field, news reporting is now in the hands of the masses.

As news producers become more widespread and less specialized, news itself becomes a blurry concept. Now a broad range of people (with a broad range of interests) can determine what is important and worth talking about. This development has put significant power in the hands of more citizens, rather than a few media corporations. Goldhammer identifies three spokes of the news media wheel: mainstream journalism, citizen journalism, and their audiences (14). He also allows for a fourth possibility, "the former 'mainstream' journalist who works exclusively online, or the journalism-school trained reporter who has only worked in new media and not for a 'traditional' media outlet" (14). The lines between mainstream journalism and citizen journalism have become fuzzy. Mainstream media companies, such as the New York Times, Newsweek, BBC, and CNN, have started their own blogs and have adopted other forms of new media, such as Twitter, in an effort to expand their audience base. Some of these companies encourage their audiences to submit personal videos or photos that they then filter and incorporate into broadcast news (Cass 63). In a 2010 article called "The New News," Jay Rosen argues that patterns of communication have increased:

The media used to work in a one-to-many pattern—that is, by broadcasting. The Internet, though it can be used for one-to-many transmission, is just as well suited for few-to-few, one-to-one, and many-to-many patterns. Traditionally, the media connected audiences 'up' to

MLA in-text citation: author is named in parentheses because his name is not included in a signal phrase.

Presents a claim plus supporting evidence.

Goldhammer is the source of the second quotation, so it is not necessary to repeat his name in the parenthetical citation.

Superscript number indicates an explanatory note.

Block quotation introduced by a complete sentence, ending in a colon.

Block quotation is indented one inch (ten spaces).

centers of power, people of influence, and national spectacles. The Internet does all that, but it is equally good at connecting us laterally—to peers, to colleagues, and to strangers who share our interests. When experts and power players had something to communicate to the attentive publics they wished to address, they once had to go through the media. Now they can go direct.

No longer at the mercy of those in a position to seek out and select what makes the news, citizens now have more authority, through the power of blogging, to investigate and publicize the events that matter to us. According to Shirky this shift away from expert reporting to citizen journalism means that the older definition of "news" as a matter of journalists' and other media experts "professional judgment" has been replaced. Today an event can become news before members of the press begin to cover it, and in fact they may begin to cover it only after their audience has become aware of it in another way (Here Comes Everybody 64-65). Shirky cites an example from 2002, when it was the bloggers, not the mainstream reporters, who first publicized former Mississippi senator Trent Lott's controversial remarks at Strom Thurmond's hundredth birthday party, resulting in Lott's decision to step down from his position as majority leader of the Senate (61). More recently, during the 2008 presidential campaign, the candidates battled to create the most online buzz, recognizing the power of blogs and social media to generate campaign support and funding.² Blogs are not only a vehicle for delivering the news, but they can also determine what makes the news in the first place.

Page reference is not needed for quotation from one-page work.

Paraphrase of source mixed with a direct quotation of the phrase "professional judgment."

Support by anecdote (see p. 195).

Development by illustration (see p. 66).

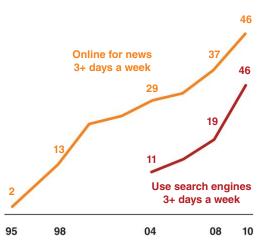


Fig. 1. Increasing Audience for Online News. Graph from "Section 2: Online and Digital News," *Ideological News Sources: Who Watches What and Why* (The Pew Research Center for the People and the Press, 12 Sept. 2010; Web; 5 May 2011).

number and caption explaining information in the visual, followed by information about its source. The text does not cite the source, so it is not included in the list of works cited.

Figure

Blogging has ushered in a new era of journalism and a new set of consumer expectations for immediate news coverage on a wide range of topics. Now that consumers increasingly go online for news, as shown in fig.1, traditional media outlets are realizing that they need to adopt blogging and other forms of new media to stay in the race. They understand the need to incorporate blogging and other forms of new media into everyday business.

With the rise of blogs and the abundance of free online information, media corporations are finding it harder and

Support by key fact and reference to visual.The reference to the visual indicates what it shows.

harder to maintain funding for traditional news reporting. In a recent report, the Pew Research Center's Project for Excellence in Journalism points out that traditional and new media face similar challenges in their efforts to generate revenue, particularly from advertising. These challenges are further complicated as new media and their markets expand (Gillmor). The Pew Research Center argues that one model in the future will involve partnerships between traditional and newer forms of media and, in particular, that one type of relationship will be a concept known as a "pro-am" (for "professional and amateur") approach to news. Shirky describes what this trend toward "pro-am" reporting might look like:

For the next few decades, journalism will be made up of overlapping special cases. Many of these models will rely on amateurs as researchers and writers. Many of these models will rely on sponsorship or grants or endowments instead of revenues. Many of these models will rely on excitable 14-year-olds distributing the results. Many of these models will fail. . . . [O]ver time, the collection of new experiments that do work might give us the journalism we need. ("Newspapers" 29)

Both the Pew Research Center and Shirky suggest that, in order to survive, traditional news outlets need to learn from the success of bloggers. Similarly, in their comprehensive study comparing the purpose of citizen journalism Web sites to that of newspaper Web sites, journalism experts Stephen Lacy, Margaret Duffy, Daniel Riffe, Esther Thorson, and Ken Fleming conclude that citizen journalism sites cannot sufficiently replace, but should instead

Block quotation introduced by a sentence ending in a colon.

Ellipsis points indicate omission in the quotation. Capitalization of the word following the ellipses is adjusted with brackets (see p. 346).

Parenthetical citation follows the period in a block quotation. Short title identifies one of two works by Shirky.

Synthesis of material from two sources.

Integrated summary.

accompany, newspaper sites (42). Clearly, a partnership between traditional and new media is essential for the future of journalism.

The relationship between traditional and new media outlets will continue to develop as people continue to demand up-to-the-minute reporting on a vast array of issues. Like Lacy and his colleagues, Shirky, and the Pew Research Center, technology writer Stephen Cass argues that the two forms of media are mutually dependent: new media outlets depend on traditional media to provide authoritative content, and older, established media are turning to the newer forms to increase their ratings and, sometimes, provide up-to-the-minute stories (63). As bloggers and amateur reporters recognize the need for increased reliability, mainstream media corporations also understand that bloggers and amateur reporters are plentiful and influential enough to both create and spread the news.

Although blogs and other forms of citizen journalism cannot produce news that is as trustworthy as traditionally researched news, they can raise immediate and widespread awareness about issues that might otherwise go unreported. Mass communication experts David D. Perlmutter and Misti McDaniel argue that bloggers are exceptionally good at reporting on issues in a way that creates mass appeal (60). In an interview conducted for the State of the Blogosphere 2009 report published by the blog search engine Technorati, Mathew Ingram, a technology journalist and blogger, responds to a question about the blogosphere's impact on journalism as a whole: "I think the more people there are writing, and the easier it is to publish writing of all kinds, the more likely we are to find the information we need and the more

Restatement of thesis.

Synthesis of material from a number of sources, with a paraphrase from one source.

Development by contrast (see p. 74).

likely we are to get a clearer picture of an event or a situation." Shirky agrees: "The mass amateurization of publishing undoes the limitations inherent in having a small number of traditional press outlets" (Here Comes Everybody 65). In fact, Shirky compares new forms of media, like blogging, to fundamental advances in human literacy, such as the printing press (Here Comes Everybody 66). As Ingram and Shirky suggest, the impact of blogging on human knowledge, communication, and interactions has led to improvements in our daily lives. We are not only more up to date on the latest goings-on in the world, we are also connected to other informed citizens like never before.

The evolution of journalism toward citizen-driven news has opened doors for those who both produce and consume the news. Blogs have been instrumental in this shift toward a freer, more immediate, more widespread, and, some would argue, more compelling experience of world issues and events. In the waning years of the newspaper, traditional news outlets have learned a harsh reality: Consumers want the news now, and they want it in an interactive format. With the availability of blogging and other forms of new media, we want to participate, right now, in the news we consume. We want to choose the stories we read, write, and respond to. We still depend on traditional news outlets to deliver reliable reporting, but we also have a say in what is reported and how it is delivered. We ourselves have become, essentially, the greatest news story of all time.

Conclusion with qualified

version of

Note use of

transitional

expression (see p. 94).

1. Former librarian and public administrator Will Manley notes that, in contrast to face-to-face audiences or print media audiences, his blogging audience is "solid and real" because of the sheer volume of daily traffic on his blog.

Notes

- 2. The editors of the New Atlantis point out in "Blogs Gone Bad" that because online content has an immediate and widespread impact, bloggers and other Web writers need to be especially careful in what they post online (106).
- 3. Jon Meacham argues that media outlets need to shift their attention to digital over print content and delivery in order to thrive.

New page, title centered. First line of each note is indented one-half inch.

Cites by author additional source that provides supplemental information.

Cites by title additional source that provides supplemental information.

Paraphrases supplemental information from key source.

New page, title centered. Entries in alphabetical order by author's last name; if no author, by first important word in title.

Source: online encyclopedia.

Source: journal editorial, volume number only.

Source: magazine article.

Source:

published interview.
Source:

whole book (no place of publication).

published

interview.

Source: journal article by more than three authors

in online

database.

Source: one-page magazine article in online database.

Source: broadcast interview.

Source: journal article by two authors.

Source: online report by corporate author.



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Web. 21 Apr. 2011.

Source: onepage magazine article.

Source: entire book.

Source: Magazine article in online database. Three hyphens are used instead of repeating author's name.





24 APA Documentation Style

Researchers in behavioral and social sciences like psychology, sociology, and political science as well as in communications, education, and business use the

documentation style developed by the American Psychological Association (APA). The guidelines presented here are based on the sixth edition of its *Publication Manual* (Washington: APA, 2010). For updates, check the APA-sponsored Web site at <www.apastyle.org>.

24a The elements of APA documentation style

APA documentation style emphasizes the author and year of publication, making it easy for readers to tell if the sources cited are current. It has two mandatory parts:

- In-text citations
- List of references

APA style requires writers to provide their sources in a list of references. The foldout indicates where to find the information you need for a citation for four different types of sources. Answering the questions in the charts on the reverse side of the foldout will help you find the appropriate model reference entry for your source. (See also the directory on pages 419–20.)

24b APA style: In-text citations

In-text citations let readers know that they can find full information about an idea you have paraphrased or summarized or the source of a quotation in the list of references at the end of your project.

1. Author named in sentence Follow the author's name with the year of publication (in parentheses).

signal phrase

In her book, *Generation Me*, Jean M. Twenge (2006) explains that Americans of current college age are preoccupied with amassing wealth and achieving material goals but claims these aims and giving back to others aren't mutually exclusive.

2. Author named in parentheses If you do not name the source's author in your sentence, then you must include the name in the parentheses, followed by the date and, if you are giving a quotation or a specific piece of information, the page number. Separate the name, date, and page number with commas.

This trend, which counters the stereotype of the self-centered college student, is expected to continue (Jaschik, 2006).

3. Two to five authors If a source has five or fewer authors, name all of them the first time you cite the source.

Policy professors Bruce L. R. Smith and A. Lee Fritschler (2009) argue that service learning requires context: volunteering itself does not guarantee students learn the lessons intended about citizenship or social policies.

If you put the names of the authors in parentheses, use an ampersand (&) instead of *and*.

Similarly, a study conducted for the Higher Education Research Institute found that "students develop a heightened sense of civic responsibility and personal effectiveness through participation in service-learning courses" because they connect the academic discussions of the classroom to the practical application of ampersand used within parentheses providing service in the community (Astin, Vogelgesang, Ikeda, & Yee, 2000, p. 2).

After the first time you cite a work by three or more authors, use the first author's name plus *et al.* (as an abbreviation, the *al.* has a period following it): (Astin et al., 2000). Always use both names when citing a work by two authors.

APA IN-TEXT CITATIONS: DIRECTORY to SAMPLE TYPES

(See pp. 417-34 for examples of references entries.)

- 1. Author named in sentence 412
- 2. Author named in parentheses 412
- 3. Two to five authors 413
- 4. Six or more authors 414
- 5. Organization as author 414
- 6. Unknown author 415
- 7. Two or more authors with the same last name 415
- 8. Two or more works by the same author in the same year 415

- 9. Two or more sources cited at one time 415
- 10. E-mails, letters, conversations 415
- 11. Specific part of a source 416
- 12. Indirect (secondary) source 416
- 13. Electronic source 416
- 14. Two or more sources in one sentence 416
- 15. Sacred or classical text 417

APA IN-TEXT CITATIONS

- Identify the author(s) of the source, either in the sentence or in a parenthetical citation.
- Indicate the year of publication of the source following the author's name, either in parentheses if the author's name is part of the sentence or, if the author is not named in the sentence, after the author's name and a comma in the parenthetical citation.
- Include a page reference for a quotation or specific piece of information. Put "p." before the page number. If the author is named in the text, the page number appears in the parenthetical citation following the borrowed material. Page numbers are not necessary when you are summarizing the source as a whole or paraphrasing an idea found throughout a work. (For more on summary, paraphrase, and quotation, see Chapter 21: Working with Sources and Avoiding Plagiarism, pp. 335–49.)
- If the source does not have page numbers (as with many online sources), do your best to direct readers. If the source has no page or paragraph numbering or easily identifiable headings, just use the name and date. (See no. 13 and the note on p. 416.)
- **4. Six or more authors** For in-text citations of a work by six or more authors, always give the first author's name plus *et al*. In the reference list, however, list up to seven author names. For more than seven authors, list the first six authors' names, followed by an ellipsis mark (three spaced periods) and the last author's name (*see p. 445*).

As Barbre et al. (1989) have argued, using personal narratives enables researchers to connect the individual and the social.

5. Organization as author Treat the organization as the author, and spell out its name the first time the source is cited. If the organization is well known, you may use an abbreviation thereafter.

According to the Pew Research Center for the People and the Press (2007), the roles food bank workers, role models for children in single-parent households, and youth drug counselors—to name a few—occupy today provide critical support, yet they were not as necessary to society years ago.

Public service announcements were used to inform parents of these findings (National Institute of Mental Health [NIMH], 1991).

In subsequent citations, only the abbreviation and the date need to be given: (NIMH, 1991).

6. Unknown author Give the first one or two important words of the title. Use quotation marks for titles of articles, chapters, or Web pages and italics for titles of books, periodicals, or reports.

The transformation of women's lives has been hailed as "the single most important change of the past 1,000 years" ("Reflections," 1999, p. 77).

7. Two or more authors with the same last name If the authors of two or more sources have the same last name, always include their first initial, even if the year of publication differs.

M. Smith (1988) showed how globalization has restructured both cities and states.

8. Two or more works by the same author in the same year Alphabetize the works by their titles in your reference list and assign a letter in alphabetical order (for example, 2006a, 2006b). Use that same year-letter designation in your in-text citation.

J. P. Agarwal (1996b) described the relationship between trade and foreign direct investment (FDI).

9. Two or more sources cited at one time Cite the authors in the order in which they appear in the list of references, separated by a semicolon.

They contribute to the continual efforts to improve society without expecting that significant change will occur; they expect to make a difference in society locally, one citizen at a time, and they hope to gain personally while doing so (Astin & Sax, 1998; Friedman, 2007).

10. E-mails, letters, conversations To cite information received from unpublished forms of personal communication—such as conversations, letters, notes, and e-mail messages—give the source's first initial or initials and last name, and provide as precise a date as possible. Because readers do not have access to them, do not include personal communications in your reference list.

According to scholar T. Williams (personal communication, June 10, 2010), many students volunteer because they believe in giving back to the community they grew up in.

11. Specific part of a source Include the chapter (*Chapter*), page (*p.*), figure, or table number.

Despite the new law, the state saw no drop in car fatalities involving drivers ages 16–21 (Johnson, 2006, Chapter 4).

12. Indirect (secondary) source When referring to a source that you know only from reading another source, use the phrase *as cited in,* followed by the author of the source you actually read and its year of publication.

Peter Levine, director of the Center for Information and Research on Civic Learning and Engagement at the University of Maryland, credits students with utilizing the Internet to effect change, "relying less on street protests and more on lobbying and volunteering" (as cited in Koch, 2008, p. 3a).

The work by Koch would be included in the references list, but the work by Peter Levine would not.

13. Electronic source Cite the author's last name or the name of the site's sponsor (if an author's name is not available) and the publication date. If the document is a PDF (portable document format) file with stable page numbers, cite the page number. If the source has paragraph numbers instead of page numbers, use *para*. instead of *p.* (see no. 14).

CNCS (2010) defines *service learning* as a practice that "engages students in the educational process, using what they learn in the classroom to solve real-life problems."

Note: If the specific part lacks page or paragraph numbering, cite the heading and the number of the paragraph under that heading where the information can be found. If the heading is long, use a short version in quotation marks. If you cannot determine the date, use the abbreviation *n.d.* in its place: (CNCS, n.d.).

14. Two or more sources in one sentence Include a parenthetical reference after each fact, idea, or quotation you have borrowed.

As *New York Times* columnist Thomas L. Friedman (2007) has observed, while this generation might be less politically motivated than generations past, it does work quietly toward its own idealistic goals, which according to Bringle and Hatcher

(1996) aligns with the motivation that students volunteer so that they can be a part of a community.

15. Sacred or classical text Cite within your text only, and include the version you consulted as well as any standard book, part, or section numbers.

The famous song sets forth a series of opposites, culminating in "a time to love, and a time to hate; a time of war, and a time of peace" (Eccles. 3:8, King James Bible).

24c APA style: References

APA documentation style requires a list of references where readers can find complete bibliographical information about the sources referred to in your project. The list should appear at the end of your research project, beginning on a new page titled "References."

Books

1. Book with one author

Twenge, J. M. (2006). Generation me: Why today's young Americans are more confident, assertive, entitled—and more miserable—than ever before. New York, NY: Free Press.

2. Book with two or more authors Precede the final name with an ampersand (&).

Astin, A. W., Vogelgesang, L. J., Ikeda, E. K., & Yee, J. A. (2000). *How service learning affects students*. Los Angeles, CA: Higher Education Research Institute.

For more than seven authors, list the first six, an ellipsis mark (three spaced periods), and the final author (see no. 17).

3. Organization as author When the publisher is the author, use *Author* instead of repeating the organization's name as the publisher.

Corporation for National and Community Service. (2010). What is service learning? Washington, DC: Author.

4. Two or more works by the same author List the works in publication order, with the earliest one first. If a university publisher's name includes the state (note the second example), do not repeat it.

Eller, C. (2003). Am I a woman? A skeptic's guide to gender. Boston, MA: Beacon Press.

Eller, C. (2011). *Gentlemen and amazons: The myth of matriarchal prehistory, 1861–1900.* Berkeley: University of California Press.

If the works were published in the same year, put them in alphabetical order by title and add a letter (a, b, c) to the year to distinguish each entry in your in-text citations (see no. 19).

5. Book with editor(s) Add (*Ed.*) or (*Eds.*) after the name. If a book lists an author and an editor, treat the editor like a translator (*see no. 9*).

Ferrari, J. & Chapman, J. G. (Eds.). (1999). *Educating students to make a difference:*Community-based service learning. New York, NY: Haworth Press.

6. Selection in an edited book or anthology The selection's author, year of publication, and title come first, followed by the word *In* and information about the edited book. The page numbers of the selection go in parentheses after the book's title.

Primavera, J. (1999). The unintended consequences of volunteerism: Positive outcomes for those who serve. In Ferrari, J. & Chapman, J. G. (Eds.), *Educating students to make a difference: Community-based service learning* (pp. 125–140). New York, NY: Haworth Press.

7. Selection from a work already listed in references Be sure to include all information for the larger work (see second example) preceded by that for the specific selection. Note that the first word of a title within a title should be capitalized.

Brodkey, L. (2003). On the subjects of class and gender in "The literacy letters." In V. Villanueva (Ed.), *Cross-talk in comp theory: A reader* (pp. 677–696). Urbana, IL: National Council of Teachers of English Press.

Villanueva, V. (Ed). (2003). *Cross-talk in comp theory: A reader.* Urbana, IL: National Council of Teachers of English Press.

8. Introduction, preface, foreword, or afterword List the author and the section cited. If the book has a different author, write *In* next, followed by the book's author and the title.

APA REFERENCE ENTRIES: DIRECTORY to SAMPLE TYPES

(See pp. 412-17 for examples of in-text citations.)

Books

- 1. Book with one author 417
- 2. Book with two or more authors 417
- 3. Organization as author 417
- 4. Two or more works by the same author 417
- 5. Book with editor(s) 418
- Selection in an edited book or anthology 418
- 7. Selection from a work already listed in references 418
- 8. Introduction, preface, foreword, or afterword 418
- 9. Translation 420
- 10. Article in an encyclopedia or another reference work 420
- 11. Entire dictionary or reference work 421
- 12. Unknown author or editor 421
- 13. Edition other than the first 422
- 14. One volume of a multivolume work 422
- 15. Republished book 422

Periodicals

- 16. Article in a journal paginated by volume or issue 422
- 17. Article with three to six authors, or with more than six authors 422
- 18. Abstract 423
- 19. Two or more works in one year by the same author 423
- 20. Article in a magazine 423
- 21. Article in a newspaper 423
- 22. Editorial or letter to the editor 423
- 23. Unsigned article 424
- 24. Review 424

Other Print and Audiovisual Sources

- 25. Government document 424
- 26. Report or working paper 424
- 27. Conference presentation 424
- 28. Dissertation or dissertation abstract 425
- 29. Brochure, pamphlet, fact sheet, press release 425
- 30. Published letters 425
- 31. Film or DVD 425
- 32. CD or audio recording 426
- 33. Radio broadcast 426
- 34. TV series 426
- 35. Episode from a TV series 426
- 36. Advertisement 426
- 37. Image, photograph, or work of art 426
- 38. Map or chart 427
- 39. Live performance 427
- 40. Musical composition 427
- 41. Lecture, speech, or address 427
- 42. Personal interview 427

Electronic sources

- 43. Online journal article with a Digital Object Identifier (DOI) 427
- 44. Online journal article without a DOI 427
- 45. Abstract from an online journal article 428
- 46. Journal article from an online, subscription, or library database 428
- 47. Abstract from database as original source 429
- 48. Published dissertation from a database 429
- 49. Newspaper or magazine article from a database 429

APA REFERENCE ENTRIES (continued)

- 50. Article in an online newspaper 429
- 51. Article in an online magazine 429
- 52. Supplemental online magazine content 429
- 53. Review from an online publication or database 429
- 54. In-press article 430
- 55. Article in an online newsletter 430
- 56. Document or report on a Web site 430
- 57. Visual on a Web site 430
- 58. Document on a university's Web site 430
- 59. Electronic version of a print book 430
- 60. Chapter from an electronic book 431
- 61. Electronic book, no print edition 431
- 62. Online brochure 431
- 63. Online government document other than the *Congressional Record* 431

- 64. Congressional Record (online or in print) 431
- 65. Online policy brief or white paper 432
- 66. Online document lacking either a date or an author 432
- 67. Article in an online reference work 432
- 68. Wiki article 432
- 69. Blog posting 432
- 70. Post to an electronic mailing list, newsgroup, or discussion forum 433
- 71. E-mail or instant message (IM) 433
- 72. MP3 or other digital audio file 433
- 73. Audio podcast 433
- 74. Video podcast 433
- 75. Online video 433
- 76. Online advertisement 434
- 77. Computer software or video game 434
- 78. Presentation slides 434

Bellow, S. (1987). Foreword. In A. Bloom, *The closing of the American mind: How higher education has failed democracy and impoverished the souls of today's students*. New York, NY: Simon & Schuster.

9. Translation After the title of the translation, put the name(s) of the translator(s) in parentheses, followed by the abbreviation *Trans*.

Jarausch, K. H., & Gransow, V. (1994). *Uniting Germany: Documents and debates,*

1944–1993 (A. Brown & B. Cooper, Trans.). Providence, RI: Berg.

10. Article in an encyclopedia or another reference work Begin with the author of the selection, if given. If no author is given, begin with the selection's title.

title of the selection

Arawak. (2000). In *The Columbia encyclopedia* (6th ed., p. 2533). New York, NY: Columbia University Press.

11. Entire dictionary or reference work Unless an author or editor is indicated on the title page, list dictionaries by title, with the edition number in parentheses. (The in-text citation should include the title or a portion of the title.) (See no. 10 on citing an article in a reference book and no. 12 on alphabetizing a work listed by title.)

The American Heritage dictionary of the English language (4th ed.). (2000). Boston, MA: Houghton Mifflin.

Hinson, M. (2004). The pianist's dictionary. Bloomington: Indiana University Press.

12. Unknown author or editor Start with the title. When alphabetizing, use the first important word of the title (excluding articles such as *The*, *A*, or *An*).

Give me liberty. (1969). New York, NY: World.

APA LIST OF REFERENCES

- Begin on a new page with the centered title "References."
- Include a reference for every in-text citation except personal communications and sacred or classical texts (see in-text citations no. 10 on p. 415 and no. 15 on p. 417).
- Put references in alphabetical order by author's last name.
- Give the last name and first or both initials for each author. If the work has more than one author, see no. 2 (p. 417) or no. 17 (p. 422).
- Put the publication year in parentheses following the author or authors' names.
- Capitalize only the first word and proper nouns in titles. Also capitalize the first word following the colon in a subtitle.
- Use italics for titles of books but not articles. Do not enclose titles of articles in quotation marks.
- Include the city and publisher for books. Give the state or country. If a university publisher's name includes the state, do not repeat it.
- Include the periodical name and volume number (both in italics) as well as the page numbers for a periodical article.
- End with the DOI, if any (see nos. 16 and 43 and the box on p. 428).
- Separate the author's or authors' name(s), date (in parentheses), title, and publication information with periods.
- Use a hanging indent: Begin the first line of each entry at the left margin, and indent all subsequent lines of an entry (five spaces).
- Double-space within and between entries.

13. Edition other than the first

Smyser, W. R. (1993). *The German economy: Colossus at crossroads* (2nd ed.). New York, NY: St. Martin's Press.

14. One volume of a multivolume work If the volume has its own title, put it before the title of the whole work. No period separates the title and parenthetical volume number.

Google. (2003). The ultimate online learning resource. In *E.enyclopedia* (Vol. 1). New York, NY: D. K. Publishing.

15. Republished book In-text citations should give both years: "As Le Bon (1895/1960) pointed out. . . ."

Le Bon, G. (1960). *The crowd: A study of the popular mind*. New York, NY: Viking. (Original work published 1895).

Periodicals

16. Article in a journal (paginated by volume or issue) Italicize the periodical title and the volume number. Provide the issue number—not italicized—in parentheses after the volume number, with no space between them. A DOI ends the entry if available (also see no. 43).

Inzlicht, M., & Kang, S. K. (2010). Stereotype threat spillover: How coping with threats to social identity affects aggression, eating, decision making, and attention. *Journal of Personality and Social Psychology*, *99*(3), 467–481. doi:10.1037/a0018951

17. Article with three to seven authors, or with more than seven authors If a work has up to seven authors, list them all (see first example); if it has more than seven authors, list the first six followed by a comma, an ellipsis mark (three spaced periods), and the final author's name (see the second example).

Hilgers, T., Hussey, E., & Stitt-Bergh, M. (1999). As you're writing, you have these epiphanies. *Written Communication*, *16*(3), 317–353.

Plummer, C. A., Ai, A. L., Lemieux, C., Richardson, R., Dey, S., Taylor, P., . . . Hyun-Jun, K. (2008). Volunteerism among social work students during Hurricanes Katrina and Rita. *Journal of Social Service Research, 34*(3), 55–71. doi:10.1080/01488370802086328 **18. Abstract** For an abstract that appears in the original source, add the word *Abstract* in brackets after the title. If the abstract appears in a printed source that is different from the original publication, first give the original publication information for the article, followed by the publication information for the source of the abstract. If the dates of the publications differ, cite them both, with a slash between them, in the in-text citation: Murphy (2003/2004).

Burnby, J. G. L. (1985, June). Pharmaceutical connections: The Maw's family [Abstract]. *Pharmaceutical Historian*, *15*(2), 9–11.

Murphy, M. (2003). Getting carbon out of thin air. *Chemistry & Industry*, 6, 14–16.

Abstract retrieved from *Fuel and Energy Abstracts*, 45(6), 389.

19. Two or more works in one year by the same author Alphabetize by title, and attach a letter to each entry's year of publication, beginning with a. In-text citations must use the letter as well as the year.

Agarwal, J. P. (1996a). *Does foreign direct investment contribute to unemployment in home countries? An empirical survey* (Discussion Paper No. 765). Kiel, Germany: Institute of World Economics.

Agarwal, J. P. (1996b). Impact of Europe agreements on FDI in developing countries. *International Journal of Social Economics*, *23*(10/11), 150–163.

20. Article in a magazine After the year, add the month for magazines published monthly or the month and day for magazines published weekly. Note that the volume and issue numbers are also included.

Gross, P. (2001, February). Exorcising sociobiology. New Criterion, 19(6), 24.

21. Article in a newspaper Use *p.* or *pp.* (not italicized) with the section and page number. List all page numbers, separated by commas, if the article appears on discontinuous pages: pp. C1, C4, C6. If there is no identified author, begin with the title of the article.

Smith, T. (2003, October 8). Grass is green for Amazon farmers. *The New York Times*, p. W1.

22. Editorial or letter to the editor Note the use of brackets to identify the genre.

Krugman, P. (2011, January 28). Their own private Europe [Editorial]. *The New York Times*, p. A31.

23. Unsigned article Begin the entry with the title, and alphabetize it by the first important word (excluding articles such as The, A, or An).

Four contestants pitch variety of film styles for competition. (2011, January 13). The Lantern, p. 6.

24. Review If the review is untitled, use the bracketed description in place of a title.

Dargis, M. (2011, March 4). Creepy people with a plan, and a couple on the run [Review of the motion picture *The adjustment bureau*, 2011]. *The New York Times*, pp. C1, C10.

MacFarquhar, Roderick (2011, February 10). The worst man-made catastrophe, ever [Review of the book *Mao's great famine: The history of China's most devastating catastrophe* by F. Dikotter]. *The New York Review of Books, 58*(2), pp. 26–28.

Other Print and Audiovisual Sources

25. Government document When no author is listed, use the government agency as the author.

U.S. Bureau of the Census. (1976). *Historical statistics of the United States: Colonial times to 1970*. Washington, DC: Government Printing Office.

For an enacted resolution or piece of legislation, see no. 63.

26. Report or working paper If the issuing agency numbered the report, include that number in parentheses after the title.

Agarwal, J. P. (1996a). *Does foreign direct investment contribute to unemployment in home countries? An empirical survey* (Discussion Paper No. 765). Kiel, Germany: Institute of World Economics.

27. Conference presentation Treat published conference presentations as a selection in a book (no. 6), as a periodical article (no. 16), or as a report (no. 27), whichever applies. For unpublished conference presentations, provide the author, the year and month of the conference, the italicized title of the presentation, and the presentation's form, forum, and place.

- Desantis, R. (1998, June). Optimal export taxes, welfare, industry concentration and firm size: A general equilibrium analysis. Poster session presented at the First Annual Conference in Global Economic Analysis, West Lafayette, IN.
- Markusen, J. (1998, June). *The role of multinationals in global economic analysis*.

 Paper presented at the First Annual Conference in Global Economic Analysis,
 West Lafayette, IN.
- **28. Dissertation or dissertation abstract** Use this format for an unpublished dissertation. For a published dissertation accessed via a database, see no. 48.

Luster, L. (1992). Schooling, survival and struggle: Black women and the GED (Unpublished doctoral dissertation). Stanford University, Palo Alto, CA.

If you used an abstract from *Dissertation Abstracts Interna*tional, treat the entry like a periodical article.

Weinbaum, A. E. (1998). Genealogies of "race" and reproduction in transatlantic modern thought. *Dissertation Abstracts International*, 58, 229.

- **29. Brochure, pamphlet, fact sheet, press release** If there is no date of publication, put n.d. in place of the date. If the publisher is an organization, list it first, and name the publisher as Author (not italicized).
 - U.S. Postal Service. (1995). A consumer's guide to postal services and products [Brochure]. Washington, DC: Author.
 - Union College. (n.d.). *The Nott Memorial: A national historic landmark at Union College* [Pamphlet]. Schenectady, NY: Author.
- **30. Published letter** Begin with the letter writer's name, treating the addressee as part of the title (*Letter to . . .*). The following example is published in a collection of letters, so it is also treated as a selection within a larger book.
 - Lewis, C. S. (1905). Letter to his brother. In Walter Hooper (Ed.), *The collected letters of C. S. Lewis: Vol 1. Family letters, 1905–1931* (pp. 2–3). New York, NY: HarperCollins.
- **31. Film or DVD** Begin with the cited person's name and, if appropriate, a parenthetical notation of his or her role. After the title,

identify the medium, followed by the country and name of the distributor. (For online video, see no. 75.)

Rowling, J. K., Kloves, S. (Writers), Yates, D. (Director), & Barron, D. (Producer).

(2009). *Harry Potter and the half-blood prince* [Motion picture]. United States:

Warner Brothers Pictures.

32. CD or audio recording See no. 72 for an MP3 or no. 73 for an audio podcast.

title of piece title of album Corigliano, J. (2007). Red violin concerto [Recorded by J. Bell]. On *Red violin concerto* [CD]. New York, NY: Sony Classics.

33. Radio broadcast See no. 73 for an audio podcast.

Adamski, G., & Conti, K. (Hosts). (2007, January 16). *Legally speaking* [Radio broadcast]. Chicago, IL: WGN Radio.

34. TV series For an entire TV series or specific news broadcast, treat the producer as author.

Simon, D., & Noble, N. K. (Producers). (2002). *The wire* [Television series]. New York, NY: HBO.

35. Episode from a TV series Treat the writer as the author and the producer as the editor of the series. See no. 74 for a podcast TV series episode.

Burns, E., Simon, D. (Writers), & Johnson, C. (Director). (2002). The target

[Television series episode]. In D. Simon & N. K. Noble (Producers), *The wire*.

New York, NY: HBO.

36. Advertisement Include the word *advertisement* within brackets.

Geek Squad. (2007, December 10). [Advertisement]. Minneapolis/St. Paul, MN: WCCO-TV.

37. Image, photograph, or work of art If you have reproduced a visual, give the source information with the caption. See no. 57 for online visuals.

Smith, W. E. (1950). *Guardia Civil, Spain* [Photograph]. Minneapolis, MN: Minneapolis Institute of Arts.

38. Map or chart If you have reproduced a visual, give the source information with the caption (*for an example, see p. 446*). Also include a reference-list entry. See no. 57 for online visuals.

Colonial Virginia [Map]. (1960). Richmond: Virginia Historical Society.

39. Live performance

Ibsen, H. (Author), Bly, R. (Translator), & Carroll, T. (Director). (2008, January 12).

*Peer Gynt [Theatrical performance]. Guthrie Theater, Minneapolis, MN.

40. Musical composition

Rachmaninoff, S. (1900). Piano concerto no. 2, opus 18 [Musical composition].

41. Lecture, speech, or address List the speaker; the year, month, and date (if available); and the italicized title of the presentation. Include location information when available. (For online versions, add "Retrieved from," the Web site sponsor, and the URL.)

Cicerone, R. (2007, September 22). *Climate change in the U.S.* George S. Benton Lecture given at Johns Hopkins University, Baltimore, MD.

42. Personal interview Like other unpublished personal communications, personal interviews are not included in the reference list. See in-text citation entry no. 10 (*p. 415*).

Electronic sources

43. Online journal article with a Digital Object Identifier (DOI) If your source has a DOI, include it at the end of the entry; URL and access date are not needed.

Ray, R., Wilhelm, F., & Gross, J. (2008). All in the mind's eye? Anger rumination and reappraisal. *Journal of Personality and Social Psychology, 94,* 133–145. doi:10.1037/0022-3514.94.1.133

44. Online journal article without a DOI Include the URL of the journal's home page.

Chan, L. (2004). Supporting and enhancing scholarship in the digital age: The role of open access institutional repository. *Canadian Journal of Communication*, *29*, 277–300. Retrieved from http://www.cjc-online.ca

APA ELECTRONIC REFERENCES

- Many print and online books and articles have a Digital Object Identifier (DOI), a unique alphanumeric string. Citations of online documents with DOIs do not require the URL.
- Include a retrieval date only for items that probably will change (such as a wiki).
- Do not include information about a database or library subscription service in the citation unless the work is difficult to find elsewhere (for example, archival material).
- Include the URL of the home page for journal, magazine, and newspaper articles lacking a DOI.
- Include the full URL for all other items lacking a DOI.
- For nonperiodicals, name the site sponsor in the retrieval statement unless the author is the sponsor (see no. 51). This format derives from the APA model for an online report.

author

Butler, R. A. (2008, July 31). Future threats to the Amazon rain forest. Retrieved Web site sponsor from Mongabay.com website: http://news.mongabay.com/2009/

0601-brazil politics.html

author as Web site sponsor

Sisters in Islam. (2007). Mission. Retrieved from http://sistersinislam.org.my

45. Abstract from an online journal article Treat much like a journal article, but include the word *Abstract* (not in italics) before retrieval information.

Plummer, C. A., Ai, A. L., Lemieux, C., Richardson, R., Dey, S., Taylor, P., . . . Hyun-Jun, K. (2008). Volunteerism among social work students during Hurricanes Katrina and Rita. *Journal of Social Service Research*, *34*(3), 55–71. Abstract retrieved from Refdoc.fr

46. Journal article from an online, subscription, or library database Include database information only if the article is rare or found in just a few databases. (*Otherwise, see nos. 43 and 44.*) Give the URL of the database's home page.

Gore, W. C. (1916). Memory, concept, judgment, logic (theory). *Psychological Bulletin*, *13*, 355–358. Retrieved from PsycARTICLES database: http://psycnet.apa.org

47. Abstract from database as original source

O'Leary, A., & Wolitski, R. J. (2009). Moral agency and the sexual transmission of HIV. *Psychological Bulletin, 135,* 478–494. Abstract retrieved from PsycINFO database: http://psycnet.apa.org

48. Published dissertation from a database Include the dissertation file number at the end of the entry.

Gorski, A. (2007). *The environmental aesthetic appreciation of cultural landscapes*(Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 1443335)

49. Newspaper or magazine article from a database Include database information for archival material not easily found elsewhere. Give the URL of the database's home page. (*Otherwise, see no. 51 for an online newspaper article or no. 52 for an online magazine article.)*

Culnan, J. (1927, November 20). Madison to celebrate arrival of first air mail plane.

Wisconsin State Journal, p. A1. Retrieved from Wisconsin Historical Society database: http://www.wisconsinhistory.org/WLHBA

50. Article in an online newspaper

Rohter, L. (2004, December 12). South America seeks to fill the world's table. *The New York Times*. Retrieved from http://www.nytimes.com

51. Article in an online magazine Include the volume and issue numbers after the magazine title.

Biello, D. (2007, December 5). Thunder, hail, fire: What does climate change mean for the U.S.? *Scientific American*, 297(6). Retrieved from http://www.sciam.com

52. Supplemental online magazine content A description in brackets such as *online exclusive* indicates that the material is distributed only in online venues.

Perry, A. (2004, January 26). The future lies in democracy [Online exclusive]. *Time*. Retrieved from http://www.time.com

53. Review from an online publication

Goodsell, C. T. (1993, January/February). Reinvent government or rediscover it? [Review of the book *Reinventing government: How the entrepreneurial*

spirit is transforming the public sector, by T. Gaebler & D. Osborne]. *Public Administration Review*, *53*(1), 85–87. Retrieved from JSTOR database.

54. In-press article Include the designation *in press* (not italicized) in place of a date.

Husky, M. M., Sheridan, M., McGuire, L., & Olfson, M. (in press). Mental health screening and follow-up care in public high schools. *Journal of the American Academy of Child & Adolescent Psychiatry*. Retrieved from http://www.jaacap.org/inpress

55. Article in an online newsletter Give the full URL.

Gray, L. (2008, February). Corn gluten meal. Shenandoah Chapter Newsletter,

Virginia Native Plant Society. Retrieved from http://www.vnps.org/chapters
/shenandoah/Feb2008.pdf

56. Document or report on a Web site Include the Web site sponsor in the retrieval statement unless the author of the work is also the sponsor. Here, the author is the World Health Organization and the sponsor is BPD Sanctuary.

World Health Organization. (1992). *ICD-10 criteria for borderline personality disorder*.

Retrieved from BPD Sanctuary website: http://www.mhsanctuary.com/borderline/icd10.htm

57. Visual on a Web site If you have used a graph, chart, map, or image, give the source information following the figure caption (for an example, see p. 446). Also include a reference-list entry.

Seattle [Map]. (2008). Retrieved from http://www.mapquest.com

58. Document on a university's Web site Include relevant information about the university and department in the retrieval statement.

Tugal, C. (2002). Islamism in Turkey: Beyond instrument and meaning. *Economy and Society, 31*, 85–111. Retrieved from University of California–Berkeley, Department of Sociology website: http://sociology.berkeley.edu/public_sociology_pdf/tugal.pps05.pdf

59. Electronic version of a print book Provide a DOI if it is available instead of the URL.

Mill, J. S. (1869). *On liberty* (4th ed.). Retrieved from http://books.google.com/books

Shariff, S. (2009). Confronting cyber-bullying: What schools need to know to control misconduct and avoid legal consequences. [Cambridge Books Online]. doi:10/1017/CBO9780511551260

60. Chapter from an electronic book

Owen, S. & Kearns, R. (2006). Competition, adaptation and resistance:

(Re)forming health organizations in New Zealand's third sector. In

Milligan, C. & Conradson, D. (Eds.), Landscapes of voluntarism: New

spaces of health, welfare and governance (pp. 115–134). Retrieved from

http://books.google.com.proxy.lib.fsu.edu

61. Electronic book, no print edition

Stevens, K. (n.d.). *The dreamer and the beast*. Retrieved from http://www.onlineoriginals.com/showitem.asp?itemID=321

62. Online brochure

Corporation for National & Community Service. (2010). A guide to working with the media [Brochure]. Retrieved from http://www.nationalservice.gov/pdf /Media_Guide.pdf

63. Online government document other than the *Congressional Record*

National Commission on Terrorist Attacks upon the United States. (2004). *The*9/11 Commission report. Retrieved from Government Printing Office website:

http://www.gpoaccess.gov/911/index.html

64. Congressional Record (online or in print) For enacted resolutions or legislation, give the number of the congress after the number of the resolution or legislation, the Congressional Record volume number, the page number(s), and year, followed by (enacted).

H. Res. 2408, 108th Cong., 150 Cong. Rec. 1331–1332 (2004) (enacted).

Give the full name of the resolution or legislation when citing it within your sentence, but abbreviate the name when it appears in a parenthetical in-text citation: (*H. Res.* 2408, 2004).

65. Online policy brief or white paper

Cramer, K., Shelton, L., Dietz, N., Dote, L., Fletcher, C., Jennings, S., . . . Silsby, J.

(2010). Volunteering in America 2010: National, state, and city information.

Retrieved from Corporation for National and Community Service

website: http://www.volunteeringinamerica.gov/assets/resources
//ssueBriefFINALJune15.pdf

66. Online document lacking either a date or an author Place the title before the date if no author is given. Use the abbreviation *n.d.* (no date) for any undated document.

Center for Science in the Public Interest. (n.d.). Food additives to avoid. Retrieved from Mindfully.org website: http://www.mindfully.org /Food/Food
-Additives-Avoid.htm

67. Article in an online reference work Begin with the author's name, if given, followed by the publication date. If no author is given, place the title before the date. Include the full URL.

Attribution theory. (2009). In *Encarta*. Retrieved from http://encarta.msn.com/encyclopedia_761586848 / Attribution_Theory.html

68. Wiki article Wikis are collaboratively written Web sites. Most are updated regularly, so include the access date in your citation. Check with your instructor before using a wiki article as a source.

Demographic transition. (2007, October 8). Retrieved from Citizendium website: http://en.citizendium.org/wiki/Demographic_transition

69. Blog posting This model is for a blog post. For an example of a video blog post, see the second example; use the description "video file." For a comment, use the same format but substitute "Web log comment" for "Web log post."

Eggers, A. (2009, May 20). Debates on government transparency websites [Web log post]. Retrieved from Social Science Statistics Blog website: http://www.iq.harvard.edu/blog/sss

Underwood, Elizabeth. (2010, May 17). Audubon oil spill response volunteer.

[Video file]. Retrieved from BirdLife International website: http://www
.birdlife.org/community/2010/05/audubon-oil-spill-response-volunteer
-liz-video/

70. Post to an electronic mailing list or a newsgroup or discussion forum Provide the message's author, its date, and its subject line as the title. For a post to a mailing list, provide the description *Electronic mailing list message* in brackets. For a post to a newsgroup or discussion forum, give the identifying information *Online forum comment* in brackets. Conclude either entry with the words *Retrieved from*, followed by the URL of the archived message.

Glick, D. (2007, February 10). Bio-char sequestration in terrestrial ecosystems—
A review [Electronic mailing list message]. Retrieved from http://
bioenergylists.org/newsgroup-archive/terrapreta_bioenergylists.org
/2007-February/000023.html

Jones, D. (2001, February 3). California solar power [Online forum comment].

Retrieved from http://yarchive.net/space/politics/california_power.html

- **71. E-mail or instant message (IM)** E-mail, instant messages, or other nonarchived personal communication should be cited in the body of your text but not given in the references list (see in-text citation entry no. 10, on p. 415).
- **72. MP3 or other digital audio file** Use brackets to identify the file type.

Hansard, G., & Irglova, M. (2006). Falling slowly. On *The swell season* [MP3]. Chicago, IL: Overcoat Recordings.

73. Audio podcast

Glass, I. (Host). (2008, June 30). Social engineering. *This American life* [Audio podcast]. Retrieved from http://www.thisamericanlife.org

74. Video podcast

Reitman, J. (Director), & Novak, B. J. (Writer). (2007). Local ad [Television series episode]. In S. Carrell, M. Kaling, L. Eisenberg, & G. Stupnitsky (Producers),

The office [Video podcast]. Retrieved from http://www.nbc.com/the_office
/video/episodes.shtml

75. Online video For an online speech, see no. 39.

Wesch, M. (2007, March 8). The machine is us/ing us [Video file]. Retrieved from http://mediatedcultures.net/ksudigg/?p=84

76. Online advertisement

Lexus. (2011, January). [Advertisement]. Retrieved from http://www.pandora.com

77. Computer software or video game Cite only specialized software. Familiar software such as Microsoft Word doesn't need to be cited.

L.A. noire. (2011). [Video game]. New York: Rockstar Games.

78. Presentation slides

Volunteering Australia Inc. (2009). Volunteering: What's it all about? [PowerPoint slides]. Retrieved from http://www.volunteeringaustralia.org/files /WZ7K0VWICM/Volunteering%20what_s%20it%20all%20about.ppt

24d APA style: Format

The following guidelines are recommended by the *Publication Man*ual of the American Psychological Association, sixth edition. For an example of a research paper that has been prepared using APA style, see pages 436–46.

Materials Back up your final draft. Use a high-quality printer and high-quality white 8½-by-11-inch paper. Do not justify your text or hyphenate words at the right margin; it should be ragged.

Title page The first page of your research report should be a title page. Center the title between the left and right margins in the upper half of the page, and put your name, the name of your course, your instructor's name, and the date on separate lines below the title. (See p. 436 for an example.)

Margins and spacing Use one-inch margins all around, except for the upper right-hand corner, where the page number goes, and the upper left-hand corner, where the running head goes.

Double-space lines throughout, including in the abstract, within any notes or captions, and in the list of references. Indent the first word of each paragraph one-half inch (or five spaces).

For quotations of more than forty words, use block format and indent five spaces from the left margin. Double-space the quoted lines.

Page numbers and abbreviated titles All pages, including the title page, should have a short version of your title in uppercase letters. On the title page, preface this with the words "Running head"

and a colon. Put this information in the upper left-hand corner of each page, about one-half inch from the top. Put the page number in the upper right-hand corner.

Abstract Instructors sometimes require an abstract—a summary of your paper's thesis, major points or lines of development, and conclusions. The abstract appears on its own numbered page, entitled "Abstract," right after the title page. It should not exceed 150 to 250 words.

Headings Primary headings should be boldfaced and centered. All key words in the heading should be capitalized.

Secondary headings should be boldfaced and appear flush against the left-hand margin. Do not use a heading for your introduction, however. (For more on headings, see Chapter 6: Designing Academic Texts and Preparing Portfolios, pp. 116–17.)

Visuals Place each visual (table, chart, graph, or image) on its own page following the reference list and any content notes. Tables precede figures. Label each visual as a table or a figure, and number each kind consecutively (Table 1, Table 2). Provide an informative caption for each visual. Cite the source of the material, and provide explanatory notes as needed. (For more on using visuals effectively, see Chapter 4: Drafting Paragraphs and Visuals, pp. 66–75.)

24e Sample research project in APA style

Tina Schwab researched the topic of student volunteerism and wrote a report about it for her introductory sociology course. Her sources included books, journal articles, and Web documents.

CONSIDER YOUR SITUATION

Author: Tina Schwab

Type of writing: Research report

Purpose: To report on motivations for student volunteerism

Stance: Objective

Audience: Students, instructors, sociologists

Medium: Print, as text attachment, part of e-portfolio

Schwab writes: As I did my research for this topic, I was surprised about the mix of motivations that students have for volunteering.

All pages: short title and page number. On title page only: "Running head."

Title appears in full and centered on separate page with student's name, course information, and date.

Running head: THE NEW VOLUNTEER

The New Volunteer:

College Students' Involvement in Community Giving Grows

Tina Schwab Sociology 101 Professor Morgan May 15, 2010

THE NEW VOLUNTEER

2

1

Abstract appears on a new page after the title page. The first line is not indented.

Research report concisely and objectively summarized-key points included, but not details or statistics.

Paragraph should not exceed 150 to 250 words.

Abstract

College students today are volunteering in record numbers. Research indicates that today's youth are just as committed to community service as the young Americans of the 1960s, who are often perceived as the most civic-minded of American generations. However, current college students have reasons for volunteering beyond the desire to do good. Today, volunteerism is built into the academic curriculum, aids career development, and provides a sense of community. While the motivations for and methods of volunteering may vary from one generation to another, the fact remains that today's students are committed to serving their communities and making their world a better place for all.

1/2" 3

The New Volunteer:

College Students' Involvement in Community Giving Grows Are college students today concerned with helping others? It may not seem so to older generations, to whom today's students may appear obsessed with social networking, text messaging, and materialistic values. In her book Generation Me, Jean M. Twenge (2006) explains that Americans of current college age are preoccupied with amassing wealth and achieving material goals but claims these aims and giving back to others aren't mutually exclusive. "As long as time spent volunteering does not conflict with other goals, GenMe finds fulfillment in helping others" (Twenge, 2006, p. 5). Attitudes and perceptions aside, today's college students actively help others in their communities, in ways that make a collective impact on the world. Their approach, however, differs from that of the previous generation. Today's college students tend to volunteer for at least one of three reasons: to satisfy a curricular requirement, to prepare for the financial success they hope to achieve professionally, and to be an active member of their communities.

Volunteering in America and Historical Changes in Motivation

According to the Corporation for National and Community Service (CNCS) (2009), volunteering is on the rise today, with one million more total volunteers in the United States than there were in 2002. Many of those volunteers are college students. In a 1998 report, researchers for the Higher Education Research Institute found that the most important predictor of volunteer service among college students is whether or not they volunteered in high

Full title is repeated on first page only.

Paraphrase from a source. Author named in the text, so date follows her name in parentheses.

Direct quote from a source; page number is included in parenthetical citation.

Thesis statement.

Heading in bold type, centered.

Source is a corporation; spelled out at first mention with abbreviation in parentheses.

4

Two names in source, separated by an ampersand (&); because there are only two names, both names are included in subsequent citations.

Quotation from authority is provided as support.

Page number for quotation.

Paraphrase, with source provided in parenthetical citation; et al. used after the first author's name because there are more than six.

Development by illustration (see p. 66); figure reference is provided. Figure appears after the list of references.

school (Astin & Sax, 1998). Among all volunteers in America, the percentage of those aged 16 to 24 increased from 20.8% in 2007 to 21.9% in 2008, adding over 441,000 volunteers from this age range (CNCS, 2009). This trend, which counters the stereotype of the selfcentered college student, is expected to continue (Jaschik, 2006). As Penn State's president Graham Spanier (2008) notes, the number of postcollege applicants to both the Peace Corps and Teach for America is increasing. "Although some may write off today's postgraduate volunteerism as a reflection of a weak job market, I am among those who see it as a continuation of the habit of community service that students developed as teenagers" (p. A35).

Historically, college students planning to enter service professions such as nursing or social work have always volunteered their time as part of their professional development. They can make an especially valuable contribution in disastrous circumstances such as the aftermath of Hurricane Katrina (Plummer et al., 2008). However, today students from all disciplines volunteer to work at food banks, with youth service organizations, and as mentors, filling some of the most indemand volunteer positions in the country (CNCS, 2009). There is little doubt that the current generation is doing its part to make the world a better place (see Figure 1).

At the same time, the ways that generations volunteer differ. Students volunteered in the past to change the status quo and to have an impact on social conditions in our country (Astin, 1998). Today's students also seek to effect change but with perhaps more practicality than idealism. They volunteer less for abstract, altruistic reasons than for concrete, personal ones. They

5

contribute to the continual efforts to improve society without expecting that significant change will occur; they expect to make a difference in society locally, one citizen at a time, and they hope to gain personally while doing so (Astin & Sax, 1998; Friedman, 2007). However, students' desire to combine their own interests with their volunteer efforts does not diminish the fact that they are having a positive effect on others.

Summary of information in sources; two sources separated by semicolon.

Today it is easier for volunteers to have an impact at the community level than at a national or regional level. According to the Pew Research Center for the People and the Press (2007), the roles food bank workers, role models for children in single-parent households, and youth drug counselors—to name a few—occupy today provide critical support, yet they were not as necessary to society years ago. Rather than effecting sweeping change, today's volunteer tends to have an impact on one life at a time. This difference may contribute to perceptions that today's young people are not as involved as members of previous generations when they were young, but these perceptions are incorrect: volunteering looks and feels different now than it did previously, but it has just as great an impact (Spanier, 2008).

Current College Students' Motivations for Volunteering

One reason that students volunteer today is that it is a familiar behavior reinforced in the college environment. Many colleges offer service learning courses and service initiatives through campus organizations. These forms of volunteering, especially service learning courses, often help students learn and improve their grades (Bringle & Hatcher, 1996).

The first motivation for volunteering, from the thesis.

6

Service learning courses have two objectives: (1) learning in a given content area and (2) learning about citizenship and social policies. CNCS (2010) defines service learning as a practice that "engages students in the educational process, using what they learn in the classroom to solve real-life problems." Similarly, a study conducted for the Higher Education Research Institute found that "students develop a heightened sense of civic responsibility and personal effectiveness through participation in servicelearning courses" because they connect the academic discussions of the classroom to the practical application of providing service in the community (Astin, Vogelgesang, Ikeda, & Yee, 2000, p. 2). The formal structure of service learning is designed to make student volunteering beneficial not only for the community but also for the students who perform it, increasing their academic development, leadership skills, and community awareness. George Mason University's School of Public Policy professors Bruce L. R. Smith and A. Lee Fritschler (2009) argue that service learning requires context so that students learn the lessons intended:

Students can learn the wrong lessons about the roles of leaders and followers, partisanship, and the nature of civil society from a volunteer experience. Therefore, an intellectual framework, supplied by the appropriate faculty members, should be part of the student's experience as a volunteer. (p. 9)

Astin et al. (2000) maintain that service-learning courses are academically effective simply because they enhance students' critical thinking and writing skills, boosting grade point averages. Even after they are concluded, however, service learning courses

Source with four names, so all four are included in the first parenthetical citation; page number is included because the source is quoted.

Two names in a source joined by and (not &) in running text.

Quotation of more than forty words indented one-half inch. Authors' names and the date are in the text, so only the page reference follows the quotation.

Source with four names already cited once, so et al. is used after first name.

7

are also believed to influence students positively; if a student has a good experience in a service learning initiative, he or she is more inclined to choose a service-related career (for example, a healthcare profession), continue community service postgraduation, and volunteer additional service hours outside of any academic commitment (Astin et al., 2000).

A second motivation is market driven. Differences in the way today's students volunteer reflect the unique challenges they face. Entering the job market has become much more difficult than it was for previous generations, so today's students often target their volunteer efforts strategically by seeking opportunities to develop skills and experience that can translate to future employment or financial success (Astin & Sax, 1998). This extracurricular form of volunteering is endorsed by many educators, and in fact college students do most of their volunteering through campus organizations.

In fact, the economic realities of our society have much to do with the perceptions of how volunteering is different for today's student than it was in times past. Students today volunteer for their own personal benefit, motivated partly by the desire for money or fame. One study of college-aged Americans, for instance, reported that for 81% of participants, getting rich was their highest priority in life, and 51% sought fame as a primary goal (Pew Research Center for the People and the Press, 2007). People who are working for a cause today usually integrate the common good with their own personal aspirations.

A third motivation for volunteering is the desire for community, which may particularly motivate college students

The second motivation for volunteering, from the thesis.

Name of corporate author is included in its entirety in parenthetical citation.

The third motivation for volunteering, from the thesis.

looking to establish connections within peer groups at their school, students who want to integrate their daily lives with their academic work, and new students seeking to establish a sense of belonging in a new place (Bringle & Hatcher, 1996). As *New York Times* columnist Thomas L. Friedman (2007) has observed, while this generation might be less politically motivated than generations past, it does work quietly toward its own idealistic goals.

8

Online collaboration also fulfills the desire for community interaction. Students often use the Internet to organize support for a cause; for example, students have used MySpace and Facebook to urge assistance for victims of Hurricane Katrina and survivors of terrorist attacks. These efforts at raising awareness might not seem like much when conducted individually, but when considered collectively they have a significant impact. Since MySpace began in 2004, more than 22,000 nonprofit groups have signed up to engage supporters (Koch, 2008). For example, students can find initiatives online such as the Pay It Forward Movement.org, named for the book by Catherine Ryan Hyde and started by four University of Minnesota first-year students. Student volunteers who participate in Pay It Forward tours spend school breaks on community service projects like cleaning up a city park or helping to set up a homeless shelter. Peter Levine, director of the Center for Information and Research on Civic Learning and Engagement at the University of Maryland, credits students with utilizing the Internet to effect change, "relying less on street protests and more on lobbying and volunteering" (as cited in Koch, 2008, p. 03a). The Pay It Forward Movement, which relies exclusively on online communication, also hosts

Development by illustration (see p. 66)

Secondary source; page number is given for the location of the quotation in the Koch article.

9

web-a-thons designed to raise awareness and generate volunteers (Tehven & Fernandez, 2009).

An Assessment of College Volunteerism

Friedman (2007) thinks the current generation of college students is too quiet, however. He resists the idea that projects like Pay It Forward can bring about the change that is needed and maintains that more engaged activity is required, that "virtual politics is just that -- virtual." He urges college students to set their sights higher: to organize "in a way that will force politicians to pay attention rather than just patronize them." Regardless of motivation and how others perceive their efforts, there is no doubt that college students today are making a difference. Today's students represent many voices working together to enrich their communities in myriad ways. Their efforts are relevant to their career goals, and they give their time in ways that also benefit their own lives. What matters is that their commitment to enriching the lives of others and to enhancing the communities in which we live is as strong as that of any previous generation.

Quotation is integrated effectively into the text of the report; page number is not included because this quotation is from a Web site.

Restatement of thesis at conclusion.

10

Source: entire book by four authors.

Source: report by a corporate author, retrieved online.

Source: online newspaper article.

Source: online magazine article.

THE NEW VOLUNTEER

References

- Astin, A. W. (1998). The changing American college student: Thirty-year trends, 1966–1996. The Review of Higher Education, 21(2), 115-135. Retrieved from http://www
 - .press.jhu.edu/journals/review_of_higher_education
- Astin, A. W., & Sax, L. J. (1998). How undergraduates are affected by service participation. Journal of College Student Development, 39(3), 251-263.
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- Bringle, R. G., & Hatcher, J. A. (1996). Implementing service learning in higher education. The Journal of Higher Education, 67(2), 221-239.
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- Friedman, T. (2007, October 10). Generation Q. The New York Times. Retrieved from http://www.nytimes.com
- Jaschik, S. (2006, October 17). Student volunteerism is up. Inside Higher Ed. Retrieved from http://www.insidehighered.com
- Koch, W. (2008, March 13). Internet spurs upswing in volunteerism. USA Today. Retrieved from http://www .usatoday.com/

11

- Pew Research Center for the People and the Press. (2007, January 9). A portrait of "Generation Next": How young people view their lives, futures and politics [Summary of findings]. Retrieved from http://people-press.org/report/300/a-portrait-of-generation-next
- Plummer, C. A., Ai, A. L., Lemieux, C., Richardson, R., Dey, S., Taylor, P., . . . Hyun-Jun, K. (2008). Volunteerism among social work students during Hurricanes Katrina and Rita. *Journal of Social Service Research*, 34(3), 55–71. doi:10.1080/01488370802086328
- Smith, B. L. R., & Fritschler, A. L. (2009, Fall). Engagement in civic education remains weak. *Phi Kappa Phi Forum*, 89(3), 8-10.
- Spanier, G. (2008, October 17). Is campus activism dead—or just misguided? A president wonders where the radicals are now. *The Chronicle of Higher Education*. Retrieved from http://chronicle.com
- Tehven, G., & Fernandez, I. (2009). Pay It Forward movement.

 Retrieved from http://www.payitforward.org/groups
 /PayItForwardTour.htm
- Twenge, J. M. (2006). Generation me: Why today's young Americans are more confident, assertive, entitled—and more miserable—than ever before. New York, NY: Free Press.

Source: iournal article with volume and issue number. as well as a digital object identifier (DOI); because there are at least eight authors, three ellipsis points appear between the sixth and last authors' names.

Source: information from a Web site.



12

Graph presents statistics in visual form for readers.

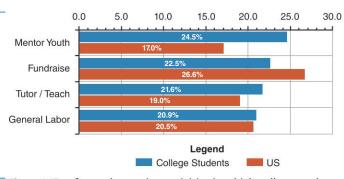


Figure number in italics, followed by figure title and source information, appear below the figure.

Figure 1. Top four volunteering activities in which college students engage. Adapted from Volunteering in America research highlights:

College student profile, by Corporation for National and Community Service, 2009. Retrieved from http://www.volunteeringinamerica.gov/special/College-Students



25 Chicago Documentation Style

There are many documentation styles besides those developed by the Modern Language Association (see Chapter 23) and the American Psychological Association

(see Chapter 24). In this chapter, we cover the Chicago Manual style. To learn about other style types, consult the list of style manuals on page 356. If you are not sure which style to use, ask your instructor.

The note and bibliography style presented in the sixteenth edition of The Chicago Manual of Style (Chicago: University of Chicago Press, 2010) is used in many disciplines, including history, art, philosophy, business, and communications. This style has three parts:

- Numbered in-text citations
- Numbered footnotes or endnotes
- A bibliography of works consulted

The first two parts are necessary; the third is optional, unless your instructor requires it. (Chicago also has an alternative author-date system that is similar to APA style.) For more information on this style, consult the *Chicago Manual of Style*. For updates and answers to frequently asked questions about this style, go to the Chicago Manual's Web site at http://www.press.uchicago.edu, and click on "Chicago Manual of Style Web site."

25a Chicago style: In-text citations and notes

Whenever you use information or ideas from a source, you need to indicate what you have borrowed by putting a superscript number in the text (1) at the end of the borrowed material. These superscript numbers are placed after all punctuation marks except for the dash.

New York University professor and media consultant Clay Shirky explains that this change "isn't a shift from one kind of news institution to another, but rather in the definition of news."2

If a quotation is fairly long, you can set it off as a block quotation. Indent it five spaces or one-half inch from the left margin, and doublespace the quotation, leaving an extra space above and below it. Place the superscript number after the period that ends the quotation.

Each in-text superscript number must have a corresponding note either at the foot of the page or at the end of the text. Indent the first line of each footnote like a paragraph. Footnotes begin with the number and are single-spaced, with a double space between notes.

If you are using endnotes instead of footnotes, they should begin after the last page of your text on a new numbered page titled "Notes." The list of endnotes can be double-spaced unless your instructor prefers that you make them single-spaced.

The first time you cite a source in either a footnote or an endnote, you should include a full citation. Subsequent citations require less information.

FIRST REFERENCE TO SOURCE

1. Clay Shirky, Here Comes Everybody: The Power of Organizing without Organizations (New York: Penguin, 2008), 65-66.

ENTRY FOR SOURCE ALREADY CITED

6. Shirky, 80.

If several pages pass between references to the same title, include a brief version of the title to clarify the reference.

ENTRY FOR SOURCE ALREADY CITED IN LONGER PAPER

7. Shirky, Here Comes Everybody, 99-100.

If you quote from the same work immediately after providing a full footnote, use the abbreviation *Ibid*. (Latin for "in the same place"), followed by the page number.

8. Ibid., 135.

25b Chicago style: Bibliography or list of works cited

Some instructors require a separate list of works cited or of works consulted. If you are asked to provide a works-cited list, do so on a separate, numbered page titled "Works Cited." If the list should include all works you consulted, title it "Bibliography." Here is a sample entry.

Shirky, Clay. Here Comes Everybody: The Power of Organizing without Organizations. New York: Penguin, 2008.

Sample Chicago-style notes and bibliography entries

CHICAGO STYLE: DIRECTORY to SAMPLE TYPES

Books

- 1. Book with one author 449
- 2. Multiple works by the same author 450
- 3. Book with two or more authors 450
- 4. Book with an author and an editor or a translator (or both) 451

CHICAGO STYLE: DIRECTORY to SAMPLE TYPES (continued)

- Anthology or other book with an editor in place of an author 451
- 6. Organization as author 451
- 7. Work in an anthology or part of an edited book 452
- 8. Article in an encyclopedia or a dictionary 452
- 9. The Bible 453
- Edition other than the first 453
- 11. Reprint of an older book 453
- 12. Multivolume work 453
- 13. Work in a series 454
- 14. Unknown author 454
- 15. Book with a title within a title 454
- 16. Source quoted in another source 454

Periodicals

- 17. Article in a journal paginated by volume 455
- 18. Article in a journal paginated by issue 455
- 19. Article in a magazine 455
- 20. Article in a newspaper 456
- 21. Unsigned article or editorial in a newspaper 456

Other Sources

- 22. Review 456
- 23. Interview 456
- 24. Published letter 457

- 25. Personal letter or e-mail 457
- 26. Government document 457
- 27. Unpublished document or dissertation 458
- 28. Conference presentation 458
- 29. DVD or other form of recorded video 459
- 30. Sound recording 459
- 31. Artwork 459
- 32. CD-ROM or other electronic non-Internet source 459

Online Sources

- 33. Electronic book 460
- 34. Partial or entire Web site 461
- 35. Article in an online reference work (dictionary or encyclopedia) 461
- 36. Article from an online periodical (with a DOI) 461
- 37. Article from an online journal, magazine, or newspaper (with no DOI) 462
- 38. Journal, magazine, or newspaper article from a library subscription database 462
- 39. Blog posting 463
- 40. Posting to an electronic mailing list 463
- 41. Podcast 463
- 42. Online video 463
- 43. Online broadcast interview 464

Books

1. Book with one author

NOTE

1. Michael Lewis, Next: The Future Just Happened (New York: Norton, 2001), 29.

BIBLIOGRAPHY ENTRY

Lewis, Michael. Next: The Future Just Happened. New York: Norton, 2001.

BIBLIOGRAPHY or WORKS-CITED LIST in CHICAGO STYLE

- Begin on a new page.
- Begin with the centered title "Works Cited" if you are including only works referred to in your research project. Use the title "Bibliography" if you are including every work you consulted.
- List sources alphabetically by author's (or editor's) last name.
- Capitalize the first and last words in titles as well as all important words and words that follow colons.
- Indent all lines except the first of each entry five spaces, using your word processor's hanging indent feature.
- Use periods between author and title as well as between title and publication data.
- Double-space both within each entry and between entries, unless your instructor prefers that you make the entries single-spaced.
- 2. Multiple works by the same author After providing complete information in the first footnote, include only a shortened version of the title with the author's last name and the page number in any subsequent footnotes. In the bibliography, list entries either in alphabetical order by title or from earliest to most recent. After the first listing, replace the author's name with a "three-em" dash (type three hyphens in a row).

NOTES

- 2. Shirky, Cognitive Surplus, 15.
- 3. Shirky, Here Comes Everybody, 65-66.

BIBLIOGRAPHY ENTRIES

Shirky, Clay. Cognitive Surplus: Creativity and Generosity in a Connected Age. New York: Penguin, 2010.

- -. Here Comes Everybody: The Power of Organizing without Organizations. New York: Penguin, 2008.
- **3. Book with two or more authors** In notes, you can name up to three authors. When there are three authors, put a comma after the first name and a comma plus *and* after the second.

NOTE

4. Joelle Reeder and Katherine Scoleri, The IT Girl's Guide to Blogging with Moxie (Hoboken, NJ: Wiley, 2007), 45.

BIBLIOGRAPHY ENTRY

Reeder, Joelle, and Katherine Scoleri. The IT Girl's Guide to Blogging with Moxie. Hoboken, NJ: Wiley. 2007.

When more than three authors are listed on the title page, use et al. (meaning "and others") after the first author's name in the note.

NOTE

5. Julian Henriques et al., Changing the Subject: Psychology, Social Regulation and Subjectivity (New York: Methuen, 1984), 275.

BIBLIOGRAPHY ENTRY

Henriques, Julian, Wendy Holloway, Cathy Urwin, Couze Venn, and Valerie Walkerdine. Changing the Subject: Psychology, Social Regulation and Subjectivity, New York: Methuen, 1984.

Give all author names in bibliography entries.

4. Book with an author and an editor or a translator (or both)

Put the author's name first, and add the editor's (ed.) or translator's (trans.) name after the title. Spell out Edited or Translated in the bibliography entry.

NOTE

6. Anton Chekhov, The Essential Tales of Chekhov, ed. Richard Ford, trans. Constance Garnett (Boston: Ecco, 1998).

BIBLIOGRAPHY ENTRY

Chekhov, Anton. The Essential Tales of Chekhov. Edited by Richard Ford. Translated by Constance Garnett. Boston: Ecco, 1998.

5. Anthology or other book with an editor in place of an author

Put the editor's name first, followed by the abbreviation ed. Otherwise, use the same format as for an author-based note.

NOTE

7. Victor Villanueva, ed., Cross-Talk in Comp Theory (Urbana, IL: NCTE Press, 2003).

BIBLIOGRAPHY ENTRY

Villaneuva, Victor, ed. Cross-Talk in Comp Theory. Urbana, IL: NCTE Press, 2003.

6. Organization as author Treat the organization as the author, and use the same format as for an author-based note.

NOTE

8. Centre for Contemporary Cultural Studies, Making Histories: Studies in History Writing and Politics (London: Hutchinson, 1982), 10.

BIBLIOGRAPHY ENTRY

Centre for Contemporary Cultural Studies. Making Histories: Studies in History Writing and Politics. London: Hutchinson, 1982.

7. Work in an anthology or part of an edited book Begin with the author and title of the specific work or part.

NOTES

9. Walter R. Fisher, "Narration, Knowledge, and the Possibility of Wisdom," in Rethinking Knowledge: Reflections across the Disciplines, ed. Robert F. Goodman and Walter R. Fisher (Albany: SUNY Press, 1995), 169.

10. Arthur M. Schlesinger, introduction to Pioneer Women: Voices from the Kansas Frontier, by Joanna L. Stratton (New York: Simon & Schuster, 1981).

BIBLIOGRAPHY ENTRIES

Fisher, Walter R. "Narration, Knowledge, and the Possibility of Wisdom." In Rethinking Knowledge: Reflections across the Disciplines, edited by Robert F. Goodman and Walter R. Fisher, 169–192. Albany: SUNY Press, 1995.

Schlesinger, Arthur M. Introduction to *Pioneer Women: Voices from the Kansas* Frontier, by Joanna L. Stratton, 11–15. New York: Simon & Schuster, 1981.

In notes, descriptive terms such as *introduction* are not capitalized. In bibliography entries, these descriptive terms are capitalized.

8. Article in an encyclopedia or a dictionary For well-known reference works, publication data can be omitted from a note, but the edition or copyright date should be included. There is no need to include page numbers for entries in reference works that are arranged alphabetically; the abbreviation s.v. (meaning "under the word") plus the entry's title can be used instead.

NOTES

- 11. Joseph F. Kett, "American History since 1865," in *The Dictionary of Cultural* Literacy: What Every American Needs to Know, by E. D. Hirsch Jr., Joseph F. Kett, and James Trefil (Boston: Houghton Mifflin, 1993), 269-70.
 - 12. Webster's New College Dictionary, 3rd ed., s.v. "Blog."

Reference works are not listed in the bibliography unless they are unusual or crucial to your project.

BIBLIOGRAPHY ENTRY

- Kett, Joseph F. "American History since 1865." In The Dictionary of Cultural Literacy: What Every American Needs to Know. 2nd ed. By E. D. Hirsch Jr., Joseph F. Kett, and James Trefil. Boston: Houghton Mifflin, 1993.
- **9. The Bible** Abbreviate the name of the book, and use Arabic numerals for chapter and verse, separated by a colon. Name the version of the Bible cited, and do not include the Bible in your bibliography.

NOTE

13. Eccles. 8:5 (Jerusalem Bible).

10. Edition other than the first Include the number of the edition after the title or, if there is an editor, after that person's name.

NOTE

14. Henry Jenkins, Convergence Culture: Where Old and New Media Collide, 2nd ed. (New York: New York University Press, 2008), 54.

BIBLIOGRAPHY ENTRY

Jenkins, Henry, Convergence Culture: Where Old and New Media Collide, 2nd ed. New York: New York University Press, 2008.

11. Reprint of an older book Include the original publication date and other publication details if they are relevant. If referencing page numbers, be sure to note the date of the cited edition.

NOTE

15. Ernest Hemingway, The Sun Also Rises (1926; repr., New York: Scribner, 2006), 94,

BIBLIOGRAPHY ENTRY

Hemingway, Ernest. The Sun Also Rises. New York: Scribner, 1926. Reprint, New York: Scribner, 2006. Page references are to the 2006 edition.

12. Multivolume work Put the volume number in Arabic numerals followed by a colon, before the page number.

NOTE

16. Martin J. Manning and Clarence R. Wyatt, Encyclopedia of Media and Propaganda in Wartime America (Santa Barbara, CA: ABC-CLIO, 2010), 2:40-42.

BIBLIOGRAPHY ENTRY

Manning, Martin J., and Clarence R. Wyatt. Encyclopedia of Media and Propaganda in Wartime America. Vol 2. Santa Barbara, CA: ABC-CLIO, 2010.

13. Work in a series Include the name of the series as well as the book's series number, if available. The series name should not be italicized or underlined.

NOTE

17. Roger D. Wimmer and Joseph R. Dominick, Mass Media Research: An Introduction, Contributions in Wadsworth Series in Mass Communication and Journalism (Boston: Wadsworth, 2005), 5.

BIBLIOGRAPHY ENTRY

Wimmer, Roger D., and Joseph R. Dominick. Mass Media Research: An Introduction. Contributions in Wadsworth Series in Mass Communication and Journalism. Boston: Wadsworth, 2005.

14. Unknown author Cite anonymous works by title, and alphabetize them by the first word, ignoring A, An, or The.

NOTE

18. The British Album (London: John Bell, 1790), 2:43-47.

BIBLIOGRAPHY ENTRY

The British Album, Vol. 2, London: John Bell, 1790.

15. Book with a title within a title Place the title of any shortform or long-form work (regardless of how it would otherwise be formatted) appearing within a larger title in quotation marks.

NOTE

19. Robert W. Lewis, "A Farewell to Arms": The War of the Words (New York: Twayne Publishers, 1992).

BIBLIOGRAPHY ENTRY

Lewis, Robert W. "A Farewell to Arms": The War of the Words. New York: Twayne Publishers, 1992.

16. Source quoted in another source Quote a source within a source only if you are unable to find the original source. List both sources in the entry.

NOTE

19. Peter Gay, Modernism: The Lure of Heresy (New York: Norton, 2007), 262, quoted in Terry Teachout, "The Cult of the Difficult," Commentary 124, no. 5 (2007): 66-69.

BIBLIOGRAPHY ENTRY

Gay, Peter. Modernism: The Lure of Heresy. New York: Norton, 2007. Quoted in Terry Teachout. "The Cult of the Difficult." Commentary 124, no. 5 (2007): 66–69.

Periodicals

17. Article in a journal paginated by volume When journals are paginated by yearly volume, your citation should include the following: author, title of article in quotation marks, title of journal, volume number and year, and page number(s).

NOTE

20. Frank Tirro, "Constructive Elements in Jazz Improvisation," Journal of the American Musicological Society 27 (1974): 300.

BIBLIOGRAPHY ENTRY

Tirro, Frank. "Constructive Elements in Jazz Improvisation." Journal of the American Musicological Society 27 (1974): 285-305.

18. Article in a journal paginated by issue If the periodical is paginated by issue rather than by volume, add the issue number, preceded by the abbreviation *no*.

NOTE

21. Sarah Appleton Aguiar, "'Everywhere and Nowhere': Beloved's 'Wild' Legacy in Toni Morrison's Jazz," Notes on Contemporary Literature 25, no. 4 (1995): 11.

BIBLIOGRAPHY ENTRY

Aguiar, Sarah Appleton. "'Everywhere and Nowhere': Beloved's 'Wild' Legacy in Toni Morrison's Jazz." Notes on Contemporary Literature 25, no. 4 (1995): 11–12.

19. Article in a magazine Identify magazines by week (if available) and month of publication. If the article cited does not appear on consecutive pages, do not put any page numbers in the bibliography entry. You can, however, give specific pages in the note. In Chicago style, the month precedes the date, and months are not abbreviated.

NOTE

22. Alex Tresniowski, Jeff Truesdell, Siobhan Morrissey, and Howard Breuer, "A cyberbully convicted," People, December 15, 2008, 73.

BIBLIOGRAPHY ENTRY

Tresniowski, Alex, Jeff Truesdell, Siobhan Morrissey, and Howard Breuer. "A cyberbully convicted." People, December 15, 2008.

20. Article in a newspaper Provide the author's name (if known), the title of the article, the name of the newspaper, and the date of publication. Do not give a page number. Instead, give the section number or title if it is indicated. If applicable, indicate the edition (for example, *national edition*) before the section number.

NOTE

23. Justin Gillis, "A Scientist, His Work, and a Climate Reckoning," New York Times, December 22, 2010, national edition, sec A.

Newspaper articles cited in the text of your paper do not need to be included in a bibliography or works-cited list. If you are asked to include articles in the list, however, or if you did not provide full citation information in the essay or the note, format the entry as follows.

BIBLIOGRAPHY ENTRY

Gillis, Justin. "A Scientist, His Work and a Climate Reckoning." New York Times, December 22, 2010, national edition, sec. A.

21. Unsigned article or editorial in a newspaper note with the name of the article, and if you provide a bibliography or works-cited list entry, begin it with the name of the newspaper.

NOTE

24. "A Promising Cloning Proposal," New York Times, October 15, 2004.

Other sources

22. Review If the review is untitled, start with the author's name (if any) and *review of* for a note or *Review of* for a bibliography entry.

NOTE

25. Chun-Chi Wang, review of Convergence Culture: Where Old and New Media Collide, by Henry Jenkins, Spectator, Spring 2007, 102.

BIBLIOGRAPHY ENTRY

Wang, Chun-Chi. Review of Convergence Culture: Where Old and New Media Collide, by Henry Jenkins. Spectator, Spring 2007, 101–103.

23. Interview Treat published print interviews like articles (see no. 19). However, unless an interview has a given title (such as "Talking with the Dead: An Interview with Yiyun Li"), start with the name of the person interviewed. If a record of an unpublished interview exists, note the medium and where it may be found; the first example here is for a broadcast interview. Only interviews accessible to your readers are listed in the bibliography; the second example shown here, for a personal interview, would require only a note.

NOTES

- 26. Jon Meacham, interview by Jon Stewart, The Daily Show with Jon Stewart, Comedy Central, May 5, 2010.
- 27. James Warren, personal interview by author, May 31, 2010, tape recording, Tallahassee, FL.

BIBLIOGRAPHY ENTRY

Meacham, Jon. Interview by Jon Stewart. The Daily Show with Jon Stewart. Comedy Central. May 5, 2010.

24. Published letter For a letter published in a collection, begin the entry with the letter writer's name, followed by to and the name (or in this case, the relationship) of the addressee. An approximate date for when the letter was written can be prefaced with the abbreviation ca for circa. Follow information about the letter with publication information about the source it appears in.

NOTE

28. C. S. Lewis to his brother, ca. November 1905, in *The Collected Letters* of C. S. Lewis, Vol 1: Family Letters, 1905–1931, ed. Walter Hooper (New York: HarperCollins, 2004), 2-3.

BIBLIOGRAPHY ENTRY

- Lewis, C. S. C. S. Lewis to his brother, ca. November 1905. In *The Collected Letters* of C. S. Lewis, Vol 1: Family Letters, 1905–1931, edited by Walter Hooper. New York: HarperCollins, 2004.
- **25. Personal letter or e-mail** Do not list a letter that readers could not access in your bibliography.

NOTES

- 29. Jorge Ramados, letter to author, November 30, 2007.
- 30. George Hermanson, e-mail message to author, November 15, 2007.
- **26. Government document** If it is not already obvious in your text, name the country first.

NOTE

31. Bureau of National Affairs, The Civil Rights Act of 1964: Text, Analysis, Legislative History; What It Means to Employers, Businessmen, Unions, Employees, Minority Groups (Washington, DC: BNA, 1964), 22-23.

BIBLIOGRAPHY ENTRY

U.S. Bureau of National Affairs. The Civil Rights Act of 1964: Text, Analysis, Legislative History; What It Means to Employers, Businessmen, Unions, Employees, Minority Groups. Washington, DC: BNA, 1964.

27. Unpublished document or dissertation Include a description of the document as well as information about where it is available. If more than one item from an archive is cited, include only one entry for the archive in your bibliography.

NOTES

- 32. Joe Glaser to Lucille Armstrong, September 28, 1960, Louis Armstrong Archives, Rosenthal Library, Queens College CUNY, Flushing, NY.
- 33. Deidre Dowling Price, "Confessional Poetry and Blog Culture in the Age of Autobiography." (PhD diss., Florida State University, 2010), 20–22.

BIBLIOGRAPHY ENTRIES

Glaser, Joe. Letter to Lucille Armstrong. Louis Armstrong Archives. Rosenthal Library, Queens College CUNY, Flushing, NY.

Price, Deidre Dowling. "Confessional Poetry and Blog Culture in the Age of Autobiography." PhD diss., Florida State University, 2010.

28. Conference presentation When citing a presentation or lecture, include the location where it was given after the title; in the note, this information should be parenthetical. Also include a description, as in this example.

NOTE

34. Susan Jarratt, Katherine Mack, Alexandra Sartor, and Shevaun Watson. "Pedagogical Memory and the Transferability of Writing Knowledge: An Interview-Based Study of Juniors and Seniors at a Research University" (presentation, Writing Research across Borders Conference, Santa Barbara, CA, February 22, 2008).

BIBLIOGRAPHY ENTRY

Jarratt, Susan, Katherine Mack, Alexandra Sartor, and Shevaun Watson. "Pedagogical Memory and the Transferability of Writing Knowledge: An Interview-Based Study of Juniors and Seniors at a Research University." Paper presented at the Writing Research across Borders Conference, Santa Barbara, CA, February 22, 2008.

29. DVD, or other form of recorded video Include the original release date before the publication information if it differs from the release date for the DVD.

NOTE

35. Wit, directed by Mike Nichols (2000; New York: HBO Home Video, 2001), DVD.

BIBLIOGRAPHY ENTRY

Wit. Directed by Mike Nichols. 2000. New York: HBO Home Video, 2001. DVD.

30. Sound recording Begin with the composer or other person responsible for the content.

NOTE

36. Yanni, Truth of Touch. Virgin Records/EMI, 2011, compact disc.

BIBLIOGRAPHY ENTRY

Yanni. Truth of Touch. Virgin Records/EMI, 2011. compact disc.

31. Artwork Begin with the artist's name, and include both the name and the location of the institution holding the work. Italicize the name of any photograph or work of fine art. Works of art are usually not included in the bibliography.

NOTE

37. Andy Warhol, Campbell's Soup Can (oil on canvas, 1962, Saatchi Collection, London).

32. CD-ROM or other electronic non-Internet source cate the format after the publication information.

NOTE

38. Owen Jones, The Grammar of Ornament (London, 1856; repr., Octavo, 1998), CD-ROM.

BIBLIOGRAPHY ENTRY

Jones, Owen. The Grammar of Ornament. London, 1856. Reprint, Oakland: Octavo, 1998. CD-ROM.

Online sources

The sixteenth edition of *The Chicago Manual of Style* specifically addresses the documentation of electronic and online sources. In general, citations for electronic sources include all of the information required for print sources, in addition to a URL (universal resource locator) or DOI (direct object identifier) and, in some cases, the date of access. There are three key differences between Chicago- and MLAstyle online citations:

- Chicago recommends URLs or DOIs (preferring the latter when available) for all online sources. They should not be enclosed in angle brackets.
- Months are not abbreviated, and the date is usually given in the following order: month, day, year (September 13, 2011).
- Chicago recommends including dates of access only for sources that do not disclose a date of publication or revision. However, many instructors require students to include access dates for all online sources. Ask your instructor for his or her policy. If access dates are required, include them *before* the URL or DOI.

Use a period after any URL or DOI. If the URL or DOI has to be broken across lines, the break should occur before a slash (/), a period, a hyphen, an underscore, or a tilde (~). However, a break should occur after a colon.

33. Electronic book Online versions of books are available either free of charge on the Web (often older titles that are in the public domain and out of print) or in versions that can be downloaded from a library or bookseller and also exist in a print version. For an older book you have accessed on the Web, include the date of access before the URL—or DOI if it is available—if your instructor requires it, as in the following example.

NOTE

39. Carl Sandburg, Chicago Poems (New York: Henry Holt, 1916), accessed March 18, 2008, http://www.bartlebv.com/165/index.html.

BIBLIOGRAPHY ENTRY

Sandburg, Carl. Chicago Poems. New York: Henry Holt, 1916. Accessed March 18, 2008. http://www.bartleby.com/165/index.html.

For an electronic book you have purchased or obtained from a library, follow the guidelines for citing a print book (see nos. 1-6), but indicate the format at the end of the citation (for example, Kindle edition, PDF) e-book). Because page numbers can vary, use the chapter number, section number, or another means of referring your reader to a specific part of the text.

NOTE

40. Stacy Schiff, Cleopatra: A Life (New York: Little Brown, 2010), Kindle edition, chap 3.

BIBLIOGRAPHY

Schiff, Stacy. Cleopatra: A Life. New York: Little, Brown, 2010. Kindle edition.

34. Partial or entire Web site Identify as many of the following as you can: author (if any), title of short work or page (if applicable), title or sponsor of site, and URL.

NOTES

- 41. Chris Garrett, "How I Use My Blog as a Fulcrum and You Can Too," The Business of Blogging and New Media, accessed January 28, 2011, http://www.chrisg .com /fulcrum/.
- 42. Chris Garrett, The Business of Blogging and New Media, last modified January 16, 2011, http://www.chrisg.com/.
- 43. Will Allison's Facebook page, last modified January 29, 2011, http://www .facebook.com/profile.php?id=591079933#!/profile.php?id=519407651.

BIBLIOGRAPHY ENTRIES

Garrett, Chris. "How I Use My Blog as a Fulcrum and You Can Too." The Business of Blogging and New Media. Accessed January 28, 2011. http://www.chrisg.com /fulcrum/.

Garrett, Chris. The Business of Blogging and New Media. Last modified on January 16, 2011. http://www.chrisg.com/.

35. Article in an online reference work (dictionary or ency**clopedia**) Widely used reference works are usually cited in notes. not bibliographies, and most publication information can be omitted. Signed entries, however, should include the entry author's name.

NOTE

44. Encyclopedia of World Biography, s.v. "Warren Zevon," accessed December 18, 2010, http://www.notablebiographies.com/newsmakers2 /2004-Q-Z/Zevon -Warren.html.

36. Article from an online periodical (with a DOI) Whenever a DOI is available for an article, use it instead of the URL. Include the date of access before the DOI if required.

NOTE

45. Carol Ann Plummer, et al., "Volunteerism among Social Work Students during Hurricanes Katrina and Rita," Journal of Social Service Research 34, no. 3 (2008): 55-71, doi:10.1080/01488370802086328.

BIBLIOGRAPHY ENTRIES

Plummer, Carol Ann, Amy L. Ai, Catherine M. Lemieux, Roslyn Richardson, Sharbari Dey, Patricia Taylor, Susie Spence, and Hyun-Jun Kim. "Volunteerism among Social Work Students during Hurricanes Katrina and Rita." Journal of Social Service Research 34, no. 3 (2008): 55–71. doi:10.1080/01488370802086328.

37. Article from an online journal, magazine, or newspaper (with no DOI) When no DOI is available, provide the source's direct URL.

NOTES

46. Jay Rosen, "The New News," Technology Review, January/February 2010, http://www.technologyreview.com/communications/24175/?a=f.

47. Michelle Castillo, "FCC Passes Ruling To Protect Net Neutrality." Time .com, December 21, 2010, http://techland.time.com/2010/12/21/fcc-passes -ruling-to-protect-net-neutrality/.

48. Larry Magid, "FCC Network Neutrality Rules Neither Socialism nor Sellout," The Huffington Post, December 21, 2010, http://www.huffingtonpost.com /larry-magid/fcc-network-neutrality-ru_b_799999.html.

BIBLIOGRAPHY ENTRIES

Rosen, Jay. "The New News," Technology Review, January/February 2010. http:// www.technologyreview.com/communications/24175/?a=f.

Castillo, Michelle. "FCC Passes Ruling To Protect Net Neutrality." Time.com. December 21, 2010. http://techland.time.com/2010/12/21/fcc-passes -ruling-to-protect-net-neutrality/.

Magid, Larry. "FCC Network Neutrality Rules Neither Socialism nor Sell-out." The Huffington Post. December 21, 2010. http://www.huffingtonpost.com/larry -magid/fcc-network-neutrality-ru_b_799999.html.

38. Journal, magazine, or newspaper article from a library **subscription database** Give the name of the database after information about the article. An access date is required only if items do not include a publication or revision date. If a stable/permanent URL is provided for the source, include it, but otherwise provide the name of the database. If an identifying reference number is provided for the source, include it in parentheses (between the database name and the closing period).

NOTE

49. T. J. Anderson, "Body and Soul: Bob Kaufman's Golden Sardine," African American Review 34, no. 2 (Summer 2000): 329-46, EBSCOhost.

BIBLIOGRAPHY ENTRY

Anderson, T. J. "Body and Soul: Bob Kaufman's Golden Sardine." African American Review 34, no. 2 (Summer 2000): 329-46. EBSCOhost.

39. Blog posting Individual blog posts are cited in the notes, along with the description *blog* in parentheses after the larger blog's title. A frequently cited blog can also be cited in the works-cited list or bibliography, as in this example.

NOTE

50. Rich Copley, "Major Universities Can Have a Major Impact on Local Arts," Flyover (blog), March 15, 2008, http://www.artsjournal.com/flyover/2008 /03 /major universities can have a.html.

BIBLIOGRAPHY ENTRY

Copley, Rich. Flyover (blog). http://www.artsjournal.com/flyover/.

40. Posting to an electronic mailing list Give the URL if the posting is archived. If included, the name or number of a posting should be noted after the date. Do not create a bibliography entry.

NOTE

51. Roland Kayser to Opera-L mailing list, January 3, 2008, http://listserv .bccls.org/cgi-bin /wa?A2=ind0801A&L=OPERA-L&D=0&P=57634.

41. Podcast The note should include any important name(s); the title; the source; the description, such as *podcast audio*; and the date. Bibliographic items follow the same sequence.

NOTE

52. Margaret Atwood, "Readings from Her Recent Work," Southeast Review Online, podcast audio, February 2010, http://southeastreview.org/2010/02 /margaret-atwood.html.

BIBLIOGRAPHY ENTRY

Atwood, Margaret. "Readings from Her Recent Work." Southeast Review Online. Podcast audio. February 2010. http://southeastreview.org/2010/02 /margaret-atwood.html.

42. Online video Notes for online videos include the relationship of the video to another source.

NOTE

53. Steven Johnson, "Where Good Ideas Come From," YouTube video, 4:07, as a trailer for Johnson's book Where Good Ideas Come From, posted by "RiverheadBooks," September 17, 2010, http://www.youtube.com /watch?v=NugRZGDbPFU.

BIBLIOGRAPHY ENTRY

Johnson, Steven. "Where Good Ideas Come From." YouTube video, 4:07. Posted September 17, 2010. http://www.youtube.com/watch?v=NugRZGDbPFU.

43. Online broadcast interview

NOTE

54. Jon Meacham, interview by Jon Stewart, The Daily Show with Jon Stewart, Comedy Central video posted May 5, 2010, http://www.thedailyshow.com/watch /wed-may-5-2010/exclusive---jon-meacham-extended-interview-pt--1.

BIBLIOGRAPHY ENTRY

Meacham, Jon. "Interview with Jon Meacham." By Jon Stewart. The Daily Show with Jon Stewart, Comedy Central video. Posted May 5, 2010. http://www .thedailyshow.com/watch/wed-may-5-2010/exclusive---jon-meacham -extended-interview-pt-1.

Sample from a student research project in Chicago style

The following excerpt from Rebecca Hollingsworth's project on blogging's impact on new media has been adapted and put into Chicago style so that you can see how citation numbers, endnotes and a works-cited list work together. (Hollingsworth's entire paper, in MLA style, can be found on pages 397–411.)

The Chicago Manual of Style is primarily a guide for publishers or those who wish to submit work to be published. To prepare a research project using Chicago documentation style, you can use the guidelines provided in Chapter 6 (pp. 111–18) or check with your instructor. The formatting of the following sample pages is consistent with the guidelines found in Turabian's *Manual for Writers*.

1

In previous decades, when people wanted to know what was happening in the world, they turned to the daily newspaper and their television sets. Today, many of us are more likely to go online, where a simple *Google* search on any subject can produce thousands of hits and open doors to seemingly limitless sources of information. Much of this information comes from the online journals known as blogs, which have redefined the concept of news and multiplied our ways of obtaining it. . . . To survive, journalism must blend traditional forms of reporting with new methods that get news and opinion to the people instantaneously and universally.

Blogging has become an extremely popular activity; many people are doing it for a wide variety of reasons. Arts and crafts, politics, sustainable living, pets, pop music, and astrophysics are just a few of the countless topics currently discussed in the millions of blogs on the Internet. Encyclopaedia Britannica defines a blog, short for Web log, as an "online journal where an individual, group, or corporation presents a record of activities, thoughts, or beliefs." This definition points out an important aspect of blogs: some are maintained by companies and organizations, but many are maintained by people not necessarily affiliated with traditional news outlets. New York University professor and media consultant Clay Shirky explains how this aspect of blogging is affecting news: "The change isn't a shift from one kind of news institution to another, but rather in the definition of news: from news as an institutional prerogative to news as part of a communications ecosystem, occupied by a mix of formal organizations, informal collectives, and individuals."2 Like Britannica's definition of blog, Shirky's definition of news emphasizes the range of people producing the news today, from multinational corporations

2

to college students. By noting the interdependence of all news producers, Shirky reveals an important insight about the evolution of journalism: new forms of media, especially blogs and other social media, have allowed average citizens to influence and even create the very news we consume.

Blogs have turned citizens into novice reporters, but what do they mean for mainstream news outlets? Traditional forms of reporting, such as newspapers and televised news broadcasts, have always depended on the objectivity and credibility of their journalists, the reliability of their sources, and the extensive research and fact-checking that inform every news story. Blogs are a fast and easy way to publicize current issues and events, but many wonder if they can offer information that is as reliable as that provided by traditional news organizations and their carefully researched news. For example, a seventeen-year-old high school graduate can report on the New York Times blog The Choice about her experience applying for college financial aid, but her report will not be backed by the comprehensive, objective research that would inform a Times newspaper article about the broader financial aid situation throughout the country. During an interview about the struggling news industry alongside the burgeoning blogosphere, Jon Stewart asks Jon Meacham, the editor of Newsweek, a central question: "Who exactly is going to be doing the reporting?"3 Formerly a newspaper reporter and currently a blogger, media consultant, and senior vice president for Edelman Digital, Gary Goldhammer tackles this question in his book The Last Newspaper: "every citizen can be a reporter, but not every citizen should or will. Every person will get news, but not in the same way, not at the same time, and not with the same perspective."4. .

Notes

- 1. Encyclopaedia Britannica Online, s.v. "Blog," accessed April 25, 2010, http://www.britannica.com/EBchecked /topic/869092/blog.
- 2. Clay Shirky, Here Comes Everybody: The Power of Organizing without Organizations (New York: Penguin, 2008), 65-66.
- 3. Jon Meacham, interview by Jon Stewart, The Daily Show with Jon Stewart, Comedy Central video posted May 5, 2010, http://www.thedailyshow.com/watch/wed-may-5-2010 /exclusive---jon-meacham-extended-interview-pt--1.
- 4. Gary Goldhammer, The Last Newspaper: Reflections on the Future of News (n.p.: Lulu, 2009), 13.

Works Cited

- Cass, Stephen. "Mainstream News Taps into Citizen Journalism." Technology Review, January/February 2010.
- Gillmor, Dan. Interview by Eric Olsen. State of the Blogosphere 2009. Technorati. Accessed April 21, 2011. http://technorati .com/blogging/article/dan-gillmor-interview-sotb-2009/.
- Ingram, Mathew. Interview by Eric Berlin. State of the Blogosphere 2009. Technorati. Accessed April 21, 2011. http://technorati .com/blogging/article/mathew-ingram-interview-sotb-2009/.
- Lacy, Stephen, Margaret Duffy, Daniel Riffe, Esther Thorson, and Ken Fleming. "Citizen Journalism Web Sites Complement Newspapers." Newspaper Research Journal 31, no. 2 (Spring 2010): 34-46. Academic Search Elite.





26 CSE Documentation Style

The Council of Science Editors (CSE) endorses three documentation styles in the seventh edition of *Scientific Style and Format: The CSE Manual for Authors*,

Editors, and Publishers (Reston, VA: CSE, 2006):

- The name-year style includes the last name of the author and year of publication in the text. In the list of references, sources are in alphabetical order and unnumbered.
- The **citation-sequence style** includes a superscript number or a number in parentheses in the text. In the list of references, sources are numbered and appear in order of citation.
- The citation-name style also uses a superscript number or a number in parentheses in the text. In the list of references, however, sources are numbered and arranged in alphabetical order.

Learn your instructor's preferred style, and use it consistently within a research project. Also ask your instructor about line spacing, headings, and other design elements, which the CSE manual does not specify.

(For an example of the CSE citation-sequence style in a lab report, see Chapter 8, pages 156–58.)

26a CSE style: In-text citations

Name-year style Include the author's last name and the year of publication.

According to Gleeson (1993), a woman loses 35% of cortical bone and 50% of trabecular bone during her lifetime.

In epidemiologic studies, small increases in BMD and decreases in fracture risk have been reported in individuals using NSAIDS (Raisz 2001; Carbone et al. 2003).

Citation-sequence or citation-name style Insert a superscript number immediately after the relevant name, word, or phrase and before any punctuation. Put a space before and after the superscript unless a punctuation mark follows.

As a group, American women over 45 years of age sustain approximately 1 million fractures each year, 70% of which are due to osteoporosis ¹.

That number now belongs to that source, and you should use it if you refer to that source again in your paper.

According to Gleeson ⁶, a woman loses 35% of cortical bone and 50% of trabecular bone over her lifetime.

Credit more than one source at a time by referring to each source's number. Separate the numbers with a comma.

According to studies by Yomo ², Paleg ³, and others ^{1,4}, barley seed embryos produce a substance that stimulates the release of hydrolytic enzymes.

If more than two numbers are in sequence, however, separate them with a hyphen.

As several others ¹⁻⁴ have documented, GA has an RNA-enhancing effect.

26b CSE style: List of references

Every source cited in your project must correspond to an entry in your list of references, which should be prepared according to the guidelines in the box on page 470.

CSE STYLE: DIRECTORY to SAMPLE TYPES

Books, Reports, and Papers

- 1. Book with one author 470
- 2. Book with two or more authors 471
- 3. Two or more cited works by the same author(s) published in the same year 471
- 4. Book with organization as author 471
- 5. Chapter in a Book 471
- 6. Reprint of an older book 472
- 7. Book with editor(s) 472
- 8. Selection in an edited book 472
- 9. All volumes of a multivolume work 473
- 10. Technical report or government document 473
- 11. Paper in conference proceedings 473
- 12. Dissertation 474

Periodicals

- 13. Article in a journal that uses only volume numbers 474
- 14. Article in a journal that uses volume and issue numbers 475

- 15. Article in a magazine 475
- 16. Article in a newspaper 475
 - 17. Article with no named author 475
 - 18. Editorial 476
- 19. Review 476

Online and Multimedia Sources

- 20. Online book (monograph) 477
- 21. Article in an online journal 477
- 22. Articles on the Internet (print versions available) 477
- 23. Material from a library subscription database 477
- 24. Material from a Web site 477
- 25. Message posted to a discussion list 477
- 26. Videos or podcasts 478
- 27. Slide set or presentation slides 478
- 28. Audio or video recording 478
- 29. Document on CD-ROM or DVD-ROM 478
- 30. Map 478

CSE LIST of REFERENCES

- Begin on a new page after your text but before any appendices, tables, and figures.
- Use the centered title "References."
- Include only references that are cited in your paper.
- Start each entry with the author's last name, followed by initials for first and middle names. Add no spaces or periods between initials.
- Abbreviate periodical titles as shown in the CSE manual, and capitalize major words.
- Use complete book and article titles; capitalize the first word and any proper nouns or proper adjectives.
- Do not use italics, underlining, or quotation marks to set off any kind of title.
- List the extent of a source (number of pages or screens) at the end of the entry if your instructor requires it.

Name-Year Style

- Always put the date after the author's name.
- List the references in alphabetical order, but do not number them.

Citation-Sequence Style

- Put the date after the name of the book publisher or periodical.
- List and number the references in the order they first appear in the text.

Citation-Name Style

- Put the date after the name of the book publisher or periodical.
- List and number the references in alphabetical order. Make the numbering of your in-text citations match.

Books, reports, and papers

In *name-year style*, include the author(s), last name first; publication year; title; place; and publisher. In *citation-sequence* or *citation-name* style, include the same information, but put the year after the publisher.

1. Book with one author If a work has no named author, begin with the title. (*See nos. 16 and 17 for examples.*)

NAME-YEAR

Bailey C. 1991. The new fit or fat. Boston (MA): Houghton Mifflin.

CITATION-SEQUENCE OR CITATION-NAME

- 1. Bailey C. The new fit or fat. Boston (MA): Houghton Mifflin; 1991.
- **2. Book with two or more authors** List up to ten authors; if there are more than ten, use the first ten names with the phrase and others or et al. (not italicized).

NAME-YEAR

Begon M, Harper JL, Townsend CR. 1990. Ecology: individuals, populations, and communities. 2nd ed. Boston (MA): Blackwell.

CITATION-SEQUENCE OR CITATION-NAME

- 2. Begon M, Harper JL, Townsend CR. Ecology: individuals, populations, and communities. 2nd ed. Boston (MA): Blackwell; 1990.
- 3. Two or more cited works by the same author(s) published in the same year This structure is not necessary in the citationsequence style because entries are arranged and numbered by the order in which they appear.

NAME-YEAR

Yancey KB. 2008a. A place of our own: spaces and materials for composing in the new century. In: Tassoni J, Powell D, editors. Composing other spaces. Creskill (NJ): Hampton.

Yancey KB. 2008b. The literacy demands of entering the university. In: Christenbury L, Bomer R, Smagorinsky P, editors. Handbook on adolescent literacy. New York: Guilford.

4. Book with organization as author In name-year style, start the entry with the organization's abbreviation, but alphabetize by the full name.

NAME-YEAR

[NIH] National Institutes of Health (US). 1993. Clinical trials supported by the National Eye Institute (US): celebrating vision research. Bethesda (MD): US Dept. of Health and Human Services.

CITATION-SEQUENCE OR CITATION-NAME

- 3. National Institutes of Health (US). Clinical trials supported by the National Eye Institute (US): celebrating vision research. Bethesda (MD): US Dept. of Health and Human Services: 1993.
- **5. Chapter in a book** In both styles, the chapter number and title and the pages follow the publication information.

NAME-YEAR

O'Connell C. 2007. The elephant's secret sense: the hidden life of the wild herds of Africa. New York: Free Press. Chapter 9, Cracking elephant Morse code; p. 119–126.

CITATION-SEQUENCE OR CITATION-NAME

- O'Connell C. The elephant's secret sense: the hidden life of the wild herds of Africa. New York: Free Press; 2007. Chapter 9, Cracking elephant Morse code; p. 119–126.
- **6. Reprint of an older book** Indicate the copyright date (the date of the first publication) just after the date of the reprint in name-year style and following the original publisher in the other two styles.

NAME-YEAR

Hamaker Jl. 2010, c1913. The principles of biology. Charleston (SC): Forgotten Books. 474 p.

CITATION-SEQUENCE OR CITATION-NAME

- Hamaker JI. The principles of biology. Philadelphia (PA): P. Blakiston's Son; 1913.
 Charleston (SC): Forgotten Books; 2010. 474 p.
- **7. Book with editor(s)** Begin with the editor's name, followed by the word *editor* (not in italics).

NAME-YEAR

Wilder E, editor. 1988. Obstetric and gynecologic physical therapy. New York: Churchill Livingstone.

CITATION-SEQUENCE OR CITATION-NAME

- Wilder E, editor. Obstetric and gynecologic physical therapy. New York: Churchill Livingstone; 1988.
- **8. Selection in an edited book** In the name-year style, begin with the author, the date, and then the title of the selection, followed by the name of the editor or editors and the publication information. When using the citation-sequence or citation-name style, put the date between the publisher and the pages.

NAME-YEAR

Bohus B, Koolhaas JM. 1993. Psychoimmunology of social factors in rodents and other subprimate vertebrates. In: Ader R, Felten DL, Cohen N, editors. Psychoneuroimmunology. San Diego (CA): Academic Press. p. 807–830.

CITATION-SEQUENCE OR CITATION-NAME

- Bohus B, Koolhaas JM. Psychoimmunology of social factors in rodents and other subprimate vertebrates. In: Ader R, Felten DL, Cohen N, editors. Psychoneuroimmunology. San Diego (CA): Academic Press; 1993. p. 807–830.
- **9. All volumes of a multivolume work** Provide the number of volumes followed by the abbreviation *vol*. (not in italics).

NAME-YEAR

Bittar EE. 1992. Fundamentals of medical cell biology. Cambridge (MA): Elsevier Science. 4 vol.

CITATION-SEQUENCE OR CITATION-NAME

- Bittar, EE. Fundamentals of medical cell biology. Cambridge (MA): Elsevier Science; 1992. 4 vol.
- **10. Technical report or government document** Include the name of the sponsoring organization or agency as well as any report or contract number.

NAME-YEAR

Bolen S, Wilson L, Vassy J, Feldman L, Yeh J, Marinopoulos S, Wilson R, Cheng D, Wiley C, Selvin E, et al. (Johns Hopkins University Evidence-based Practice Center, Baltimore, MD). 2007. Comparative effectiveness and safety of oral diabetes medications for adults with type 2 diabetes. Comparative effectiveness review No. 8. Rockville (MD): Agency for Healthcare Research and Quality (US). Contract No.: 290-02-0018. Available from: AHRQ, Rockville, MD; AHRQ Pub. No. 07-EHC010-1.

CITATION-SEQUENCE OR CITATION-NAME

- Bolen S, Wilson L, Vassy J, Feldman L, Yeh J, Marinopoulos S, Wilson R, Cheng D, Wiley C, Selvin E, et al. (Johns Hopkins University Evidence-based Practice Center, Baltimore, MD). Comparative effectiveness and safety of oral diabetes medications for adults with type 2 diabetes. Comparative effectiveness review No. 8. Rockville (MD): Agency for Healthcare Research and Quality (US); 2007. Contract No.: 290-02-0018. Available from: AHRQ, Rockville, MD; AHRQ Pub. No. 07-EHC010-1.
- **11. Paper in conference proceedings** For name-year style, begin with the name and the year of publication of the proceedings (preceded by a *c*), and include the paper title, the name of the editor or editors, the title of the proceedings, and the conference date and year. In the citation-sequence and citation-name styles, the conference date appears after the publication title and the publication date appears between the publisher and the pages.

NAME-YEAR

De Jong E, Franke L, Siebes A. c2007. On the measurement of genetic interactions. In: Berthold MR, Glen RC, Feelders AJ, editors. Proceedings of the AIP 940. 3rd International Symposium on Computational Life Science; 2007 Oct 4–5; Utrecht (Netherlands). Melville (NY): American Institute of Physics. p. 16–25.

CITATION-SEQUENCE OR CITATION-NAME

- 10. De Jong E, Franke L, Siebes A. On the measurement of genetic interactions. In: Berthold MR, Glen RC, Feelders AJ, editors. Proceedings of the AIP 940. 3rd International Symposium on Computational Life Science; 2007 Oct 4-5; Utrecht (Netherlands). Melville (NY): American Institute of Physics; c2007. p. 16-25.
- **12. Dissertation** Include *dissertation* in brackets and the location of the institution granting the dissertation, also in brackets, followed by a colon and the university.

NAME-YEAR

Bertrand KN. 2007. Fishes and floods: stream ecosystem drivers in the Great Plains [dissertation]. [Manhattan (KS)]: Kansas State University.

CITATION-SEQUENCE OR CITATION-NAME

11. Bertrand KN. Fishes and floods: stream ecosystem drivers in the Great Plains [dissertation]. [Manhattan (KS)]: Kansas State University; 2007.

Periodicals

When listing most periodical articles, include the author(s); year; title of article; title of journal (abbreviated); number of the volume; number of the issue, if available (in parentheses); and page numbers. In name-year style, put the year after the author(s). In citationsequence or citation-name style, put the year after the journal title.

Up to ten authors can be listed by name. If you cannot determine the article's author, begin with the title. If both an author and an organization or affiliation are listed, use only the author's name.

13. Article in a journal that uses only volume numbers clude only the volume number before the pages.

NAME-YEAR

Devine A, Prince RL, Bell R. 1996. Nutritional effect of calcium supplementation by skim milk powder or calcium tablets on total nutrient intake in postmenopausal women, Am J Clin Nutr. 64:731-737.

CITATION-SEQUENCE OR CITATION-NAME

 Devine A, Prince RL, Bell R. Nutritional effect of calcium supplementation by skim milk powder or calcium tablets on total nutrient intake in postmenopausal women. Am J Clin Nutr. 1996; 64:731–737.

14. Article in a journal that uses volume and issue numbers Include the issue number in parentheses after the volume number.

NAME-YEAR

Hummel-Berry K. 1990. Obstetric low back pain, a comprehensive review, part 2: evaluation and treatment. J Ob Gyn PT. 14(2):9–11.

CITATION-SEQUENCE OR CITATION-NAME

- 13. Hummel-Berry K. Obstetric low back pain, a comprehensive review, part 2: evaluation and treatment. J Ob Gyn PT. 1990; 14(2):9–11.
- **15. Article in a magazine** Indicate the year, month, and day (if available) of publication.

NAME-YEAR

Sternfeld B. 1997 Jan 1. Physical activity and pregnancy outcome. Review and recommendations. Sports Med. 33–47.

CITATION-SEQUENCE OR CITATION-NAME

- Sternfeld B. Physical activity and pregnancy outcome. Review and recommendations. Sports Med. 1997 Jan 1:33–47.
- **16. Article in a newspaper** Indicate the year, month, and day of publication.

NAME-YEAR

Fountain H. 2011 Mar 8. The reinvention of silk. New York Times. Sect. D:1 (col. 4).

CITATION-SEQUENCE OR CITATION-NAME

- 15. Fountain H. The reinvention of silk. New York Times. 2011 Mar 8; Sect. D:1 (col. 4).
- **17. Article with no named author** When there is no named author, begin with the title.

NAME-YEAR

Senate repeals military gay ban. 2010 Dec 19. Times (St. Petersburg, FL). Sect A:1 (col. 2).

CITATION-SEQUENCE OR CITATION-NAME

- Senate repeals military gay ban. Times (St. Petersburg, FL. 2010 Dec 19;Sect A:1 (col. 2).
- **18. Editorial** Editorials usually do not have signed authors, so begin with the title, followed by *[editorial]*.

NAME-YEAR

Blogs gone bad [editorial]. 2005. New Atlantis 8:106–109.

CITATION-SEQUENCE OR CITATION-NAME

- 17. Blogs gone bad [editorial]. New Atlantis 2005;8:106–109.
- **19. Review** A note following the page number can give additional, optional information about the article in the CSE system.

NAME-YEAR

Wang C. 2007 Spring. Where old and new media collide. Spectator: 101–103. Review of Jenkins H, Convergence culture.

CITATION-SEQUENCE OR CITATION-NAME

Wang C. Where old and new media collide. Spectator 2007 Spring:101–103.
 Review of Jenkins H, Convergence culture.

Online sources

Include information on author, title, and so forth, as with print works. Follow these special guidelines:

- Indicate the medium in brackets: [Internet] (not italicized).
- Include in brackets the date of the most recent update (if any) and the date you viewed the source.
- List the publisher or the sponsor, or use the bracketed phrase [publisher unknown] (not italicized).
- To include length of a document without page numbers, use designations such as [16 paragraphs] or [4 screens] (neither italicized).
- List the URL at the end of the reference, preceded by the phrase *Available from* (not italicized). Do not put a period after a URL unless it ends with a slash.

The following examples are in the citation-sequence or citationname style. For name-year style, list the publication date after the author's name, and do not number your references.

- **20.** Online book (monograph) Include [Internet] after the title, and provide the year and date cited (in brackets) followed by Available from: and the URL.
 - Kohn LT, Corrigan JM, Donaldson MS, editors. To err is human: building a safer health system [Internet]. Washington (DC): National Academy Press; c2000 [cited 2007 Oct 19]. Available from: http://www.nap.edu/ books/0309068371/html
- **21. Article in an online journal** Include the journal issue and page numbers after the bracketed citation date and before the URL.
 - Krieger D, Onodipe S, Charles PJ, Sclabassi RJ. Real time signal processing in the clinical setting. Ann Biomed Engn [Internet]. 1998 [cited 2007 Oct 19];26(3):462–472. Available from: http://www.springerlink.com/content/ n31828q461h54282
- **22.** Articles on the Internet (print versions available) Insert [Internet] in brackets after the title of the newspaper or magazine and insert in brackets the date of citation; provide the URL after the print page number.
 - Wald ML. EPA says it will press on with greenhouse gas regulation. New York Times [Internet]. 2010 [cited 2010 Dec 23];A:16. Available from: http:// www.nytimes.com/2010 /12/24/science/earth/24epa.html?ref=science
- **23. Material from a library subscription database** CSE does not specify a format. Give the information for a print article with database title and publication information.
 - Baccarelli A, Zanobetti A, Martinelli I, Grillo P, Lifang H, Lanzani G, Mannucci PM, Bertazzi PA, Schwartz, J. Air pollution, smoking, and plasma homocysteine. Environ Health Perspect [Internet]. 2007 Feb [cited 2007 Oct 23];115(2):176–181. Health Source: Nursing/Academic Edition. Birmingham (AL): EBSCO. Available from: http://www.ebsco.com

24. Material from a Web site

- Hutchinson JR. Vertebrate flight. University of California—Berkeley [Internet].
 2005 Sep 9 [cited 2008 Jan 15]. Available from: http://www.ucmp.berkeley.
 edu/vertebrates/flight/flightintro.html
- **25.** Message posted to a discussion list Include the name, the header for the message, the list name, an identification of the list in brackets, the group or institution responsible for the list, the date of the posting, the date of citation, and the URL.

24. Parfitt M. Inquiry vs. argument: your thoughts. WPA-L [discussion list on the Internet]. Tempe (AZ): Council of Writing Program Administrators; 2010 Dec 22 [cited 2010 Dec 22]. Available from: http://wpa-l.asu.edu<mailto:wpa-l@ asu.edu>/.

26. Videos or podcasts

- 25. Johnson S. Where Good Ideas Come From [video on the Internet]. 2010 Sep 17 [cited 2010 Dec 19]. Available from: http://www.youtube.com/ watch?v=NugRZGDbPFU
- 27. Slide set or presentation slides For a slide set, substitute the label *slides*. This particular presentation was downloaded from an online source, so retrieval information is also included.
 - 26. Volunteering: what's it all about? [PowerPoint slides]. Sydney, AU: Volunteering Australia Inc.; 2009. 24 slides. Available from: http://www .volunteeringaustralia.org/files/WZ7K0VWICM/Volunteering%20what _s%20it%20all%20about.ppt

28. Audio or video recording

27. Planet Earth: the complete BBC series [DVD]. London (UK): BBC; 2007. 4 DVDs: 550 mins, sound, color.

29. Document on a CD-ROM or DVD-ROM

- 28. Jones O. The grammar of ornament [CD-ROM]. London (UK): Octavo; 1998.
- 30. Map The physical description of the map is optional.
 - 29. GIS mapping of boom locations and other information needed for Tampa Bay oil spill contingency program [marine survey map]. St. Petersburg (FL): NOAA and Tampa Bay National Estuary Program; 1996. 51 x 66 in., b&w, scale 1:24,000.

Health-care professionals write frequently to record their observations and inform their colleagues. Writing is an integral part of the world of work as well as our civic lives.



PAR 1

The aim of education must be the training of independently acting and thinking individuals, who, however, see in the service of the community their highest life problem.

-ALBERT EINSTEIN

- 27. Service Learning and Community-Service Writing
- 28. Letters to Raise Awareness and Share Concern
- 29. Writing to Get and Keep a Job

Writing beyond College



27 Service Learning and Community-Service Writing

Like an access road, writing is a way of connecting classroom, workplace, and community. Seek opportunities in service learning to translate academic con-

cepts into strategic communication on behalf of a community group. By doing so, you will gain experience in public writing, which you will use throughout your life.

27a Consider your situation in a service learning context.

You may be assigned or volunteer to assist in a homeless shelter, tutoring center, hospice, or other not-for-profit, with the goal of helping to communicate with various audiences. Your first task will be to understand the writing situation. You will observe that members



WRITING OUTCOMES

Part 5: Writing beyond College

This section will help you answer questions such as the following:

Rhetorical Knowledge

- What is community-service writing? (27a)
- How do I imagine an audience for this kind of communication? (27b)

Critical Thinking, Reading, and Writing

- What kind of writing can help me address an issue in my community? (28a)
- How can I write an effective letter of complaint? (28b)

Processes

- How do I apply for a job? (29b, c, d)
- How do I tailor a cover letter to a specific job opportunity? (29c)

Knowledge of Conventions

- What should I include on my résumé? (29b)
- How should I format my résumé and cover letter? (29b, c)

Composing in Electronic Environments

- What should I consider when writing professional e-mails? (29e)
- What are some online resources for job-hunting? (29e)

For a general introduction to writing outcomes, see 1a, page 6.



NAVIGATING THROUGH COLLEGE AND BEYOND

A Writer at Work

When Laura Amabisca entered Glendale Community College, she volunteered to be a tutor in the writing center. On transferring to Arizona State University West, she joined the Writing Tutors' Club. She also became a mentor for other Glendale Community College students who were getting ready to transfer to the university.

In a course in advanced expository writing, she drew on these experiences for an essay on the special needs of community-college transfer students. She also wrote a letter on the same theme to the student newspaper.

The sense of involvement Amabisca felt about her on-campus service motivated her to visit the ASU West Volunteer Office. She then became a volunteer for America Reads, a national literacy project. The Phoenix office of America Reads asked Amabisca to help design a public relations campaign. Amabisca volunteered to draft a brochure to convince other college students to join the project. In this way, she moved from involvement on her own campus to service in the wider community.

of the organization have a particular way of talking about issues. As someone coming in from the outside, you will have opportunities to converse with insiders and then assist the group in achieving its purposes by drafting newsletters, press releases, or funding proposals.

27b Design brochures, newsletters, and posters with an eye to purpose and audience.

If you are participating in a service learning program or an internship, you may have opportunities to design brochures and newsletters for wide distribution and posters to create awareness and promote events. To create an effective brochure, newsletter, or poster, you will integrate your skills in document design with what you have learned about the writing situation, including purpose, audience, and context. As a volunteer in an after-school center for teens, for example, you may be asked to develop a brochure, newsletter, and poster to address the problem of cyberbullying in the center's computer lab.

Here are a few tips:

 Consider how your reader will access the pages of the brochure or newsletter. Will it be distributed by mail? By

- hand? Electronically? What are the implications for the overall design?
- 2. It may be a good idea to sketch the design in pencil so that you have a plan before you start using the various design tools available on the computer.
- 3. In making decisions about photographs, illustrations, typefaces, and the design in general, think about the overall image you want to convey about the sponsoring organization.
- 4. If the organization has a logo, include it; if not, suggest designing one. A logo is a small visual symbol, like the Nike "swoosh" or the distinctive font used for Coca-Cola.
- 5. Set up a template for a brochure or newsletter so that you can create future versions easily. In word-processing and document-design programs, a template is a blank document that includes all of the formatting and codes a specific document requires. When you use a template, you just "plug in" new content and visuals—the format and design are already done.

Notice, for example, how the poster "Cyberspace: The New Bully in Town?" in Figure 27.1 directs the eye to the large PDA (personal digital assistant) that dominates the space. Its message, "I hate you," simply and emphatically establishes the subject of cyberbullying. The oversized fingers and thumb suggest the ominous presence of the perpetrator. **REACT** in the upper left emphasizes what you can do about this new form of bullying.

The brochure, "Stopping Cyberbullies in Their Tracks" (*Figure 27.2 on p. 484*), carefully defines terms (bully, cyberbullying), reviews consequences, and suggests countermeasures.

On the second page, the visual establishing a No Bully Zone is elegant in its simplicity and impact. The familiar red circle with a slash across it suggests "Stop!" to bullying.

The newsletter from The Coalition for Internet Safety (*Figure 27.3 on p. 485*) also has a simple, clear design. The designer uses a shaded area on the left side of the front page to summarize tips for keeping kids safe online. The box with the heading "Internet Safety: Online Resources for Parents and Children" on the second page includes Web addresses for further information.

(For more information about document design, see Chapter 6, Designing Academic Texts and Preparing Portfolios, pp. 110–23.)

Cyberspace: The New Bully in Town?

REACT

- Recognize that you are being bullied.
- Eliminate contact with the bully.
- Ask someone in authority for help.
- Compliment yourself for seeking help.
- Tell others your story.

CYBERBULLYING: WHEN SOMEONE IS HARMING YOU USING ELECTRONIC CHANNELS LIKE FACEBOOK, TEXT MESSAGING, IMing, OR BLOGGING

FIGURE 27.1 Example of a well-designed poster.

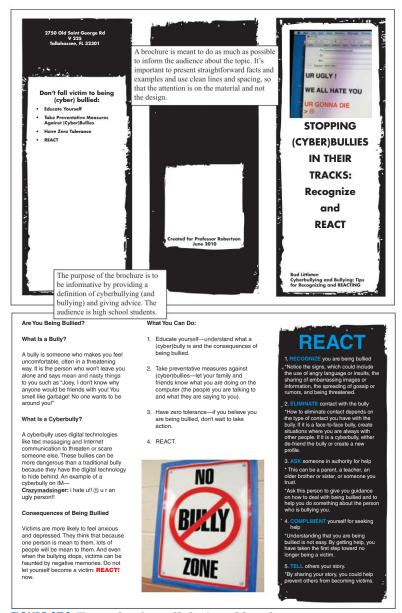


FIGURE 27.2 Example of a well-designed brochure.

The Coalition for Internet Safety

Internet Safety: Tips for Keeping Kids Safe Online

· Don't allow kids to have computers in their bedrooms – keep computers in the kitchen or family room where you can supervise their use.

- Have house rules and post them near the computer.
- viewing regularly
- Beware of late night computer use, which may indicate a child is keeping secrets.
- Watch out for any changes in self-esteem or unusual behavior it may indicate a problem in kids' virtual life.

Internet Safety Awareness Seminar Detective Marc Rivera, Cybercrimes Unit June 25, 5:00 – 7:00 p.m. Griffin Middle School Auditorium

Internet Safety: It Takes a Village

Percent are office way behind their children when it comes to knowledge about the literat and what diagrees can link there. Even tech-survey presents may not read behind to be a come of the comes to knowledge about the literat and what diagrees can link there. Even tech-survey presents may not read publicly on two kinds an inadvertine publication of the comes food a children and publication on could mercentify again term gain per prediction that should a children and may be a public knowledge, an action not easily unmode that can sometimes lead to target consequence, For example, posting a private photograph of miles and the could be a fixed to example, and the proposition of the control of the control

helping young thicken at year doubt mean measuremental level of markey and data helping young thicken at year doubt means one may no permit and for. Permit and teachers can set rules: and monitor children's online activities. But once older side, and teachers can set rules and monitor children's online activities. But once older side, as well as cell phones for texting, protecting them from danger becomes more activities, and the side of the phones for texting, protecting them from danger becomes more activities and the side of the side of

Parental Online Awareness

The greatest challenge for parents in monitoring their children's colline behavior is a task of finalistic you the latent entire of with the ways in which that is take in task of the second of the s

Intro to Social Networking Worksh Collier County Community College July 1, 6:30 – 9:00 p.m. Hutchins Building, 230–A

FIGURE 27.3 Example of a well-designed newsletter.

The Coalition for Internet Safety

NTY results successfully under the successful process of the successful process and Children
ATTY results successful processful proc

eport to Congress Outlines Latest Privacy Settings Workshop Hits Home Safety Concerns and Solutions

SafeKids.com recently prepared a report to Congress that advocates civility and respect conline. The report also recommends increased modia flareicy among youth using the Internet modia flareicy among youth using the Internet and those protecting their interests. Such Safety on a Living Internet "points to the growing importance of online citizenship and media-liferacy education, in addition to what has come to be seen as online safety education, as solutions to youth risk online" (Migid).

The report looks at the previous 20 years of The report looks at the previous 20 years of emine safety, but also considers the newest research on the use of social model among the control of the contro

Magid, Larry: "Study has good news about kids' online behavior." Sofekids.com. Larry Magid, 26 June 2010. Web. 5 July 2010.

Dr. Pat Carroll has been recognized numerous times for her scholarship and teaching excellence at Collier County Community College. In May she hosted a workshop for parents of area studen providing information on the latest trends in online behavior of tweens and teens and helping parents understand how to keep a handle on what kids are doing online.



Powement from Junta 1980. De. Carroll's workshop his home with Lisa Brooks, mother in 14-yeared fivin girls, who worries about what her lask do enflier. I don't ready understand what they't don't nearly understand what they't don't more off of time, received in the last of the last young people use the Internet unsupervised to a parent dropping children off in Times Square at midnight without adult supervision



Letters to Raise Awareness and Share Concern

Your ability to write and your willingness to share your opinions can influence community events and affect the way businesses treat you. A letter to a lo-

cal politician regarding a current issue or to a corporation regarding customer service can accomplish much if clearly argued, concisely phrased, and appropriately directed.

28a Write about a public issue.

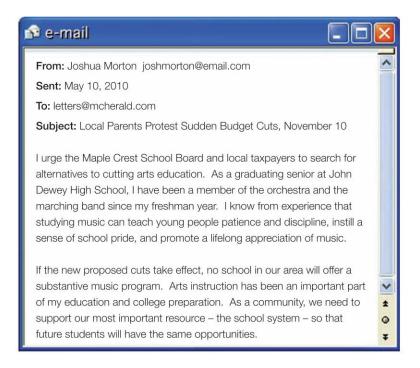
Your task in writing to a newspaper, community organization, or public figure is to present yourself as a polite, engaged, and reasonable person who is invested in an issue and who can offer a compelling case for a particular course of action.

Most publications, corporations, and not-for-profit organizations include forms, links, or e-mail addresses on their Web sites for submitting letters or comments. Whenever possible, use online options instead of writing a print letter. Here are some guidelines:

- Address the appropriate person or department by name. Consult the organization's Web site for this information.
- Concisely state your area of concern in the subject line.
- Include your message in the body of your e-mail, not as an attachment; an organization's server may screen out your message as spam.
- Keep it brief. Many organizations and corporations receive millions of e-mails each week. Most publications post specific word-count limits for letters to the editor or comments.
- Follow the conventions of professional e-mail (*see pp. 501–03*). Use standard capitalization and punctuation.
- Keep your tone polite and professional (neither combative nor overly chatty).
- In the first paragraph, concisely state the matter you wish to address and why it is important to you. For example, if you are writing to your local school board, say that you are the parent of a child at the local school.
- In the second paragraph, provide clear and compelling evidence for your concern. If relevant, propose a solution.
- In your conclusion, thank the reader for considering your thoughts. Repeat any request for specific action, such as having an item added to the agenda of the next school board

meeting. If you want a specific response, politely request an e-mail or telephone call. If you intend to follow up on your correspondence, note that you will be calling or writing again within an appropriate time frame.

Below and on pages 488–89 are letters by two different writers addressing the same community issue. One e-mailed his local newspaper; the other wrote to the principal of her local school. Note how they tailor their messages for their specific audiences, purposes, and media.



28b Write as a consumer.

Your ability to write can influence how you are treated as a client or a customer by large and seemingly faceless organizations. A carefully constructed message can convey a legitimate grievance or express appreciation.

1. Writing a complaint

Suppose you had ordered a product from an online store as a gift, only to have your purchase delayed in transit so that it arrived too late.

Return address and date

Double space. Inside address.

Double space.

Salutation.

Double space.

1324 Owen Drive Maple Crest, NJ 07405 May 3, 2011

Dr. Joann Malvern Principal Middle Park Elementary School 47 Valley Street Maple Crest, NJ 07405

Dear Dr. Malvern:

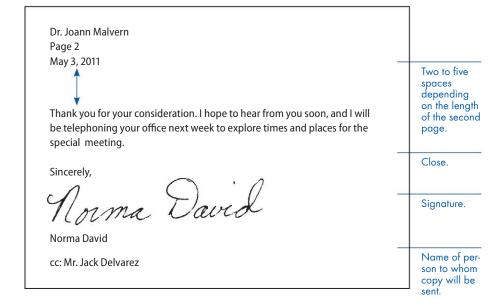
I am a parent of two children who attend Middle Park Elementary School. My son is in the third grade, and my daughter is in the sixth grade. We have lived in Maple Crest for ten years, and my children have always attended local schools. We have been delighted with the attention and opportunities that both children have received in their classrooms. However, the School Board's proposed new budget cuts would, I believe, significantly reduce both that attention and the opportunities all children currently enjoy.

Bodyparagraphs singlespaced; double space between paragraphs.

In a letter to all Middle Park parents that was sent home with children during the last week of April, you outlined changes for the upcoming school year. The area of greatest concern to me is the termination of three classroom assistant positions and the reduction of the music teacher's position from full- to part-time. You stated that the reason for these reductions was a call from the Board of Education to cut operating costs for the next school year.

The presence of classroom assistants has helped teachers to maintain discipline in the classroom as well as offer additional attention to every child in the classroom. The school's music teacher, Mr. Jack Delvarez, has inspired both of my children to take up musical instruments, and all parents look forward to the fall and spring concerts.

I know from my conversations with other Middle Park parents that we would appreciate the opportunity to suggest alternative ways to save money and preserve the high quality of education that Middle Park currently offers. I would like to request that a special Parent-Teacher Association meeting be held within the next two weeks to discuss the sudden nature of these staffing changes as well as other options.



Following the Customer Service link on the Web site, you compose an e-mail letter of complaint like the one in Figure 28.1 (page 490). In writing such a letter, you should present yourself as a reasonable person who has experienced unfair treatment. (If you are writing as a representative of your company, your letter should state the complaint calmly and propose a resolution.)

Here are some guidelines for writing a complaint:

- If a company's Web site specifies procedures for complaints, follow those instructions.
- If possible, send the complaint via e-mail unless you must submit supporting documentation (such as receipts).
- If you are sending a print letter, use the business format on pages 488–89.
- Whether in e-mail or print, address the letter to the person in charge by name. (If you do not know the correct name and title, consult the corporate Web site or call the company.)
- In the first paragraph, concisely state the problem and the action you request.
- In the following paragraphs, narrate clearly and objectively what happened. Refer to details such as the date and time

of the incident so that the person you are writing to can follow up.

- Recognize those who tried to help you as well as those who did not.
- Mention previous positive experiences with the organization, if you can. Your negative comments will have more credibility if you come across as a person who does not usually complain.
- Conclude by thanking the person you are addressing and expressing the hope that you will be able to continue as a customer.
- Send copies to the people whom you mention.
- Keep copies of all correspondence for your records.
- Propose reasonable recompense, and enclose receipts, if appropriate. Keep the original receipts and documents, enclosing photocopies with your letter. Do not send scans of receipts as e-mail attachments.

Consider, for example, the e-mail written by Edward Kim.

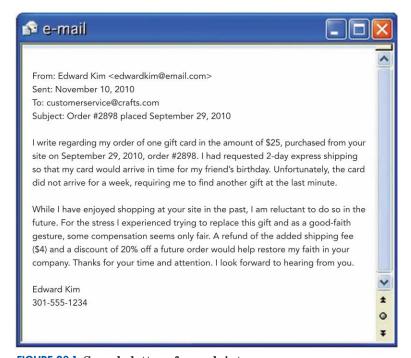


FIGURE 28.1 Sample letter of complaint.

2. Writing compliments

On the other hand, suppose that you wish to thank an airline employee who has been exceptionally helpful. In the workplace, you might thank a colleague who worked long hours to complete a project or congratulate a team for bringing in new clients. The writing techniques are similar for both expressions of praise and complaint. Send copies to the people whom you mention (and to the supervisor or human resources department if you are writing to a co-worker). Whenever possible, for the speediest response, use the format provided on the company's Web site.



29 Writing to Get and Keep a Job

Like many students, you may already have a job on or off campus, or you may be doing an internship or volunteering for a community-based organization. Strong

writing skills will also help you find a good job once you leave college and advance in your career.

29a Explore internship possibilities, and keep a portfolio of career-related writing.

An internship, in which you do actual work in your chosen field, is a vital connection between the classroom and the workplace, allowing you to gain academic credit for integrating the theoretical and the practical. Writing and learning go together. During your internship, keep a journal to record and analyze your experiences, as well as a file of writing you do on the job. Your final project for internship credit could be an analysis of this file.

On-the-job writing, clippings of articles and editorials you have written for the student newspaper, brochures you have created for a community organization—these and other documents demonstrate your ability to apply intellectual concepts to real-world demands. Organized into a portfolio, especially into an electronic portfolio (e-portfolio), this material displays your marketable skills. Your campus career resource center may offer assistance, keep your portfolio on file, and send it to future employers or graduate schools.

To begin your search for a suitable internship, visit your campus career resource center. Many local not-for-profit organizations, television and radio stations, newspapers, and both small and large companies offer internship opportunities through campus career centers or through faculty members assigned to this responsibility.

Although your internship might pay only a modest amount (or nothing at all), your employer will nonetheless have high standards. If you are working in a professional environment for the first time, be sure that you understand expectations, both of the work you do and of your fit with the office culture:

- Always be on time. Your employer is making an investment in you. Even if you are not being paid, you are learning about a possible career field and picking up essential business skills.
- Dress appropriately. Ask about dress codes. Even if you are interning in an organization that permits informal or creative attire, it is probably best to dress conservatively within the general cultural context.
- Understand what is expected. During the first few weeks, you may be assigned to routine tasks. As you prove yourself and learn more about the environment, you may be assigned to work on more complex and interesting projects. Learn as much as you can. If you do your best to be genuinely useful, you will gain respect—and the likelihood of a strong letter of recommendation.
- **Ask questions.** Find out what additional coursework you should take to prepare for a career in the field. What is an entry-level position like? How do people rise to greater levels of responsibility? What are the field's key issues and challenges?
- Request a recommendation. Ask—politely, and with plenty of advance notice—for a letter of recommendation. (Your campus career center will probably keep such letters on file for you and will assist with your job search.) Also ask if you may list your supervisor as a reference for future job applications.

29b Keep your résumé up-to-date and available on a disk or zip drive.

A **résumé** is a brief summary of your education and work experience that you send to prospective employers. It is never finished. As you continue to learn, work, and write, you should be rethinking and reorganizing your résumé. You will want to emphasize different accom-

plishments and talents for different employers. Saving your résumé as a computer file allows you to tailor it to different needs and requirements.

Your résumé should be designed for quick reading. Expect the person reviewing it to give it no more than sixty seconds at first glance. Make that first impression count. Design a document that is easy to read, attractively formatted, and flawlessly edited.

1. Guidelines for writing a résumé

Always include the following *necessary* categories in a résumé:

- Heading (name, address, telephone number, e-mail address)
- Education (in reverse chronological order; do not include high school)
- Work experience (in reverse chronological order)
- References (often placed on a separate sheet; for many situations, you can substitute the line "References available on request.")

Include the following *optional* categories as appropriate:

- Objective
- Honors and awards
- Internships
- Activities and service
- Special skills

Sometimes career counselors recommend that you list a career objective right under the heading of your résumé. If you do so, be sure you know what the prospective employer is looking for, and tailor your résumé accordingly.

Laura Amabisca has organized the information in her résumé (p. 494) by time and by categories. Within each category, she has listed items from the most to least recent. This reverse chronological order gives appropriate emphasis to what she is doing now and has just done. Because she is applying for jobs in public relations, she has highlighted her internship in that field by placing it at the top of her experience section.

The résumé on page 494 reflects appropriate formatting for print. Note the use of a line rule, alignment of text, bullet points, and bold and italic type. These elements organize the information visually, directing the reader's eye appropriately.

Amabisca's scannable résumé (p. 495) contains no italics, bold, or other formatting so it may be submitted electronically or entered into an employer's database (see the box on p. 496).

Amabisca's entire résumé is just one page. A brief, well-organized résumé is more attractive to potential employers than a rambling, multipage

one.

The résumé features active verbs such as supervise.

LAURA AMABISCA

20650 North 58th Avenue, Apt. 15A Glendale, AZ 85308 623-555-7310 lamabisca@peoplelink.com

Education

Arizona State University West, Phoenix

- Bachelor of Arts, History, Minor in Global Management (May 2010)
- Senior Thesis: Picturing the Hopi, 1920–1940:
 A Historical Analysis

Glendale Community College, Glendale, AZ (2006-2008)

Experience

Public Relations Office, Arizona State University West *Intern* (Summer 2009)

- Researched and reported on university external publications.
- Created original content for print and Web.
- Assisted in planning fundraising campaign and events.

Sears, Bell Road, Phoenix, AZ

Assistant Manager, Sporting Goods Department (2008–present)

- Assist sales manager in day-to-day operations.
- Supervise team of sales associates.
- Ensure quality customer service.

Sales Associate, Sporting Goods Department (2005-2008)

- Recommended products to meet customer needs.
- Processed sales and returns.

Stock Clerk, Sporting Goods Department (2003-2005)

- Received, sorted, and tracked incoming merchandise.
- Stocked shelves to ensure appropriate supply on sales floor.

Special Skills

Language: Bilingual: Spanish/English

Computer: Windows, Mac OS, MS Office, HTML

Activities

America Reads

Tutor, Public Relations Consultant (2009)

- Taught reading to first-grade students.
- Created brochure to recruit tutors.

Multicultural Festival, Arizona State University West Student Coordinator (2009)

 Organized festival of international performances, crafts, and community organizations.

Writing Center, Glendale Community College *Tutor* (2006-2008)

■ Met with peers to help them with writing assignments.

References

Available on request to Career Services, Arizona State University West

LAURA AMABISCA 20650 North 58th Avenue, Apt. 15A Glendale, AZ 85308 623-555-7310 lamabisca@peoplelink.com

EDUCATION

Arizona State University West, Phoenix

- * Bachelor of Arts, History, Minor in Global Management (May 2010)
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- * Processed sales and returns.

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- * Received, sorted, and tracked incoming merchandise.
- * Stocked shelves to ensure appropriate supply on sales floor.

SPECIAL SKILLS

Language: Bilingual: Spanish/English

Computer: Windows, Mac OS, MS Office, HTML

ACTIVITIES

America Reads (2009)

Tutor, Public Relations Consultant

- * Taught reading to first-grade students.
- * Created brochure to recruit tutors.

Multicultural Festival, Arizona State University West (2007)

Student Coordinator

* Organized festival of international performances, crafts, and community organizations.

Writing Center, Glendale Community College (2004-2006)

Tutor

* Met with peers to help them with writing assignments.

REFERENCES

Available on request to Career Services, Arizona State University West

Amabisca uses a simple font and no bold or italic type, ensuring that the résumé will be scannable.

Asterisks replace bullets

Amabisca includes keywords (highlighted) to catch the eye of a potential employer or match desired positions in a database. Amabisca knows that a position in public relations requires computer skills, communication skills, and experience working with diverse groups of people. Keywords such as sales, bilingual, HTML, and public relations are critical to her résumé.

29c Write a tailored application letter.

A clear and concise **application letter** should always accompany a résumé. Before drafting your letter, do some research about the organization you are writing to. For example, even though Laura Amabisca was already familiar with the Heard Museum, she found out the name of the director of public relations. (Amabisca's application letter appears on p. 499.) Call the organization, or look on its Web site, and find out the name of the person responsible for your area of interest. If you are unable to identify an appropriate name, it is better to direct the letter to "Dear Director of Public Relations" or "Dear Director of Personnel" than to "Dear Sir or Madam."

Here are additional guidelines for composing a letter of application:

- Tailor your letter. A form letter accompanied by a generic résumé is not an effective way of getting a job interview. Before writing an application letter or preparing a résumé, you should consider the overall situation. What exactly is the employer seeking? How might you draw on your experience to address the employer's needs?
- **Use business style.** Use the block form shown on pages 488–89. Type your address flush at the top of the page, starting



TEXTCONNEX

Electronic and Scannable Résumés

Many employers now request résumés by e-mail and electronically scan print résumés. Others ask you to input or copy and paste your résumé into a form on the company's Web site. Here are some tips for using electronic technology to submit your résumé:

- Contact the human resources department of a potential employer, and ask whether your résumé should be scannable.
- Do not include any unusual symbols or characters. Use minimal formatting and no colors, unusual fonts, or decorative flourishes.
- Include specific keywords that allow employers to locate your electronic résumé in a database. See the résumé section of *Monster.com* at http://resume.monster.com> for industry-specific advice on appropriate keywords and other step-by-step advice.
- If the employer expects the résumé as an e-mail attachment, save it in a widely readable form such as rich text format (RTF) or PDF. Use a clear, common typeface in an easy-to-read size.
- Configure your e-mail program to send you an automated reply when your résumé has been successfully received.

each line at the left margin. Place the date at the left margin two lines above the recipient's name and address. Use a colon (:) after the greeting. Double-space between single-spaced paragraphs. Use a traditional closing (Sincerely, Sincerely yours, Yours truly). Make sure that the inside address and the address on the envelope match exactly.

- Be professional. Your letter should be crisp and to the point. Avoid personal details. Be direct and objective in presenting your educational background and work-related experience. Maintain a courteous and dignified tone toward the prospective employer.
- Limit your letter to three or four paragraphs. Focus clearly and concisely on what the employer needs to know. In the first paragraph, identify the position you are applying for, mention how you heard about it, and briefly state that you are qualified. In the following one or two paragraphs, explain your qualifications, elaborating on the most pertinent items in your résumé. Because Amabisca was applying for a public relations job at a museum of Native American culture, she chose to highlight her internship and her thesis.
- State your expectation for future contact. Conclude with a one- or two-sentence paragraph informing the reader that you are anticipating a follow-up to your letter.
- Use *Enc.* if you are enclosing additional materials. Decide whether it is appropriate to enclose supporting materials other than your résumé, such as samples of your writing. Amabisca decided to do so because she was applying for her ideal job and had highly relevant materials to send. If you have been instructed to send a cover letter and résumé as attachments by e-mail, include the word *Attachments* after your e-mail "signature."

29d Prepare in advance for the job interview.

An interview with a potential employer is like an oral presentation. You should prepare in advance, rehearse before an audience, and be prepared to answer unexpected questions. Many campus career resource centers offer free seminars on interviewing skills and can also arrange for you to role-play an interview with a career guidance counselor.

Call to confirm your interview the day before it is scheduled.
 Determine how much time you will need to get there. A late appearance at an interview can count heavily against you.



CONSIDER YOUR SITUATION

Author: Laura Amabisca, a recent graduate and history major, global management minor

Type of writing: Job application letter

Purpose: To persuade the employer to hire her as a public relations assistant

Stance: Professional, qualified, and enthusiastic

Audience: Director of public relations at a museum of Native American culture

Medium: Electronic text (word-processed document)

Amabisca writes: Because this museum focuses on Native American culture, my letter emphasized my U.S. history major and my senior thesis on the Hopi. In contrast, when I applied for a management position at American Express, I focused instead on my work experience at Sears and my two promotions there. I revised this letter several times. At first I had included details about the events I organized at ASU, but cover letters need to be short and to the point. I can say more about those experiences in an interview.

- Dress modestly and professionally.
- Bring an extra copy of your résumé and cover letter.
- Expect to speak with several people—perhaps someone from human resources as well as your potential supervisor and other people in the department.
- Always send a personal thank-you note or e-mail to everyone who took the time to meet you. In each, mention an interesting point from the interview conversation and reiterate your enthusiasm for the job. Send these notes within twenty-four hours of your interview.



For MULTILINGUAL WRITERS

Applying for a Job

Before applying for an internship or a job in the United States, be sure that you have the appropriate visa or work permit. American employers are required by law to confirm such documentation before they hire anyone. (American citizens must document their citizenship as well.) For more information, visit your campus international student center as well as the campus career resource center.

20650 North 58th Avenue, Apt. 15A Glendale, AZ 85308 August 17, 2010

Ms. Jaclyn Abel Director of Public Relations Heard Museum 2301 North Central Avenue Phoenix, AZ 85004

Dear Ms. Abel:

I am writing to apply for the position of Public Relations Assistant that you recently advertised in the *Arizona Republic*. I believe that my experience and qualifications fit well with your needs at the Heard, a museum that I have visited and loved all my life.

As the attached résumé indicates, I have experience in the public relations field. While at Arizona State University West, I worked as an intern in the Public Relations Office, where I was responsible for analyzing and reporting on the image projected by the university's external publications. I also had a hand in creating the brochure for the University-College Center and participated in planning ASU West's "Dream Big" campaign. In addition I assisted in organizing an opening convocation attended by 800 people. This work in the not-for-profit sector has prepared me well for employment at the Heard.

Additionally, my undergraduate major in U.S. history has helped me understand the rich heritage of Native Americans. In my senior thesis, I studied the history of the relationship between the Hopis and the Anglo population as reflected in photographs taken from 1920 to 1940. Although my thesis focuses on a specific tribe, I have been interested for many years in Native-American culture and have often made use of resources in the Heard. I think that I would do a superior job of presenting the Heard as the premier museum of Native American culture.

Confidential reference letters are available from ASU West Career Services. I sincerely hope that we will have an opportunity to talk further about the Heard Museum and its outstanding cultural contributions to the Phoenix metropolitan area. Please contact me at 623-555-7310 or at lamabisca@peoplelink.com.

Sincerely,

Laura amabisca

Enc.

Amabisca writes to a specific person and uses the correct salutation (Mr., Ms. Dr., etc.). Never use someone's first name in an application letter

Amabisca sums up her work experience, information that also appears on her résumé. She makes evident why she is applying for the job. Without this explanation, a potential employer might overlook her résumé.

Amabisca demonstrates her familiarity with the museum to which she is applying, expressing her genuine interest in joining the organization.

29e Apply what you learn in college to your on-the-job writing.

Once you get a job, writing is a way to establish and maintain lines of communication with your colleagues and clients. When you write in the workplace, you should imagine a reader who is pressed for time and wants you to get to the point immediately.

1. Writing e-mail and memos in the workplace

In the workplace, you will do much of your writing online, in the form of e-mail. (For more on e-mail, see Chapter 1, Writing Today, pp. 15–17.) Most e-mail programs set up messages in memo format, with "From," "Sent," "To," and "Subject" lines, as in Figure 29.1.

E-mail in the workplace requires a more formal style than the e-mail you send to family and friends. In an e-mail for a business occasion—communication with colleagues, a request for information, or a thank-you note after an interview—you should observe the same care with organization, spelling, and tone that you would in a business letter:

- Use a concise subject line to cue the reader as to the intent of the e-mail. When replying to messages, replace subject lines that do not clearly reflect the topic.
- Maintain a courteous tone. To avoid misunderstanding, be cautious about jokes, informality, or sarcasm.

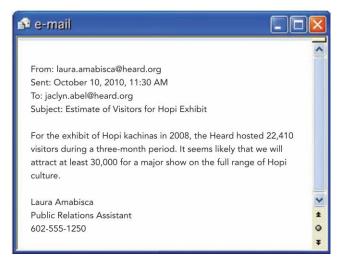


FIGURE 29.1 Sample workplace e-mail.



TEXTCONNEX

E-mail in the Workplace

Anything you write using a company's or an organization's computers is considered company property. If you want to gossip with a co-worker, do so over lunch. If you want to e-mail your best friend about your personal life, do so from your home computer. The following guidelines will help you use e-mail wisely:

- When you are replying to an e-mail that has been sent to several people (the term *cc* means "carbon copy"), determine whether your response should go to all of the original recipients or just to the original sender. Avoid cluttering other people's in-boxes.
- Open attachments from known senders only.
- File your e-mail as carefully as you would paper documents.
 Create separate folders in your e-mail program for each client, project, or co-worker.
 - Make sentences brief and to the point. Use short paragraphs.
 - Use special formatting such as italics sparingly since not all readers may be able to view it.
 - Use standard punctuation and capitalization.
 - Close with your name and contact information. (See Figure 29.1.)
 - Particularly when you do not know the recipient, use the conventions of letter writing such as opening with "Dear" and ending with "Sincerely."

Business memos are used for communication with others within an organization and are usually sent out electronically. Memos are concise and formal and may be used to set up meetings, summarize information, or make announcements. (See the example on p. 502.) They generally contain the following elements and characteristics:

- A header at the top that identifies author, recipient, date, and subject
- Block paragraphs that are single-spaced within the paragraph and double-spaced between paragraphs
- Bulleted lists and other design elements (such as headers) to set off sections of longer memos
- A professional tone

Heading: Addressees' names, sender's name and initials, date, and subject. To: Sonia Gonzalez, Grace Kim, Jonathan Jones From: Jennifer Richer, Design Team Manager JR CC: Michael Garcia, Director, Worldwide Design

Date: March 3, 2010 Re: Meeting on Monday

Please plan to attend a meeting on Monday at 9:00 a.m. in Room 401. At that time, we'll review our progress on the library project as well as outline future activities to ensure the following:

- Client satisfaction
- Maintenance of the current schedule
- Operation within budget constraints

In addition, we will discuss assignments related to other upcoming projects, such as the renovation of the gymnasium and science lab.

Please bring design ideas and be prepared to brainstorm. Thanks.

Whether you are sending your memo by e-mail or interoffice mail, consider both the content and the appearance of the document. For example, presenting your information as a numbered or bulleted list surrounded by white space aids readability and allows you to highlight important points and to emphasize crucial ideas. (For more help with document design, see Chapter 6, pp. 110–18.)

2. Writing other business genres

Readers have built-in expectations for conventional forms of business communication and know what to look for when they read them. In addition to the memo, there are a number of common business genres:

- **Business letters:** Use business letters to communicate formally with people outside an organization. Typically, letters in business format have single-spaced block paragraphs with double spacing between the paragraphs. (See the example on pp. 488–89 in Chapter 28.)
- Business reports and proposals: Like college research papers, business reports and proposals can be used to inform, analyze, and interpret. An abstract, sometimes called an executive summary, is almost always required. Tables and graphs should be included when appropriate. (For more on these visual elements, see Chapter 3: Planning and Shaping the Whole Essay, pp. 56–59.)
- Evaluations and recommendations: You might be called on to assess a person's performance or to evaluate a product



TEXTCONNEX

Writing Connections

Monster Career Advice http://career-advice.monster.com/: This site provides sample résumés and cover letters in addition to career advice.

Job Central http://jobstar.org/tools/resume/samples.cfm: This site provides samples of résumés for many different situations, as well as sample cover letters.

or a procedure. Like the reviews and critiques that college writers compose, workplace evaluations should be reasonable, convincing, and fair, with supporting examples of both strengths and weaknesses.

■ **Presentations:** Be prepared to respond to both formal and informal requests for information. You might suddenly be asked to offer an opinion in a group meeting, or you might be given a week to prepare a formal presentation, with visuals, on an ongoing project. (For more information on oral presentations, including PowerPoint and other presentation tools, see Chapter 13, pp. 235–43.)

With ongoing concerns about the harm that the use of fossil fuels can cause to the environment, the United States and other countries throughout the world are increasingly turning to alternative energy sources such as this wind energy plant in Dagebüll, Germany.



PART
6

Grammar and rhetoric are complementary. . . . Grammar maps out the possible; rhetoric narrows the possible down to the desirable or effective.

—FRANCIS CHRISTENSEN

30. Parts of Speech

31. Sentence Basics

Grammar Basics



30 Parts of Speech

Written language, although based on the grammar of spoken language, has a logic and rules of its own. This chapter and the next (*Chapter 31: Sentence Ba-*

sics) explain the basic rules of Standard Written English.

Grammar gives us a way of talking about how sentences are put together to make sense. Take, for example, this group of words, adapted from Lewis Carroll's poem "Jabberwocky":

The toves gimbled in the wabe.

Most of these are nonsense words: Carroll made them up. What makes a sentence meaningful, however, is not just its individual words. Because of the form of the words in this sentence and the way they relate to each other, we can answer questions about them:

What gimbled in the wabe? The toves did.

What did the toves do in the wabe? They gimbled.

Where did the toves gimble? They gimbled in the wabe.

We can answer these questions because we can tell from the form and relationship of the words what grammatical role each one plays in the sentence.



WRITING OUTCOMES

Part 6: Grammar Basics

This section will help you answer questions such as the following:

Rhetorical Knowledge

- When are interjections used in academic writing? (30h)
- How does English word order differ from that of other languages? (31c)

Critical Thinking, Reading, and Writing

- How do I find the subject and predicate of a sentence? (31b, c)
- How can I find out whether a verb is transitive or intransitive? (31c)

Processes

 During editing, should I add a comma after an -ing verb phrase that begins a sentence? (31f)

Knowledge of Conventions

- What are the parts of speech? (30)
- What are the five common sentence patterns in English? (31c)

For a general introduction to writing outcomes, see 1a, p. 6.



NAVIGATING THROUGH COLLEGE AND BEYOND

Grammar, Human Thought, and the Origins of Language

The study of grammar—or, more broadly, syntax, the rules for forming grammatical sentences in a language—is not confined to English or other language departments. Psychologists, linguists, and philosophers study grammar and syntax for clues to the nature of the human mind. Anthropologists and psychologists study the limited language abilities of chimpanzees and other primates for evidence of syntax and clues to the origin of language. Similarly, paleontologists, archeologists, and art historians study the first appearance of another form of symbolic communication—art—for clues to the emergence of our capacity for syntax and language.

English has eight primary grammatical categories, or parts of speech: verbs, nouns, pronouns, adjectives, adverbs, prepositions, conjunctions, and interjections. All English words belong to one or more of these categories. Particular words can belong in different categories,

The Eight Parts of Speech in English

- **Verbs** report action (run, write), condition (bloom, sit), or state of being (be, seem).
- **Nouns** name people (*Shakespeare*, actors, *Englishman*), places (Manhattan, city, island), things (Kleenex, handkerchief, sneeze), and ideas (Marxism, justice, democracy, clarity).
- **Pronouns** (*she*, *her*, *herself*, *who*, *that*, *all*) take the place of nouns.
- **Adjectives** (green, smaller, perfect) modify nouns and pronouns by answering questions like Which one? What kind? How many? What size? What condition?
- **Adverbs** (*quietly*, *better*, *never*) modify verbs, other adverbs. adjectives, and whole clauses. They usually answer such questions as When? Where? How? How often? How much? To what degree? and Why?
- **Prepositions** (on, in, at, by, as well as) usually appear as part of a **prepositional phrase**. Their main function is to allow the noun or pronoun in the phrase to modify another word in the sentence.
- **Conjunctions** (and, but, both . . . and, neither . . . nor, after) join words, phrases, or clauses and indicate their relation to each other.
- **Interjections** (*alas*, *oh no*) are forceful expressions, usually written with an exclamation point.

depending on the role they play in a sentence. For example, the word *button* can be a noun:

The button is on the coat.

or a verb:

He will button his jacket now.

30a Verbs

Verbs carry a lot of information. They report action (run, write), condition (bloom, sit), or state of being (be, seem). Verbs also change form to indicate person, number, tense, voice, and mood (see Chapters 34: Subject-Verb Agreement, and 35: Problems with Verbs). To do all this, a main verb is sometimes accompanied by one or more helping verbs, thereby becoming a verb phrase. Helping verbs precede the main verb in a verb phrase.

mν

The play begins at eight.

hv mv hv mv

I may change seats after the play has begun.

1. Main verbs

Main verbs change form to indicate when something occurs (**tense**) and to whom it occurs (**person and number**). If a word does not indicate tense, it is not a main verb. All main verbs have five forms, except for *be*, which has eight.

BASE FORM	(talk, sing)
PAST TENSE	Yesterday I (talked, sang).
PAST PARTICIPLE	In the past, I have (talked, sung).
PRESENT PARTICIPLE	Right now I am (talking, singing).
-S FORM (PRESENT TENSE THIRD-PERSON SINGULAR)	Usually he/she/it (talks, sings).

Whether or not English is your first language, verb forms—especially irregular verb forms—can be troublesome. (For more on subject-verb agreement and verb tense, see Chapter 34: Subject-Verb Agreement, pp. 564–78, Chapter 35: Problems with Verbs, pp. 578–601, and the list of common irregular verbs on pp. 581–82.)

2. Helping verbs that show time

Some helping verbs—mostly forms of *be, have,* and *do*—function to signify time (*will have been playing, has played*) or emphasis (*does play*). Forms of *do* are also used to ask questions (*Do you play?*). Here is a more comprehensive list of such helping (or **auxiliary**) verbs:

be, am, is being, been do, does, did

are, was, were have, has, had

3. Modals: Helping verbs that show manner

Other helping verbs, called **modals**, signify the manner, or mode, of an action. Modals fall into two categories:

- one-word
- phrasal

One-word modals Unlike the auxiliaries *be, have,* and *do,* one-word modals such as *may, must,* and *will* are rarely used alone as main verbs, nor do they change form to show person or number. One-word modals do not add -s endings, they are never used in pairs (such as *might could*), and each is followed by the base form of the verb without *to (He could be nicer)*.

hv mv

Contrary to press reports, she will not run for political office.

Note that a negative word such as *not* may come between the helping and the main verb.

The one-word modals are as follows:

can might should could must will may shall would

Phrasal modals Phrasal modals do change form to show time, person, and number.

- hv mv
- Yesterday, I was going to study for three hours.

Next week, I am going to study three hours a day.

Here are some phrasal modals:

have to be supposed to be able to

have got to be going to used to be allowed to



For MULTILINGUAL WRITERS

For more on the form and meaning of modal verbs, see Chapter 64: English Basics (pp. 869–72).

Exercise 30.1 Identifying verbs

Underline the main verb in each sentence. If the sentence contains a helping verb or verbs, circle them.

Government of the people, by the people, for the people shall not perish from the earth.

- An increasing number of Americans, both men and women, undergo cosmetic surgery for aesthetic rather than medical reasons.
- 2. Not long ago, the average American believed that only Hollywood celebrities underwent facelifts and tummy tucks.
- 3. Do you think that you need to improve your physical appearance?
- 4. Men, often in their mid-forties, are choosing a variety of surgical procedures, including hair replacement and chin augmentation.
- 5. For a lean, flat abdomen, a cosmetic surgeon may suggest both abdominoplasty and liposuction.
- 6. People are now able to achieve their ideal body image, not through exercise and diet, but through elective cosmetic surgery.

30b Nouns

Nouns name people (Shakespeare, actors, Englishman), places (Manhattan, city, island), things (Kleenex, handkerchief, sneeze), and ideas (Marxism, justice, democracy, clarity). Often they are preceded by **articles** such as a or the. Nouns function as subjects, objects, and complements.

Shakespeare lived in England and wrote plays about the human condition.

1. Proper nouns and common nouns

Proper nouns name specific people, places, and things and are always capitalized: *Aretha Franklin, Hinduism, Albany, Microsoft*. All other nouns are **common nouns**: *singer, religion, capital, corporation*.

2. Count nouns and noncount nouns

A common noun that refers to something specific that can be counted is a **count noun.** Count nouns can be singular or plural, like *cup* or *suggestion* (four cups, several suggestions). **Noncount nouns** are nonspecific; these common nouns refer to categories of people, places, or things and cannot be counted. They do not have a plural form. (The pottery is beautiful. His <u>advice</u> was useful.) Here are some examples of count and noncount nouns:

Count Nouns: cars, computers, facts, clouds, stars, tools, machines, suggestions, earrings, tables, smiles

Noncount Nouns: transportation, Internet, information, rain, sunshine, equipment, advice, jewelry, furniture, happiness



For MULTILINGUAL WRITERS

For help using quantifiers with count and noncount nouns, see Chapter 64: English Basics (pp. 864–65).

3. Concrete nouns and abstract nouns

Nouns that name things that can be perceived by the senses are called **concrete nouns:** boy, wind, book, song. **Abstract nouns** name qualities and concepts that do not have physical properties: charity, patience, beauty, hope. (For more on using concrete and abstract nouns, see Chapter 49: Exact Language, p. 723.)

4. Singular nouns and plural nouns

Nouns that name things that can be counted are either **singular** or **plural**. Singular nouns typically become plural by adding *s* or *es:* boy/boys, church/churches, agency/agencies. Some count nouns have irregular plurals, such as child/children and tooth/teeth. Noncount nouns like intelligence and electricity do not form plurals.

5. Collective nouns

Nouns such as *team*, *family*, *herd*, and *orchestra*—called **collective nouns**—are treated as singular. Collective nouns can be counted and made plural, however, so we regard them as count nouns: *teams*, *families*. (Also see Chapter 34: Subject-Verb Agreement, pp. 572–74, and Chapter 36: Problems with Pronouns, pp. 615–16.)

6. Possessive nouns

Nouns change their form to indicate possession, or ownership. To form a singular **possessive noun**, add apostrophe plus *s* (*'s*); for plural nouns ending in *s*, just add an apostrophe (*'*). (Also see Chapter 61: Apostrophes, pp. 834–40.)

SINGULAR insect insect's sting
PLURAL neighbors neighbors' car

30c Pronouns

A pronoun takes the place of a noun. The noun that the pronoun replaces is called its **antecedent**. (For more on pronoun-antecedent agreement, see Chapter 36: Problems with Pronouns, pp. 611–17.)

The box on page 514 summarizes the various kinds of pronouns. Each type is explained in the following pages.

1. Personal pronouns

The **personal pronouns** *I*, *me*, *you*, *he*, *his*, *she*, *her*, *it*, *we*, *us*, *they*, and *them* refer to specific people or things and vary in form to indicate person, number, gender, and case. (For more on pronoun reference and case, such as distinguishing between I and me, see Chapter 36: Problems with Pronouns, pp. 601–22.)

You told us that he gave Jane a lock of his hair.

2. Possessive pronouns

Like possessive nouns, **possessive pronouns** indicate ownership. However, unlike possessive nouns, possessive pronouns do not add apostrophes: *my/mine*, *your/yours*, *her/hers*, *his*, *its*, *our/ours*, *their/theirs*.

- Brunch is at her place this Saturday.
- Hers was the best performance of the evening.

3. Reflexive pronouns and intensive pronouns

Pronouns ending in *-self* or *-selves* are either reflexive or intensive. **Reflexive pronouns** refer to the subject and are necessary for sentence sense.

Many of the women blamed themselves for the problem.

Intensive pronouns add emphasis to the nouns or pronouns they follow and are grammatically optional.

President Harding himself drank whiskey during Prohibition.

4. Relative pronouns

Who, whom, whose, that, and which are relative pronouns. A **relative pronoun** relates a dependent clause—a word group containing a subject and verb and a subordinating word—to an antecedent noun or pronoun in the sentence.

In Kipling's story, Dravot is the man who would be king.

The form of a relative pronoun varies according to its **case**—the grammatical role it plays in the sentence. (For more on pronoun case, particularly distinguishing between who and whom, see Chapter 36: Problems with Pronouns, pp. 609–11.)

The relative pronouns *whatever*, *whichever*, *whoever*, *whomever*, and *what* introduce noun clauses and do not have antecedents.

5. Demonstrative pronouns

The **demonstrative pronouns** *this, that, these,* and *those* point out nouns and pronouns that come later.

This is the book literary critics have been waiting for.

Sometimes these pronouns function as adjectives: *This book won the Pulitzer*. Sometimes they are noun equivalents: *This is my book*.

6. Interrogative pronouns

Interrogative pronouns such as *who*, *whatever*, and *whom* are used to ask questions.

Whatever happened to you?

The form of the interrogative pronouns who, whom, whoever, and whomever indicates the grammatical role they play in a sentence. (See Chapter 36: Problems with Pronouns, page 602.)

7. Indefinite pronouns

Indefinite pronouns such as *someone*, *anybody*, *nothing*, and *few* refer to a nonspecific person or thing and do not change form to indicate person, number, or gender.

Anybody who cares enough to come and help may take some home.

Most indefinite pronouns are always singular (anybody, everyone). Some are always plural (many, few). A handful can be singular or plural (any, most). (See Chapter 34: Subject-Verb Agreement, pp. 574–75.)

8. Reciprocal pronouns

Reciprocal pronouns such as *each other* and *one another* refer to the separate parts of their plural antecedent.

My sister and I are close because we live near each other.

Exercise 30.2 Identifying nouns and pronouns

Underline the nouns and circle the pronouns in each sentence.

EXAMPLE We have nothing to fear but fear itself.

- 1. Following World War I, the nation witnessed an unprecedented explosion of African American fiction, poetry, drama, music, art, social commentary, and political activism.
- 2. Many African American intellectuals, artists, cultural critics, and political leaders during the 1920s and 1930s were drawn to Harlem, a vibrant section of upper Manhattan in New York City.

PRONOUNS

Personal (Including Possessive)

I, me, my, mine you, your, yours he, him, his she, her, hers

we, us, our, ours you, your, yours

PLURAL

they, them, their, theirs

it, its

Reflexive and Intensive

myself ourselves
yourself yourselves
himself, herself, itself themselves
oneself

Relative

who whoever what whatever that whom whomever whose whichever which

Demonstrative

this, that, these, those

Interrogative

who what which whoever whom whomever whom whomever whose

Indefinite

SINGULAR		PLURAL	SINGULAR/PLURAL
anybody anyone anything each everybody everyone everything much	nobody no one none nothing one somebody someone something	both few many several	all any either more most some
neither Reciprocal any other	each other		

- Sociologist and intellectual Alain Locke, author of *The New Negro*, is best known as the New Negro Movement's founder.
- 4. W. E. B. Du Bois was the author of *The Souls of Black Folk*, and he was also a cofounder of the National Association for the Advancement of Colored People (NAACP), a preeminent civil rights organization.
- 5. These intellectuals of the Harlem Renaissance profoundly influenced each other.
- 6. They spoke about the effect of marginality and alienation on themselves and on the shaping of their consciousness as African Americans.
- 7. Zora Neale Hurston was herself a cultural anthropologist who studied the folklore of the rural South, which is reflected in her novel *Their Eyes Were Watching God*.
- 8. Nella Larsen, author of *Quicksand* and *Passing*, was awarded a Guggenheim fellowship in 1929 for her creative writing.
- 9. Who among the visual artists during the Harlem Renaissance did not use Africa as a source of inspiration?

Exercise 30.3 Identifying types of nouns and pronouns

On a separate sheet of paper, list each noun and pronoun that you identified in Exercise 30.2. For each noun, label it proper or common, count or noncount, concrete or abstract, and singular or plural. Also identify the one collective noun and the one possessive noun. For each pronoun, label it personal, possessive, reflexive, intensive, relative, demonstrative, interrogative, indefinite, or reciprocal. Note whether the pronoun is singular or plural.

30d Adjectives

Adjectives modify nouns and pronouns by answering questions like *Which one? What kind? How many? What size? What color? What condition?* and *Whose?* Adjectives can do the following:

- Describe (*red* car, *dangerous* mission)
- Enumerate (*tenth* floor, *seventy-six* trombones)
- Identify (*British* parliament, *American* constitution)
- Define (*democratic* constitution, *capitalist* economy)
- Limit (*one* person, *that* person)

Determiners are a type of adjective that precedes and labels a noun. They include **articles** (a, an, the), **quantifiers** (one, some, any, more, less), and possessives (my, your, their).



For MULTILINGUAL WRITERS

For help with using articles appropriately, see Chapter 64: English Basics (pp. 860–66).

Some proper nouns have an adjective form. Like the nouns from which they derive, these **proper adjectives** are capitalized: *Britain/British*. Pronouns and nouns can also function as adjectives (*his green car, the car door*), and adjectives often have forms that allow you to make comparisons (*great, greater, greatest*).

- The decisive and diligent king regularly attended meetings of the council. [What kind of king?]
- These four artistic qualities affect how an advertisement is received. [Which, how many, what kind of qualities?]
- My little blue Volkswagen died one icy winter morning. [Whose, what size, what color car? Which, what kind of morning?]
- Lincoln was one of the country's greatest presidents. [The adjective compares Lincoln with other presidents.]

Most often, adjectives appear before the noun they modify. However, **descriptive adjectives**—adjectives that designate qualities or attributes—may come before or after the noun or pronoun they modify, depending on the stylistic effect a writer wishes to achieve. Adjectives that describe the subject and follow linking verbs (be, am, is, are, was, being, been, appear, become, feel, grow, look, make, prove, smell, sound, seem, taste) are called **subject complements**.

BEFORE THE SUBJECT

The sick and destitute poet no longer believed that love would save him.

AFTER THE SUBJECT

The poet, sick and destitute, no longer believed that love would save him.

AFTER A LINKING VERB

No longer believing that love would save him, the poet was *sick* and *destitute*.



For MULTILINGUAL WRITERS

For information on the order of adjectives in English, see Chapter 64: English Basics (pp. 866–67).

30e Adverbs

Adverbs modify verbs, other adverbs, and adjectives, answering such questions as *When? Where? How? How often? How much? To what degree?* and *Why?* They often end in *-ly (beautifully, gracefully, quietly).*

► The authenticity of the document is hotly contested. [How is it contested?]

Like adjectives, adverbs can be used to compare (*less, lesser, least*). In addition to modifying individual words, they can be used to modify whole clauses. Adverbs can be placed at the beginning or end of a sentence or before the verb they modify, but they should not be placed between the verb and its direct object.

- ► The water was *brilliant* blue and *icy* cold. [The adverbs intensify the adjectives *blue* and *cold*.]
- Dickens mixed humor and pathos better than any other English writer after Shakespeare. [The adverb compares Dickens with other writers.]
- Consequently, he is still read by millions.

Consequently is a **conjunctive adverb** that modifies the independent clause that follows it and shows how the sentence is related to the preceding sentence.

Conjunctive adverbs indicate the relation between one clause and another, but unlike conjunctions (and, but), they are not grammatically

	COMM	ON CONJUNCTIVE AD	VERBS
Addition	(Comparison/Contrast	Emphasis
also besides furthermo moreover	ore li	nowever nstead ikewise nevertheless nonetheless otherwise similarly	certainly indeed still
Result	7	Гіте	
according consequer hence then therefore thus	ntly n	inally neanwhile next now subsequently suddenly hen	

strong enough on their own to hold the two clauses together. A period or semicolon is also needed.

Swimming is an excellent exercise for the heart and for the muscles; however, swimming is not as effective a weight control strategy as jogging is.

See also Section 30g on conjunctions.

The negators no, not, and never are among the most common adverbs.

SAY NO ONLY ONCE

In English, it takes only one negator (no, not, or never) to change the meaning of a sentence from positive to negative. When two negatives are used together, they may seem to cancel each other out.

any

They don't have no reason to go there.

Words like *why* and *where* are relative adverbs and introduce adjective clauses. (See Chapter 31: Sentence Basics, p. 534.)

Exercise 30.4 Identifying adjectives and adverbs

Underline the adjectives and circle the adverbs in each sentence:

EXAMPLE Peter Piper patiently picked a peck of pickled peppers.

- 1. A growing number of Americans are overweight or clinically obese.
- 2. Obesity increases a person's risk for type 2 diabetes, heart disease, high blood pressure, stroke, liver damage, cancer, and premature death.
- 3. Fad diets promise Americans rapid but temporary weight loss, not weight management.
- 4. Robert C. Atkins, M.D., author of *Dr. Atkins' New Diet Revolution*, best explains a low-carbohydrate, high-protein diet.
- 5. Other fad diets, such as the Sugar Busters diet, work on the premise that high glycemic carbohydrates are primarily responsible for weight gain.
- 6. In the best seller *Eat Right for Your Type*, naturopath Peter J. D'Adamo argues that certain foods should be avoided based on a person's blood type.
- 7. Many other fad diets, such as the grapefruit diet and the cabbage diet, promise quick weight loss.

- 8. Many fad diets inevitably drive dieters to carbohydrate cravings and binge eating.
- 9. Few fad diets emphasize the need for dieters to increase their metabolic rate significantly with regular aerobic exercise.

30f Prepositions

between

beyond

Prepositions (on, in, at, by) usually appear as part of a **prepositional phrase.** Their main function is to allow the noun or pronoun in the phrase to modify another word in the sentence. Prepositional phrases always begin with a preposition and end with a noun, pronoun, or other word group that functions as the **object of the preposition** (in *time*, on the *table*).

A preposition can be one word (about, despite, on) or a word group (according to, as well as, in spite of). Place prepositional phrases as close as possible to the words they modify. Adjectival prepositional phrases usually appear immediately after the noun or pronoun they modify and answer questions like Which one? and What kind of? Adverbial phrases can appear anywhere in a sentence; they answer questions like When? Where? How? and Why?

AS ADJECTIVE Many species of birds nest there.

AS ADVERB The younger children stared out the window.

COMMON PREPOSITIONS about by near above by means of of according to by way of on across down on account of after during over against except since along except for through along with excluding following toward among from under apart from underneath as in as to in addition to until as well as in case of up at in front of up to because of in place of upon before in regard to via behind including with helow inside with reference to beside instead of with respect to

into

like

within

without



For MULTILINGUAL WRITERS

For more on using prepositions, see Chapter 66: Identifying and Editing Common Errors (pp. 887–88). For a list of common idioms including prepositions, see Chapter 49; Exact Language (pp. 725–26).

30g Conjunctions

Conjunctions join words, phrases, or clauses and indicate their relation to each other. Conjunctive adverbs serve a similar function (30e).

1. Coordinating conjunctions

The common **coordinating conjunctions** (or **coordinators**) are and, but, or, for, nor, yet, and so. For and so always join independent clauses (for more on clauses see Chapter 31: Sentence Basics, p. 531). Coordinating conjunctions join elements of equal weight or function.

- She was strong and healthy.
- The war was short but devastating.
- ▶ They must have been tired, for they had been climbing all day long.

2. Correlative conjunctions

The **correlative conjunctions** also link sentence elements of equal value, but they always come in pairs: *both . . . and, either . . . or, neither . . . nor,* and *not only . . . but also.*

Neither the doctor nor the social worker believes his story.

3. Subordinating conjunctions

Common **subordinating conjunctions** (or **subordinators**) link sentence elements that are not of equal importance. Because subordinating conjunctions join unequal sentence parts, they are used to introduce dependent, or subordinate, clauses in a sentence.

► The software will not run properly if the computer lacks sufficient memory.

(For help in punctuating sentences with conjunctions, see Chapter 51: Commas, pp. 742–45 and 764–65.)



For MULTILINGUAL WRITERS

For information on using coordination and subordination appropriately, see Chapter 65, English Sentence Structure (pp. 882–83).

COMMON SUBORDINATING CONJUNCTIONS

Subordinating Words

after	once	until
although	since	when
as	that	whenever
because	though	where
before	till	wherever
if	unless	while

Subordinating Phrases

as if	even though	in that
as soon as	even when	rather than
as though	for as much as	so that
even after	in order that	sooner than
even if	in order to	

30h Interjections

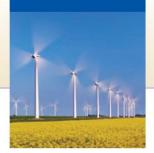
Interjections are forceful expressions, usually written with an exclamation point. They are not often used in academic writing except in quotations of dialogue.

- "Wow!" Davis said. "Are you telling me that there's a former presidential adviser who hasn't written a book?"
- Tell-all books are, alas, the biggest sellers.

Exercise 30.5 Chapter review: Parts of speech

In the following sentences, label each word according to its part of speech: verb (v), noun (n), pronoun (pn), adjective (adj), adverb (adv), preposition (prep), conjunction (conj), or interjection (interj).

- 1. Cancer begins when your body's cells divide abnormally and form a malignant growth or tumor.
- 2. Many types of cancer can, alas, attack parts of your body imperceptibly, including your body's skin, organs, and blood.
- 3. One of the most commonly diagnosed types of cancer in the United States, however, is skin cancer.
- 4. People who are fair-skinned and freckled are more prone to develop skin cancer if they are exposed often to ultraviolet radiation.
- 5. Many people are relieved to discover that most skin cancers can usually be treated successfully if detected early.



31 Sentence Basics

Every complete **sentence** contains at least one **subject** (a noun and its modifiers) and one **predicate** (a verb and its objects, complements, and modifiers)

that fit together to make a statement, ask a question, give a command, or express an emotion.

subject predicate

The children solved the puzzle.

subject predicate

Whatever she decides is fine with me.

31a Sentence purpose

When you write, your purpose helps you decide which sentence type—declarative, interrogative, imperative, or exclamatory—to use.

Sentence Types and Their Purposes

- 1. **Declarative sentences** provide information (*declare*) something about their subjects.
 - He watches Law & Order reruns.
- 2. **Interrogative sentences** pose questions about their subjects.
 - Does he watch Law & Order reruns?
- 3. **Imperative sentences** demand something of their subjects.
 - Do not watch reruns of Law & Order.
- 4. **Exclamatory sentences** emphasize a point or express strong emotion.
 - I'm really looking forward to watching Law & Order reruns tomorrow!

31b Subjects

1. Simple subjects and complete subjects

The **simple subject** of a sentence is the noun or pronoun that names the topic of the sentence. The **complete subject** is the simple subject

plus its modifiers. To find the complete subject, ask who or what the sentence is about. Then, to find the simple subject, identify the noun or pronoun within the complete subject. (If the simple subject has no modifiers, then it is also the complete subject.)

```
complete subject
```

Three six-year-old children solved the puzzle in less than five minutes.

The subject answers the question "Who solved the puzzle?"

To identify the subject of a question, it sometimes helps to rephrase the question as a declarative sentence.

Did Claudius murder Hamlet's father? [Question]

simp subj

Claudius murdered Hamlet's father. [Question rephrased]

The subject answers the question "Who murdered Hamlet's father?"

It is useful to know how to isolate the simple subject of a sentence when you have a question about subject-verb agreement. (See Chapter 34, pp. 564–78.)

2. Compound subjects

A **compound subject** contains two or more simple subjects connected with a conjunction such as *and*, *but*, *or*, or *neither*... *nor*.

```
compound simple simple
```

Original thinking and bold design are characteristics of her work.

3. Implied subjects

In **imperative sentences**, which give directions or commands, the **subject** *you* is usually **implied**, not stated. A helping verb is needed to transform an imperative sentence into a question.

impl subj

[You] Keep this advice in mind.

hv

► Would you keep this advice in mind?

4. Subject position

In English declarative sentences, the subject usually precedes the verb. In sentences beginning with *there* or *here* followed by some form of *be*, the subject comes after the verb.

simple subject

► Here are the remnants of an infamous empire.

31c Predicates: Verbs and their objects or complements

1. Simple predicates and complete predicates

In a sentence, the **predicate** says something about the subject. The verb (including any helping verbs) constitutes the **simple predicate**. The verb and any **modifiers**, **objects**, or **complements** make up the **complete predicate**.

complete predicate

simple pred

The Fugitive Slave Act of 1850 dismayed many Northerners.

2. Compound predicates

A **compound predicate** contains two or more predicates connected with a conjunction such as *and*, *but*, *or*, or *neither* . . . *nor*.

compound

The Fugitive Slave Act of 1850 dismayed many Northerners and predicate

contributed to the outbreak of the Civil War ten years later.

Exercise 31.1 Identifying the subject and predicate

Place one line under the complete subject and two lines under the complete predicate in each sentence. Circle the simple subject and simple predicate. If the subject is implied, write "implied subject" instead.

EXAMPLE Little Jack Horner sat in a corner.

- 1. Did Gene Roddenberry, the creator and producer of *Star Trek*, anticipate that his science fiction television series would be watched by people of all ages for more than thirty years?
- 2. Both Captain James T. Kirk from Star Trek: The Original Series and Captain Jean-Luc Picard from Star Trek: The Next Generation command a ship called the Enterprise.
- 3. Do not forget that the captain in *Star Trek: Voyager* is a woman, Kathryn Janeway.
- 4. There are six Star Trek series: The Original Series, The Next Generation, Deep Space Nine, Voyager, Enterprise, and The Animated Adventures.
- 5. Captain Benjamin Sisko commanded Starfleet's Deep Space Nine station and served as the emissary for the Bajoran people.

3. Verb types and sentence patterns

Verbs fall into one of three categories—linking, transitive, or intransitive—depending on how they function in a sentence. The kind of verb determines what elements the complete predicate must include.

Most meaningful English sentences follow one of the five basic patterns summarized in the box on page 527 and discussed below.

1. Linking verbs and subject complements A linking verb joins a subject to more information about it that is located on the other side of the verb. That information is called the subject complement. The subject complement may be a noun (predicate nominative), an adjective (predicate adjective), or a pronoun.

	subject	predicate	
		linking verb	subject complement
NOUN	Ann Yearsley	was	a milkmaid.
ADJECTIVE	Hamlet	is	indecisive.
PRONOUN	His enemy	was	himself.

The most frequently used linking verb is the be verb (am, is, are, was, were). Verbs such as seem, look, appear, feel, become, smell, sound, and taste can also function as links between a sentence's subject and its complement.

- ► That new hairstyle *looks* beautiful.
- ► The music sounds soothing.



For MULTILINGUAL WRITERS

English Word Order: A Brief Overview

English has a fairly fixed word order compared with many other languages. As a result, multilingual writers often make mistakes when they transfer word order patterns from their native languages into English.

The basic word order of an English sentence is subject (S), verb (V), object (O). French, Spanish, and Cantonese Chinese share this word order.

S V O

The child threw the ball. [correct English word order]

Other languages, such as Japanese, Korean, Turkish, and Farsi, follow an S-O-V pattern.

S O V

The child the ball threw. [unacceptable in English]

Still other languages, such as Hebrew and Arabic, follow a V-S-O pattern.

V S O

► Threw the child the ball. [unacceptable in English]

(continued)



For MULTILINGUAL WRITERS (continued)

Unlike Spanish, English requires that a subject appear in all but imperative sentences. Unlike Arabic, it does not allow verb omission.

English phrases also have a fairly fixed word order, which can cause problems for multilingual writers. For example, in English auxiliary verbs normally precede main verbs and prepositions precede their objects.

verb phrase
hv mv

I had gone away.

prepositional phrase
prep obj.

I had gone into the store.

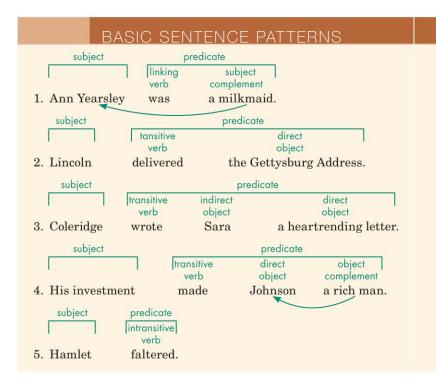
Also keep in mind that double negatives are unacceptable in English. Negative meaning can be conveyed either by the verb form or by another word in the sentence.

INCORRECT	I don't have no homework during vacation.
CORRECT	I don't have any homework during vacation. [The correction removes the second negative word in the sentence, no.]
CORRECT	I have no homework during vacation. [The correction changes the verb form by removing the helping verb don't, a contraction for the negative do not.]

(For more on word order in English, see Chapter 65: English Sentence Structure, pp. 876–82.)

2. Transitive verbs and direct objects A transitive verb identifies an action that the subject performs or does to somebody or something else—the receiver of the action, or **direct object.** To complete its meaning, a transitive verb needs a direct object in the predicate. Direct objects are usually nouns, pronouns, or word groups that act like nouns or pronouns.

	subject	ct predicate	
NOUN	Lincoln	trans verb delivered	direct object the address.
PRONOUN	He	delivered	it.
WORD GROUP	He	said	no more than was needed.



Transitive verbs, unlike linking verbs or intransitive verbs, have two voices: active and passive. In a sentence with a transitive verb in the **active voice**, the subject is doing the action and the direct object is receiving the action.

subj trans verb dir obj

ACTIVE Parents sometimes consider their *children* unreasonable.

When this sentence is rewritten in the **passive voice**, the direct object *(children)* becomes the subject, and the original subject *(parents)* becomes part of a phrase introduced with the preposition *by*:

PASSIVE Children are sometimes considered unreasonable by their parents.

(For more on voice in verbs, see Chapter 35: Problems with Verbs, pp. 598-99.)

Exercise 31.2 Using active and passive voice

Rewrite each sentence, changing the verb from the passive to the active voice.

EXAMPLE

A new nation was brought forth on this continent by our fathers four score and seven years ago.

Four score and seven years ago our fathers brought forth on this continent a new nation.

- 1. The first national convention on women's rights was organized by Lucretia Mott and Elizabeth Cady Stanton.
- 2. The convention was held by them in 1848 at Seneca Falls, a town in upstate New York.
- 3. The Declaration of Sentiments, which included a demand that women be granted the right to vote, was issued by the convention.
- 4. The Declaration of Sentiments was modeled by the leaders who drafted it on the Declaration of Independence.
- 3. Transitive verbs, indirect objects, and direct objects Indirect objects name to whom an action was done or for whom it was completed. They are most commonly used with verbs such as give, ask, tell, send, sing, and write.



Indirect objects usually appear after the verb but before the direct object. However, verbs that imply action done to or for a person (such as *announce*, *demonstrate*, and *say*) require that the indirect object begin with *to* or *for* and follow the direct object.

Subj trans verb dir obj ind obj

The general announced the new orders to the army.



For MULTILINGUAL WRITERS

Including Only One Direct Object

In English, a sentence with a transitive verb must include an explicit direct object. For example, Take it is a complete sentence, but Take! is not, even if it is clearly implied. Be careful not to repeat the object, especially if the object includes a relative adverb (where, when, how) or a relative pronoun (which, who, what), even if the relative pronoun does not appear in the sentence but is only implied.

Our dog guards the house where we live there.



For MULTILINGUAL WRITERS

Word Order of Direct and Indirect Objects

In a typical English predicate both the direct and indirect objects follow the verb. Unless the indirect object (IO) is preceded by a preposition (such as *to*, *for*, *of*), the IO is placed before the direct object (DO):

IO DO

► The student wrote his teacher a note.

DO IC

The student wrote a note to his teacher.

but not:

IO DO

► The student wrote to his teacher a note. [unacceptable in English]

Note, however, that in standard English, the indirect object cannot follow the verb if the direct object is a pronoun (a frequent source of errors among multilingual writers):

IO DO

► The student wrote his teacher it. [unacceptable in English]

4. Transitive verbs, direct objects, and object complements In addition to a direct object and an indirect object, a transitive verb can take another element in its predicate: an **object complement.** An object complement describes or renames the direct object it follows.

subject	predicate		
	trans verb dir obj object compleme		
His investment	made	Johnson	a rich man.
The judge	declared	the plaintiff	the winner.
The decision	left	the company	bankrupt.

5. *Intransitive verbs* An intransitive verb describes an action by a subject, but it is not an action that is done directly to anything or anyone else. Therefore, an intransitive verb cannot take an object or a complement.

subject	_predicate	
	intrans verb	
Hamlet	faltered.	
The empire	collapsed.	
The runners	tired	



NAVIGATING THROUGH COLLEGE AND BEYOND

Using the Dictionary to Select Prepositions and to Identify Transitive and Intransitive Verbs

Your dictionary tells you whether a verb is v.i. (intransitive), v.t. (transitive), or both. It also tells you—or shows by example—the appropriate preposition to use when you are modifying an intransitive verb with an adverbial phrase. For example, we may accede to a rule, but if and when we comply, it has to be with something or someone.

However, adverbs and adverb phrases often appear in predicates built around intransitive verbs. In the sentence that follows, the complete predicate is in italics and the intransitive verb is underlined.

► Hamlet faltered in his resolve to avenge his father's murder.

Some verbs, such as *cooperate*, assent, disappear, and insist, are always intransitive. Others, such as increase, grow, roll, and work, can be either transitive or intransitive.

trans verb

TRANSITIVE I *grow* carrots and celery in my victory garden.

intrans verb

INTRANSITIVE My son *grows* taller every week.

Exercise 31.3 Identifying objects and complements of verbs

Underline the verb in each sentence, and label it transitive (trans), intransitive (intrans), or linking (link). If the verb is transitive, circle and label the direct object (DO) and label any indirect object (IO) or object complement (OC). If the verb is linking, circle and label the subject complement (SC).

EXAMPLE The ancient Mayas deserve a place in the history of mathematics.

- 1. Hybrid cars produce low tailpipe emissions.
- 2. Automakers promise consumers affordable gasoline-electric cars.
- 3. Hybrid cars are desirable alternatives to gasoline-powered vehicles.
- 4. Their two sources of power make hybrid cars fuel efficient.
- Consumers agree that automakers should design and manufacture more hybrid models.

31d Phrases and clauses

A **phrase** is a group of related words that lacks a subject, a predicate, or both. Phrases function within sentences but not on their own. A **clause** is a group of related words that includes a subject and a predicate. Some clauses are independent; others are dependent, or subordinate. **Independent clauses** can stand on their own as complete sentences. **Dependent**, or **subordinate**, **clauses** cannot stand alone; they function in sentences as adjectives, adverbs, or nouns.

31e Noun phrases and verb phrases

A **noun phrase** consists of a noun or noun substitute plus all of its modifiers. Noun phrases can function as a sentence's subject, object, or subject complement.

SUBJECT The old, dark, ramshackle house collapsed.

OBJECT Greg cooked an authentic, delicious haggis

for the Robert Burns dinner.

SUBJECT Tom became an accomplished and

well-known cook.

A **verb phrase** is a verb plus its helping verbs.

Mary should have photographed me.

31f Verbals and verbal phrases

Verbals are words derived from verbs. They function as nouns, adjectives, or adverbs, not as verbs.

VERBAL AS NOUN Crawling comes before walking.

VERBAL AS ADJECTIVE Chris tripped over the *crawling* child.

VERBAL AS ADVERB The child went *crawling* across the floor.

Verbals may take modifiers, objects, and complements to form three kinds of **verbal phrases:** participial, gerund, and infinitive.

1. Participial phrases

A **participial phrase** begins with either a present **participle** (the *-ing* form of a verb) or a past participle (the *-ed* or *-en* form of a verb). Participial phrases always function as adjectives. A comma often follows a participial phrase that begins a sentence.

Working in groups, the children solved the problem.

- Insulted by his remark, Elizabeth refused to dance.
- His pitching arm, broken in two places by the fall, would never be the same again.

2. Gerund phrases

A **gerund** is the *-ing* form of a verb used as a noun. A **gerund phrase** uses the *-ing* form of the verb, just as some participial phrases do, but gerund phrases always function as nouns, not adjectives. A comma never follows a gerund phrase that begins a sentence.

sub

Walking one hour a day will keep you fit.

dir obj

► The instructor praised my acting in both scenes.

3. Infinitive phrases

An **infinitive phrase** is formed using the **infinitive**, or *to* form, of a verb: *to be, to do, to live*. It can function as an adverb, an adjective, or a noun and can be the subject, subject or object complement, or direct object in a sentence. In constructions with *make*, *let*, or *have*, the *to* is omitted.

noun/subi

To finish his novel was his greatest ambition.

adj/obj comp

► He made many efforts to finish his novel for his publisher.

adv/dir obi

He needed to finish his novel.

adv/dir obj

His publisher made him finish his novel.

31g Appositive phrases

Appositives rename nouns or pronouns and appear right after the word they rename.

appositive

One researcher, the widely respected R. S. Smith, has shown that a child's performance on such tests can be very inconsistent.

Sometimes appositives rename other parts of speech.

vb appositive

Computers can rip, or copy, audio files from CDs.

31h Absolute phrases

Absolute phrases modify an entire sentence. They include a noun or pronoun; a participle; and their related modifiers, objects, or complements. They provide details or causes.

- ► The sheriff strode into the bar, his hands hovering over his pistols.
- The actors took their bows, their spirits lifted by the applause.

Exercise 31.4 Identifying phrases

For the underlined words in the sentences below, identify the kind of phrase each is and how it functions in the sentence.

EXAMPLE

Raking leaves is a seasonal chore for many American teenagers. [verbal phrase, gerund, functioning as the subject of the sentence]

- 1. The earliest of the little-known ancient civilizations of the Andes emerged more than four thousand years ago.
- 2. The Chavin culture, the earliest Andean culture with widespread influence, dates to between 800 and 200 BCE.
- 3. The distinctive art style of the Chavin culture probably reflects a compelling and influential religious movement.
- 4. The Paracas and Nazca cultures appear to have been the regional successors to the Chavin culture on Peru's south coast.
- 5. The Moche culture, encompassing most of Peru's north coast, flourished from about 200 to 700 CE.
- 6. The primary function of Moche warfare was probably $\underline{\text{to secure}}$ captives for sacrifice.
- 7. <u>Interpreting the silent remnants of past cultures</u> is the archaeologist's challenge.

31i Dependent clauses

Although **dependent clauses** (also known as **subordinate clauses**) have a subject and a predicate, they cannot stand alone as complete sentences. They are introduced by subordinators—either by a subordinating conjunction such as *after*, in order to, or since (for a more complete listing, see the box on p. 521), or by a relative pronoun such as who, which, or that (for more, see the box on p. 514). Dependent clauses function in sentences as adjectives, adverbs, or nouns.

1. Adjective clauses

An **adjective clause** (also called a **relative clause**) modifies a noun or pronoun. Relative pronouns (who, whom, whose, which, or that) or relative adverbs (where, when) are used to connect adjective clauses to the nouns or pronouns they modify. The relative pronoun usually follows the word that is being modified and also serves to point back to the noun or pronoun. (For help with punctuating restrictive and nonrestrictive clauses, see Chapter 51: Commas, pp. 750–56.)

Odysseus's journey, which can be traced on modern maps, has inspired many works of literature.

In adjective clauses, the direct object sometimes comes before, rather than after, the verb.

dir obj subj verb

The contestant whom he most admired was his father.

2. Adverb clauses

An **adverb clause** modifies a verb, an adjective, or an adverb and answers the questions adverbs answer: *When? Where? What? Why?* and *How?* Adverb clauses are often introduced by subordinators (after, when, before, because, although, if, though, whenever, where, wherever).

- After we had talked for an hour, he began to get nervous.
- ► He reacted as if he already knew.

3. Noun clauses

A **noun clause** is a dependent clause that functions as a noun. It may serve as the subject, object, or complement of a sentence. A noun clause is usually introduced by a relative pronoun (*who, which, that*) or a relative adverb (*how, what, where, when, why*).

SUBJECT What he saw shocked him.

OBJECT The instructor found out who had skipped class.

COMPLEMENT The book was where I had left it.

As in an adjective clause, in a noun clause the direct object or subject complement can come first, violating the typical sentence order.

dir obj subj verb

The doctor wondered whom he should bill for the consultation.

4. Elliptical clauses

In an **elliptical clause**, one or more grammatically necessary words are omitted because their meaning and function are clear from the surrounding context:

- This is the house [that] Jack built.
- After Antietam, Lincoln decided [that] it was time to issue the Emancipation Proclamation.
- Two are better than one [is].

Exercise 31.5 Identifying dependent clauses

Underline any dependent clauses in the following sentences. Identify each one as an adjective, adverb, or noun clause.

EXAMPLE Because they were among the first to develop the concept of zero, the ancient Mayas deserve a prominent place in the history of mathematics. [adverb clause]

- During the 1970s and 1980s, Asian American writers, who often drew upon their immigrant experiences, gained a wide readership.
- 2. Because these writers wrote about their struggles and the struggles of their ancestors, readers were able to learn about the Chinese Exclusion Act of 1892 and the internment of Japanese Americans during World War II.
- 3. Many readers know Amy Tan as the Chinese American novelist who wrote *The Joy Luck Club*, which was adapted into a feature film, but are unfamiliar with most of her other novels, such as *The Kitchen God's Wife, The Hundred Secret Senses*, and *The Bonesetter's Daughter*.

31j Sentence structures

Sentences can be classified into four types by the number of clauses they contain and how those clauses are joined: simple, compound, complex, and compound-complex.

1. Simple sentences

A **simple sentence** is composed of only one independent clause. Although a simple sentence does not include any dependent clauses, it may have several embedded phrases, a compound subject, and a compound predicate.

INDEPENDENT CLAUSE

The bloodhound is the oldest known breed of dog.

INDEPENDENT CLAUSE: COMPOUND SUBJ + COMPOUND PRED

Historians, novelists, short-story writers, and playwrights write about characters, design plots, and usually seek the dramatic resolution of a problem.

2. Compound sentences

A **compound sentence** contains two or more coordinated independent clauses but no dependent clause. The independent clauses may be joined by a comma and a coordinating conjunction or by a semicolon with or without a conjunctive adverb.

- The police arrested him for drunk driving, so he lost his car.
- The sun blasted the earth; therefore, the plants withered and died.

3. Complex sentences

A complex sentence contains one independent clause and one or more dependent clauses.

independent clause

dependent clause

► He consulted the dictionary because he did not know how to pronounce

the word

4. Compound-complex sentences

A **compound-complex sentence** contains two or more coordinated independent clauses and at least one dependent clause (italicized in the example).

She discovered a new world of international finance, but she worked so hard investing other people's money that she had no time to invest any of her own.

Exercise 31.6 Classifying sentences

Identify each sentence as simple, compound, complex, or compound-complex.

EXAMPLE Biotechnology promises great benefits for humanity, but it also raises many difficult ethical issues. [compound]

- Rock and roll originated in the 1950s.
- 2. Chuck Berry, Jerry Lee Lewis, and Elvis Presley were early rock-and-roll greats.

- 3. Teenagers loved the new music, but it disturbed many parents.
- 4. As much as the music itself, it was the sexually suggestive body language of the performers that worried the older generation.
- 5. The social turmoil that marked the 1960s influenced many performers, and some began to use their music as a vehicle for protest.

Exercise 31.7 Chapter review: Sentence basics

Circle the simple subjects and verbs in the following passage. Place one line under each independent clause and two lines under each dependent clause. (Recall that an independent clause can stand on its own as a complete sentence.)

Many argue that the blues and jazz are the first truly American musical forms. With its origins in slave narratives, the blues took root during the 1920s and 1930s as African-American composers, musicians, and singers performed in the cabarets and clubs of Harlem. Jazz, however, has its origins in New Orleans. Today, we can still appreciate the music of Bessie Smith, Duke Ellington, and B. B. King.

Rock and roll is also a distinctively American form of music. Our country's first "rock star" was without a doubt Elvis Presley, who emerged on the nation's airwaves in the mid-1950s with such hits as *Heartbreak Hotel, Don't Be Cruel,* and *All Shook Up.* A decade later, Americans were expressing themselves musically through rhythm and blues, pop, folk rock, and protest music. Today, thanks to recording technology, we have easy access to our country's rich musical history.

This detail from a first century C.E. wall painting in the ancient Roman city of Pompeii shows a woman writing on a wax covered tablet. Working on tablets like this, Roman writers could smooth over words and make corrections with ease.



PART

There is a core simplicity to the English language and its American variant, but it's a slippery core.

—Stephen King

- **32.** Sentence Fragments
- 33. Comma Splices and Run-on Sentences
- 34. Subject-Verb Agreement
- 35. Problems with Verbs
- 36. Problems with Pronouns
- 37. Problems with Adjectives and Adverbs

Editing for Grammar Conventions



32 Sentence Fragments

A **sentence fragment** is an incomplete sentence treated as if it were complete. It may begin with a capital letter and end with a period, a question mark,

or an exclamation point, but it lacks one or more of the following:

- A complete verb
- A subject
- An independent clause

Although writers sometimes use them intentionally (see the box "Intentional Fragments" on p. 545), fragments are rarely appropriate in college assignments.



WRITING OUTCOMES

Part 7: Editing for Grammar Conventions

This section will help you answer questions such as the following:

Rhetorical Knowledge

- Are sentence fragments ever acceptable? (32b)
- When should I use the passive voice? (351)

Critical Thinking, Reading, and Writing

 What is wrong with the sentence A student should enjoy their college experience? How can I fix it without introducing sexism?
 (36m)

Processes

How can I find and edit sentence fragments and comma splices?
 (32a, 33a)

Knowledge of Conventions

- Should I use *lie* or *lay?* (35c)
- Should I use who or whom? (36j)
- Is it correct to say *He feels badly?* (37f)

Writing in Online Environments

- Can my word processor's grammar checker help me edit for grammar conventions? (32-34, 36-37)
- Can my word processor's grammar checker tell the difference between a sentence that is simply missing a subject and a command in which the subject (you) is implied? (32a)

For a general introduction to writing outcomes, see 1a, p. 6.

32a Learn how to identify sentence fragments.

You can identify fragments in your work by asking yourself three questions as you edit:

Three Questions for Identifying Fragments

- 1. Do you see a complete verb?
- 2. Do you see a subject?
- 3. Do you see *only* a dependent clause?

1. Do you see a complete verb?

A **complete verb** consists of a main verb and any helping verbs needed to indicate tense, person, and number (see Chapter 35: Problems with Verbs, p. 588). A group of related words without a complete verb is a phrase fragment, not a sentence.

FRAGMENT The ancient Mayas were among the first to develop

many mathematical concepts. For example, the

concept of zero. [no verb]

SENTENCE The ancient Mayas were among the first to develop

many mathematical concepts. For example, they developed the concept of zero. [The sentence includes

the verb developed.]

Caution: Don't be fooled by verbals. Verbals are verb forms that function as nouns, adjectives, or adverbs, but not as verbs. Present participles and gerunds take the *-ing* form of a verb (as in *working*), participles take the *-ed* form (as in *worked*), and infinitives take the *to* form (as in *to work*). All may function as verbals (see Chapter 31: Sentence Basics, pp. 531–32).

FRAGMENT Pool hustlers deceive their opponents in many

ways. For example, deliberately putting so much spin on the ball that it jumps out of the intended

pocket. [Putting is a verbal, not a verb.]

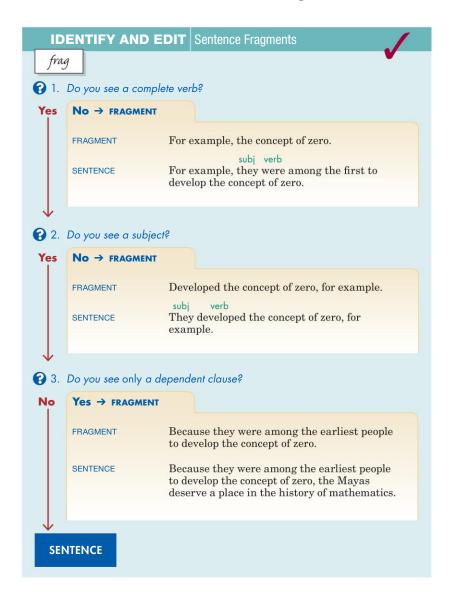
SENTENCE Pool hustlers deceive their opponents in many

ways. For example, they will deliberately put so much spin on the ball that it jumps out of the

intended pocket.

2. Do you see a subject?

A subject is the *who* or *what* that a sentence is about (see Chapter 31: Sentence Basics, pp. 522–23). A group of related words without a subject or a complete verb is a phrase fragment, not a sentence.



FRAGMENT The students had a lot of work to do after class. Study for the midterm, for example. [no subject]

SENTENCE The students had a lot of work to do after class.

They had to study for the midterm, for example. [The sentence includes the subject and verb They had.]

3. Do you see only a dependent clause?

An independent clause has a subject and a complete verb and can stand on its own as a sentence. A **dependent**, or subordinate, **clause** also has a subject and a complete verb, but it begins with a subordinating word such as *although*, *because*, *since*, *that*, *unless*, *which*, or *while*. Dependent clauses function within sentences as modifiers or nouns, but they cannot stand as sentences on their own (see Chapter 31: Sentence Basics, pp. 533–35).

FRAGMENT The ancient Mayas deserve a place in the history of

 ${\it mathematics.}\ {\it Because\ they\ were\ among\ the\ earliest}$

people to develop the concept of zero.

SENTENCE The ancient Mayas deserve a place in the history of

mathematics because they were among the earliest

people to develop the concept of zero.

Exercise 32.1 Identifying fragments

Underline the fragments in the following passage, and identify each as either a phrase (without a subject or verb) or a dependent clause.

EXAMPLE I am headed to the library tonight.

dependent clause

Because I have a paper due.

Pool hustlers deceive their opponents in many ways. Sometimes appearing unfamiliar with the rules of the game. They may try acting as if they are drunk. Or pretend to be inept. For example, they will put so much spin on the ball that it jumps out of the intended pocket. So their opponents will be tricked into betting. Some other ways to cheat. When their opponents are not looking, pool hustlers may remove their own balls from the table. Then change the position of the balls on the table. Because today's pool balls have metallic cores. Hustlers can use electromagnets to affect the path of the balls. Be aware of these tricks.

Fragments and Grammar Checkers

Grammar checkers identify some fragments, but they will not tell you what a fragment is missing or how to edit it. Grammar checkers can also miss fragments without subjects that appear to be commands. In commands, the subject—you—is implied. Develop the concept of zero, for example is a complete sentence as a command to the reader, but clearly it is not intended as such (see Chapter 31: Sentence Basics, p. 523).

32b Edit sentence fragments.

You can repair sentence fragments by editing them in one of two ways:

- 1. Transform them into sentences.
 - Pool hustlers deceive their opponents in many ways. For they example, deliberately putting so much spin on the ball that it jumps out of the intended pocket.

Many people feel threatened by globalization. Because they
think it will undermine their cultural traditions.

- 2. Attach them to a nearby independent clause.
 - Pool hustlers deceive their opponents in many ways,
 for example, by
 For example, deliberately putting so much spin on the ball that
 it jumps out of the intended pocket.

Many people feel threatened by globalization/Because they
think it will undermine their cultural traditions.

Two Ways to Correct Sentence Fragments

- 1. Transform them into sentences.
- 2. Attach them to a nearby independent clause.

Your solution is a stylistic decision. Sometimes one approach may be preferable, and sometimes both are effective.

You may, for example, choose to rewrite a fragment as a sentence for emphasis.

► The ambulance crew gave us tips on handling emergencies.

They stressed Stressing the importance of staying calm.

Intentional Fragments

Advertisers often use attention-getting fragments: "Hot deal. Big savings." "Nothing but net." "Because you're worth it." In everyday life we often speak in fragments:

```
"Feeling okay?"
"Fine"
```

As a result, people who write fiction and drama use fragments to create realistic dialogue. Writers also sometimes use fragments deliberately in other contexts for stylistic effect. Keep in mind, however, that advertising, literary writing, and college writing have different contexts and purposes. In formal writing, use intentional sentence fragments sparingly, if at all.

Rewriting long fragments as separate sentences can help keep your writing direct and concise.

Students with good time management habits start studying

Others.

right away in the evening. Whereas others, the procrastinators, may

go running first, or make phone calls, or clean their rooms, or surf the

Internet—anything to avoid getting to work.

Attaching a fragment to a related sentence, on the other hand, can highlight the relationship between ideas.

even

- The Mayas built great cities/Even though they lacked metal tools.
- 32c Connect a phrase fragment to another sentence, or add the missing elements.

1. Watching for verbals

Phrase fragments frequently begin with verbals. Here is an example of a phrase fragment that begins with an *-ing* verbal:

FRAGMENT That summer, we had the time of our lives. Swimming in the mountain lake each day and exploring the nearby woods.

One way to fix this fragment is to transform it into an independent clause with its own subject and verb:

We swam

That summer, we had the time of our lives. Swimming in the mountain explored

lake each day and exploring the nearby woods.

Notice that the two *-ing* verbals in the fragment need to be changed to keep the phrases in the new sentence parallel. (For more on parallelism, see Chapter 42: Faulty Parallelism, pp. 663–71.)

Another way to fix the problem is to attach the fragment to the part of the preceding sentence that it modifies (in this case, *the time of our lives*).



For MULTILINGUAL WRITERS

Avoiding Fragments

A fragment is a group of words punctuated as a sentence but missing some components of a sentence. Fragments are almost never acceptable in formal writing in Standard American English. Many languages other than English, however, permit constructions that, translated literally into English, would be fragments.

Missing verb: Some languages—Russian and Chinese, for example—permit the omission of the auxiliary or linking verb be. Translated directly into English, this pattern can result in fragments like *He very happy with the news*, instead of the correct *He is very happy with the news*.

Missing subject: In Spanish and Portuguese, a subject can be dropped when it is a pronoun and its presence is otherwise indicated by a verb ending. Transferred into English, this pattern can result in fragments like *Always takes pleasure in reading*, instead of the correct *He* [or *she*] always takes pleasure in reading.

Subordinate clause used on its own: In some languages, a dependent clause can stand alone when it follows a main clause. Translating a Japanese *Because* clause, for example, can result in a fragment like *Because he had problems with sentence structure*. To be correct in English, a subordinate clause must be attached to an independent clause, as in *He had to work with a tutor because he had problems with sentence structure*.

, swimming

► That summer, we had the time of our lives / Swimming in the mountain

lake each day and exploring the nearby woods.

Note: Not all verbal phrase fragments begin with the verbal. His hands hovering over his pistols is a fragment. (See Chapter 31, Sentence Basics, pp. 531–33 for more on phrases.)

2. Watching for prepositional fragments

Phrase fragments can also begin with one-word prepositions such as *as, at, by, for, from, in, of, on,* or *to.* It is usually easiest to attach these fragments to a nearby sentence.

Impressionist painters often depicted their subjects in everyday at

situations, At a restaurant, perhaps, or by the seashore.

3. Watching for transitional phrases

Some fragments start with two- or three-word prepositions that function as transitions. Examples include as well as, as compared with, except for, in addition to, in contrast with, in spite of, and instead of.

The growth in consumer spending has been both steep and steady, in contrast with the growth in gross domestic product (GDP), which has fluctuated significantly.

4. Watching for words and phrases that introduce examples

Check word groups beginning with expressions that introduce examples—such as *for example, like, specifically,* or *such as*—to make sure they are complete sentences. If they are fragments, edit to make them into sentences or attach them to an independent clause.

Elizabeth I of England faced many dangers as a princess. For

she fell was

example, falling out of favor with her sister, Queen Mary, and being

imprisoned in the Tower of London.

such

► The experiment did not account for other variables/Such as light,

water, and air temperature.

5. Watching for appositives

An appositive is a noun or noun phrase that renames a noun or pronoun.

In 1965, Lyndon Johnson increased the number of troops in

Vietnam/, A former French colony in Southeast Asia.

6. Watching for fragments that consist of lists

Usually, you can connect a list to the preceding sentence using a colon. If you want to emphasize the list, consider using a dash instead.

In the 1930s, three great band leaders helped popularize jazz,

Louis Armstrong, Benny Goodman, and Duke Ellington.

7. Watching for fragments that are parts of compound predicates

A **compound predicate** is made up of at least two verbs as well as their objects and modifiers, connected by a coordinating conjunction such as *and*, *but*, or *or*. The parts of a compound predicate have the same subject and should be together in one sentence.

and

► The group gathered at dawn at the base of the mountain/And

assembled their gear in preparation for the morning's climb.

Exercise 32.2 Editing to repair phrase fragments

Repair the phrase fragments in the items that follow by attaching them to a sentence or adding words to turn them into sentences.

EXAMPLE

such

Film music can create a mood,, Such as romantic, lighthearted,

or mysterious.

- The ominous music prepares us for a shocking scene. And confuses us when the shock does not come.
- 2. Filmmakers may try to evoke nostalgic feelings. By choosing songs from a particular era.
- 3. The musical producer used a mix of traditional songs and new compositions. In the Civil War drama *Cold Mountain*.
- 4. Usually filmmakers edit the images first and add music later. To be sure that the music supports the visual elements.
- 5. Music can provide transitions between scenes. Marking the passage of time, signaling a change of place, or foreshadowing a shift in mood.
- 6. Exactly matching the rhythms of the music to the movement on screen is known as "Mickey Mousing." After the animated classic.
- 7. To create atmosphere, filmmakers sometimes use sounds from nature. Such as crashing waves, bird calls, and moaning winds.
- 8. Do not underestimate the effect of a short "dead track," the complete absence of sound. Forcing us to look intently at the image.

32d Connect a dependent-clause fragment to another sentence, or make it into a sentence by eliminating or changing the subordinating word.

Subordinating words include subordinating conjunctions such as *because*, *although*, *since*, or *while* (see Chapter 30: Parts of Speech, pp. 520–21) and relative pronouns such as *who* or *which* (see Chapter 30, p. 512). A fragment that begins with a subordinating word can usually be attached to a nearby independent clause.

On the questionnaire, none of the thirty-three subjects indicated

even

concern about the amount or kind of fruit the institution served, Even

though all identified diet as an important issue for those with diabetes.

 Astronomers theorize that the universe originated in what they call a Big which

Bang/Which occurred billions of years ago.

Punctuation tip: A comma follows an adverbial dependent clause that begins a sentence. If the clause appears at the end of a sentence, it is usually not preceded by a comma unless it is a contrasting thought.

As the next example shows, however, it is sometimes better to transform such a fragment into a complete sentence by deleting the subordinating word.

► The solidarity of our group was undermined in two ways.

Participants

When participants either disagreed about priorities or advocated

significantly different political strategies.



For MULTILINGUAL WRITERS

Adding a Subject Pronoun to a Dependent Clause

In English, a dependent clause needs a subject, even if it repeats the subject of the main clause. The tire lost air because was punctured should be changed to The tire lost air because it was punctured (it = subject). In a dependent clause that begins with a relative pronoun, however, the pronoun is the subject. For example, that is the subject of the dependent clause in this sentence: We replaced the tire that was punctured.

Exercise 32.3 Editing to repair dependent-clause fragments

Correct the dependent-clause fragments in the following items by attaching them to a sentence or by eliminating or replacing the subordinating word.

EXAMPLE

which

The most commonly traded stone in Mesopotamia was obsidian,, Which

is black, volcanic, and glasslike.

- 1. Ancient people traded salt. Which is an important nutrient.
- 2. Some groups resorted to war and conquest. Because they wanted to gain control over valuable goods and resources.
- When they could, people transported large stones by river.
 Since doing so required less effort than other means of moving them.
- 4. Obsidian is hard and makes a sharp edge. Even though it is brittle.
- 5. After a while, a type of currency developed. When traders began exchanging silver bars or rings.
- 6. The earliest writing appeared in Mesopotamia. After people there began living in cities.
- 7. Agriculture thrived in Egypt. Because the Nile flooded regularly.
- 8. Although the Egyptians had abundant crops and large supplies of limestone. They imported many goods.
- 9. Egypt added gold objects to its lengthy list of exports. After its artisans began to work the precious metal in about 4000 B.C.E.
- Egypt's first king was Menes. Who united the country by conquest in about 3150 B.C.E.

Exercise 32.4 Chapter review: Sentence fragments

Return to Exercise 32.1 (p. 543), and edit the passage to repair sentence fragments using what you have learned in this chapter.

Exercise 32.5 Chapter review: Sentence fragments

Edit the following passage to repair fragments.

According to the United States Constitution, which was ratified in 1788, the president and vice president of the United States were not to be elected directly by the people in a popular election. But elected indirectly by an "electoral college," made up of "electors." Who were at first often chosen by the state legislatures. In the early nineteenth century, the population of the United States grew rapidly and electors were increasingly chosen by statewide popular vote. Gradually making the electoral college system more democratic. Nonetheless, in the elections of 1824, 1876, 1888, and 2000, the elected candidate won the vote in the electoral college. But not a majority of the popular vote.



Comma Splices and Run-on Sentences

Comma splices and run-on sentences are sentences with improperly joined independent clauses. An **independent clause** is a clause that can stand on its

own as a sentence (see Chapter 31: Sentence Basics, p. 531). Comma splices and run-ons confuse readers, leaving them unsure how one clause relates to the other or where one ends and the next begins.

33a Learn how to identify comma splices and run-on sentences.

A **comma splice** is a sentence containing two independent clauses joined only by a comma.

	independent clause
COMMA	The media influence people's political views, the family
SPLICE	independent clause
	is another major source of ideas about the proper role
	of government.

A **run-on sentence**, sometimes called a **fused sentence**, does not even have a comma between the independent clauses.

independent clause	
RUN-ON	Local news shows often focus on crime stories network and
	independent clause
	cable news broadcasts cover national politics in detail.

1. Recognizing situations in which comma splices and run-ons often occur

Writers may mistakenly join independent clauses in a comma splice or a run-on sentence in three situations:

Situations in Which Writers May Mistakenly Join Two Independent Clauses in a Comma Splice or Run-on

- 1. When a transitional expression or conjunctive adverb links the second clause to the first
- 2. When the second clause specifies or explains the first
- 3. When the second clause begins with a pronoun

 Comma splices and run-ons often occur when clauses are linked with a transitional expression or a conjunctive adverb. Transitional expressions are phrases such as as a result, for example, in addition, in other words, and on the contrary.
 Conjunctive adverbs are words such as however, consequently, moreover, and nevertheless. (See p. 558 for a list of familiar conjunctive adverbs and transitional expressions.)

	independent clause
COMMA SPLICE	Rare books can be extremely valuable, for example, an independent clause
	original edition of Audubon's Birds of America is worth
	thousands of dollars.
	For example is a transitional expression.
	independent clause
RUN-ON	Most students complied with the new policy however a independent clause
	few refused to do so.
	However is a conjunctive adverb.

(For help punctuating a sentence in which a transitional expression or conjunctive adverb links the clauses, see Chapter 52: Semicolons, p. 769.)

2. Comma splices and run-ons may also occur when the second clause of a sentence either specifies or explains the first clause.

	independent clause		
RUN-ON	The economy is still recovering from the financial crisis		
	independent clause		
	that began in 2007 Bear Stearns was the first large		
	investment bank to experience problems that year.		

Comma splices and run-ons may also occur when one independent clause is followed by another that begins with a pronoun.

	independent clause	independent clause
COMMA SPLICE	President Garfield was assassinated	he served only six
	months in office.	

2. Finding comma splices and run-ons

To find comma splices and run-ons, begin by checking those sentences that include transitional expressions or conjunctive adverbs. If a comma precedes one of these words or phrases, you may have found a comma splice. If no punctuation precedes one of them, you may have found a run-on sentence. Check the word groups that precede and follow the conjunctive adverb or transitional expression. Can they both stand alone as sentences? If so, you have found a comma splice or a run-on sentence.

A second method for locating comma splices is to check sentences that contain commas. Can the word groups that appear on both sides of the comma stand alone as sentences? If so, you have found a comma splice. Similarly, if you see two word groups that can stand alone as sentences with *no* punctuation between them, you have found a run-on.

Exercise 33.1 Identifying comma splices and run-on sentences

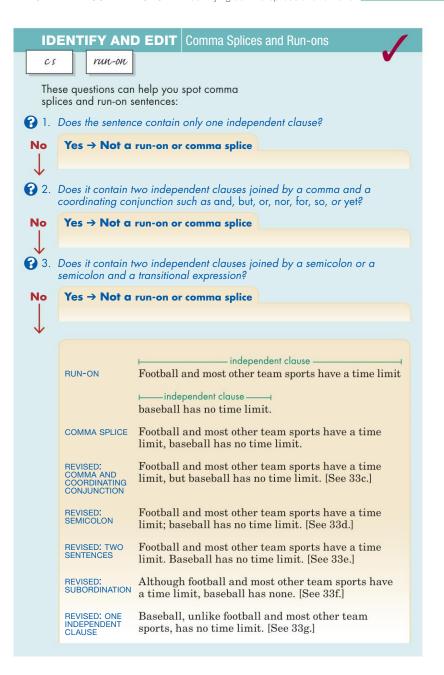
Bracket the comma splices and run-on sentences in the following passage. For each error, note if it is a comma splice (CS) or a run-on sentence (RO).

CS

EXAMPLE The Gutenberg Bible is one of the first printed books, copies

are extremely rare.7

Rare books can be extremely valuable. Most books have to be in good shape to command high prices nevertheless some remain valuable no matter what. A first edition of Audubon's Birds of America can be worth more than a million dollars however it must be in good condition. On the other hand, even without a cover, an early edition of Cotton Mather's An Ecclesiastical History of New England will be worth at least three thousand dollars. Generally speaking, the newer a book is, the more important its condition, even a book from the 1940s will have to be in excellent condition to be worth three figures. Other factors also determine a book's value, certainly whether the author has signed it is important. Even students can collect books for instance they can search for bargains and great "finds" at yard and garage sales. In addition, used-book and author sites on the Internet offer opportunities for beginning collectors.



Comma Splices, Run-on Sentences, and Grammar Checkers

Computer grammar checkers are unreliable at distinguishing properly from improperly joined independent clauses. One grammar checker, for example, correctly flagged this sentence for incorrect comma usage:

Many history textbooks are clear, some are hard to follow.

It failed, however, to flag this longer alternative (also a comma splice):

Many history textbooks are clear and easy to read, some are dense and hard to follow.

It also failed to flag this run-on:

▶ The best history books are clear they are also compelling.

33b Edit comma splices and run-on sentences in one of five ways.

Comma splices and run-ons can be edited in five ways:

Five Ways to Edit Comma Splices and Run-on Sentences

- 1. Join the clauses with a comma and a coordinating conjunction.
- 2. Join the clauses with a semicolon.
- 3. Separate the clauses into two sentences.
- 4. Turn one of the independent clauses into a dependent clause.
- 5. Transform the clauses into a single independent clause.

Join (or separate) clauses in a way that reflects their meaning and their relationship to one another. Also think about the length and rhythm of the surrounding sentences. Breaking a comma splice into two sentences, for example, may help you avoid an overly long sentence. Transforming two independent clauses into one may make your sentence more concise.

- 1. Join the clauses with a comma and a coordinating conjunction (and, but, or, nor, for, so, yet).
 - Many history textbooks are dense and hard to follow,

but

the good ones are clear and easy to read.

- 2. Join the clauses with a semicolon if they are closely related.
 - Local news shows often focus on crime stories; network and cable news broadcasts cover national politics in detail.

You can also add an appropriate conjunctive adverb or transitional expression, followed by a comma.

: however.

- Local news shows often focus on crime stories network and cable news broadcasts cover national politics in detail.
- 3. Separate the clauses into two sentences.

. Therefore.

- Salt air corrodes metal easily therefore automobiles in coastal
 regions require frequent washing.
- 4. Turn one of the independent clauses into a dependent clause.
 - Treasure hunters shopping at garage sales should be because realistic valuable finds are extremely rare.
- 5. Transform the two clauses into a single independent clause.

and

The best history books are clear/they also tell a compelling story.



NAVIGATING THROUGH COLLEGE AND BEYOND

When (If Ever) Is a Comma Splice Not a Comma Splice?

Many writers believe that it is acceptable, and stylistically effective, to combine short independent clauses with a comma. They often make this choice when one of the clauses is negative and the other is positive.

Don't worry, be happy.

Float like a butterfly, sting like a bee.

Many readers, however, including many college professors, consider these to be comma splices in need of correction. In college writing it is best to replace the comma in sentences like these with a semicolon.

33c Join the two clauses with a comma and a coordinating conjunction such as and, but, or, nor, for, so, or yet.

If you decide to correct a comma splice or a run-on sentence by joining the two clauses, be sure to choose the coordinating conjunction that most clearly expresses the logical relationship between the clauses.

50

John is a very stubborn person, I had a hard time convincing him to let me take the wheel.

33d Join the two clauses with a semicolon.

Like a coordinating conjunction, a semicolon tells your reader that two clauses are logically connected. However, it does not spell out the logic of the connection.

Most students complied with the new policy/; a few refused to do so.

To make the logic of the connection clear, you can add an appropriate conjunctive adverb or transitional expression (see the box below).

; however,

Most students complied with the new policy/a few refused to do so.

FAMILIAR CONJUNCTIVE ADVERBS and TRANSITIONAL EXPRESSISONS

Conjunctive TransitionalAdverbs Expressions also nevertheless as a result besides next for example certainly nonetheless for instance consequently in addition now finally otherwise in the meantime furthermore similarly in fact however still in other words incidentally then of course indeed therefore on the contrary instead likewise undoubtedly meanwhile moreover

Exercise 33.2 Editing to repair comma splices and run-on sentences

Some of the following sentences contain comma splices, and some are run-ons. Circle the number of each correct sentence. Edit the incorrect sentences by using either (1) a semicolon and, if appropriate, a conjunctive adverb or transitional expression; or (2) a comma with a coordinating conjunction.

but

EXAMPLE Slavery has always been an oppressive institution, its severity

has varied from society to society throughout history.

- The earliest large societies probably did not depend on slave labor, but the people in them were not necessarily free to work where and how they pleased.
- 2. All early civilizations were autocratic in a sense all people in them were slaves.
- 3. No one knows when slavery began, it was common in many ancient agricultural civilizations.
- 4. The ancient Egyptians enslaved thousands of people from Nubia and other parts of Africa, some of these people were then sent to Mesopotamia.
- 5. Egypt's kings also used slaves to build some of the country's most famous monuments, for example, the pyramids were almost entirely the work of slaves.
- 6. Some stones in the Great Pyramid of Giza weigh nearly one hundred tons they could never have been set in place without the effort of thousands of workers.
- 7. In ancient Mesopotamia slavery was not necessarily a lifelong condition, in fact slaves could sometimes work their way to freedom.
- 8. In both Egypt and Mesopotamia, slaves could sometimes own property.

Punctuation tip: A conjunctive adverb or transitional expression is usually followed by a comma when it appears at the beginning of the second clause of a sentence. It can also appear in the middle of a clause, set off by two commas, or at the end, preceded by a comma.

; however,

Most students complied with the new policy/a few refused to do so.

(continued on next page)

, however,

- Most students complied with the new policy/; a few refused to do so.
- ▶ Most students complied with the new policy/; a few

, however. refused to do so/

Often the first independent clause introduces the second one. In this situation, you can add a colon instead of a semicolon. A colon is also appropriate if the second clause expands on the first one in some way. (See Chapter 53: Colons, p. 775.)

Professor Johnson then revealed his most important point: the paper would count for half of my grade.

33e Separate the clauses into two sentences.

The simplest way to correct comma splices and run-on sentences is to turn the clauses into separate sentences. This solution is not always best, however, especially if the result is two short, simple sentences. The simplest solution works well in this example because the second sentence is a compound sentence.

. Either

I realized that it was time to choose/either I had to learn how to drive, or

I had to move back to the city.

When the two independent clauses are part of a quoted passage, with a phrase such as *he said* or *she noted* between them, each clause should be a separate sentence.

"Physical force is wrongly considered to be used to protect

It
the weak," Gandhi said,. "it makes them dependent upon their so-called
defenders or protectors."

Turn one of the independent clauses into a dependent clause.

Turning one of the clauses in a comma splice or a run-on sentence into a dependent (subordinate) clause can clarify the relationship between the clauses by indicating which expresses the main point and which conveys a subordinate idea. In editing the following sentence, for example, the writer chose to make the clause about a few her main point.

Although most

Most students complied with the new policy, however a few refused to

Transform the two clauses into one independent clause.

You can sometimes transform the two clauses into one clear and correct independent clause, particularly when both clauses have the same subject. This kind of transformation can reward you with a clearer, more concise sentence than the other solutions might produce.

I realized that it was time to choose, either Hhad to learn to drive or Hhad to move back to the city.

Often you can change one of the clauses to a phrase and place it next to the word it modifies.

, first printed in the nineteenth century,

Baseball cards are an obsession among some collectors/. the

cards were first printed in the nineteenth century.

Exercise 33.3 Editing to repair comma splices and run-on sentences

Some of the following sentences contain comma splices, and some are run-ons. Circle the number of each correct sentence. Edit incorrect sentences by (1) separating the clauses into two sentences, (2) changing one clause into a dependent clause introduced by a subordinating word, or (3) combining the clauses into one independent clause.

EXAMPLE The human population of the world, was no more than about 10 million at the beginning of the agricultural revolution 10,000 years ago, it had increased to about 800 million by the beginning of the Industrial Revolution in the eighteenth century.

- 1. Globally, population has increased steadily particular regions have suffered sometimes drastic declines.
- 2. For example, Europe lost about one-third of its population when the bubonic plague struck for the first time in the fourteenth century.
- 3. The plague was not the only catastrophe to strike Europe in the fourteenth century, a devastating famine also slowed population growth at the beginning of the century.
- 4. Images of death and destruction pervade the art of the time these images reflect the demoralizing effect of the plague.
- 5. The native population of Mexico collapsed in the wake of European conquest and colonization in the sixteenth century, it dropped from perhaps as many as 25 million in 1500 to little more than 1 million by 1600.
- 6. Hernando Cortés used diplomacy and superior military technology—horses and cannons—to conquer the Aztecs, whose forces vastly outnumbered his.
- 7. These were not the only reasons for Spanish success, however, at least as important was the impact of a smallpox epidemic on Aztec population and morale.
- 8. The population decline had many causes, these included the conquerors' efforts to destroy native culture and exploit native labor as well as the devastating effect of disease.

Exercise 33.4 Chapter review: Comma splices and run-ons

Turn back to Exercise 33.1 (p. 554). Edit the paragraph to eliminate comma splices and run-ons using the methods described in this chapter.

Exercise 33.5 Chapter review: Comma splices and run-ons

Edit the passage that follows to eliminate comma splices and run-on sentences.

The economy of the United States has always been turbulent. Many people think that the Great Depression of the 1930s was the only economic cataclysm this country has suffered the United States has had a long history of financial panics and upheavals. The early years of the nation were no exception.

Before the revolution, the American economy was closely linked with Britain's, during the war and for many years after it Britain barred the import of American goods. Americans, however, continued to import British goods with the loss of British markets the new country's trade deficit ballooned. Eventually this deficit triggered a severe depression social unrest followed. The economy began to recover at the end of the 1780s with the establishment of a stable government, the opening of new markets to American shipping, and the adoption of new forms of industry. Exports grew steadily throughout the 1790s, indeed the United States soon found itself in direct competition with both England and France.

The American economy suffered a new setback beginning in 1803 England declared war on France. France and England each threatened to impound any American ships engaged in trade with the other. President Thomas Jefferson sought to change the policies of France and England with the Embargo Act of 1807, it prohibited all trade between the United States and the warring countries. Jefferson hoped to bring France and England to the negotiating table, the ploy failed. The economies of France and England suffered little from the loss of trade with the United States, meanwhile the United States' shipping industry came almost to a halt.



34 Subject-Verb Agreement

The relationship between the subject of a sentence (or clause) and the form of its corresponding verb is termed **subject-verb agreement.** In English, sub-

jects vary in two ways: number and person.

- Number refers to whether a subject is singular (only one) or plural (more than one).
- **Person** refers to the identity of the subject:

Identity of Subject

First person	The speaker or writer of the sentence	The pronouns I (singular) and we (plural)
Second person	The person or people the sentence addresses	The pronoun <i>you</i> (singular and plural)
Third person	The people or things the sentence is about	Can include all nouns and noun phrases as well as the pronouns <i>he,</i> <i>she,</i> and <i>it</i> (singular) and <i>they</i> (plural)

Verbs have different forms depending on the number and person of the subject. The subject and verb agree when the form of the verb corresponds with the subject in number and person.

A bear lives in the woods near my home.

Bear is a third-person singular noun, and lives is the third-person singular form of the verb.

Many North American mammals hibernate in the winter.

Mammals is a third-person plural noun, and *hibernate* is the third-person plural form of the verb.

We hold these truths to be self-evident.

We is the subject form (or subjective case, $see\ p.\ 602$) of the first-person plural personal pronoun, and hold is the first-person plural form of the verb.



You is the subject form of the second-person personal pronoun (singular in this sentence), and have is the second-person singular form of the helping verb. (When a sentence contains a helping verb, the helping verb rather than the main verb agrees with the subject.)

34a Identify problems with subject-verb agreement.

1. Knowing the standard subject-verb combinations

To form the present tense third-person singular form of regular verbs, add the ending -s or -es. The other forms have no ending.

Present Tense Forms of the Regular Verb Read

PLURAL We <i>read</i> .
We <i>read.</i>
You <i>read.</i>
They read.

Several important verbs, however, have irregular forms in both the present and the past tense. These include the verbs *be, have*, and *do (see the next page)*.

SUBJECT-VERB AGREEMENT

Mistakes in subject-verb agreement often involve the use of the -s (or -es) ending with nouns and verbs.

• Adding -s to most **nouns** makes them *plural*.

behavior.

 Adding -s (or -es) to regular present tense verbs makes them singular.

In other words, for proper agreement in the present tense, if a noun that is the subject of a sentence ends with an *s*, the verb should not; if the noun does not end with an *s*, the verb should.

SINGULAR PLURAL

The team plays five games. The teams play five games.

The school teaches good The schools teach good

behavior.

Present Tense and Past Tense Forms of the Irregular Verb Be

	,	0
	SINGULAR	PLURAL
First person	I <i>am/was</i> here.	We <i>are/were</i> here.
Second person	You <i>are/were</i> here.	You are/were here.
Third person	He, she, it is/was here.	They are/were here.

Present Tense Forms of the Verb Have

	SINGULAR	PLURAL
First person	l have.	We have.
Second person	You <i>have.</i>	You <i>have</i> .
Third person	He, she, it <i>has.</i>	They <i>have</i> .

Present Tense Forms of the Verb Do and Its Negative Don't

	SINGULAR	PLURAL
First person	l do/don't.	We do/don't.
Second person	You do/don't.	You do/don't.
Third person	He, she, it does/doesn't.	They do/don't.

2. Recognizing situations in which problems with subject-verb agreement often occur

Several situations can lead to subject-verb agreement errors:

- 1. Avoid mistaking a word that comes between the subject and the verb for the subject.
- ► The candidate's position on foreign policy issues

troubles

trouble some voters. (The subject is *position*, not *issues.*)

Situations in Which Writers May Make Errors in Subject-Verb Agreement

- 1. When words come between the subject and the verb
- 2. When the subject is compound, collective, or indefinite
- 3. When the subject follows the verb
- 4. When there is a subject complement as well as a subject
- 5. When a relative pronoun is the subject of a dependent clause
- 6. When the subject is a gerund phrase (a phrase beginning with an *-ing* verb treated as a noun)

Avoid being confused by compound, collective, or indefinite subjects.

is

► The chorus are singing Beethoven's Ninth Symphony

in Carnegie Hall.

Chorus is a collective noun, a unit made up of many persons or things but treated as a single entity.

3. Avoid being confused when the subject follows the verb.

live

In the oldest part of the city lives the newest immigrants, recently

arrived from every part of the world.

The subject is the plural noun *immigrants*.

4. Avoid confusing the subject complement for the subject:

is

The goal of the new law are improvements in air and water quality.

The subject is the singular noun goal; the subject complement is improvements.

- 5. Avoid being confused when a relative pronoun is the subject of a dependent clause:
- Anorexia nervosa is among the eating disorders that

afflict

afflicts teenagers.

The relative pronoun that refers to the plural noun disorders, so it takes the plural form of the verb.

6. Avoid being confused when the subject is a gerund phrase (a phrase beginning with an -ing verb treated as a noun):

is

Reducing emissions of greenhouse gases are a goal of the

Kyoto Treaty.

The subject is the gerund phrase reducing emissions of greenhouse gases, which is singular.

Exercise 34.1 Identifying subject-verb agreement

In each sentence, underline the subject, and circle the verb that goes with it.

EXAMPLE Graphic design studios (require/requires) their designers to be trained in the use of design software.

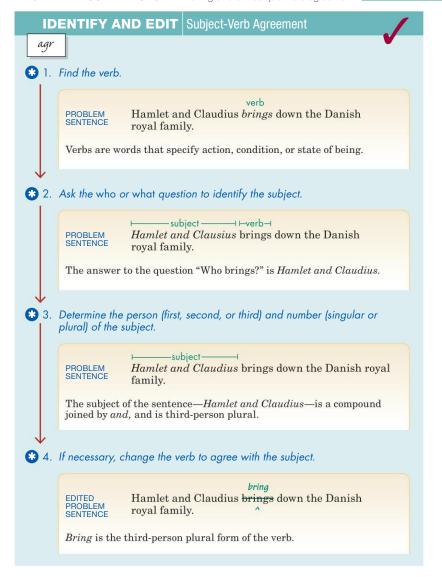
- Nowadays computers (gives/give) graphic designers a great deal of freedom.
- 2. Before computers, a design (was/were) produced mostly by hand.
- 3. Alternative designs (is/are) produced much faster on the computer than by hand.
- 4. With computers, a designer (is/are) able to reduce or enlarge text in seconds.
- 5. Page layout programs (takes/take) some of the drudgery out of combining images with text.
- 6. Designers (has/have) the option of removing blemishes and other imperfections from photographs.
- 7. They (doesn't/don't) have to make special prints to show their work to others.
- 8. Designs (is/are) e-mailed as attachments all the time.
- 9. Still, the design professional (doesn't/don't) feel that the computer is anything more than just another tool.
- 10. Nonetheless, to be a graphic designer today you (needs/need) to be ready to spend a lot of time staring at a screen.

Subject-Verb Agreement and Grammar Checkers

Computer grammar checkers are unreliable guides to subjectverb agreement. One grammar checker, for example, failed to flag this sentence for correction:

The candidate's position on foreign policy issues trouble some voters.

The subject is the singular noun *position*, and the verb should be *troubles*. Apparently, however, the grammar checker interpreted a word that follows the subject—the plural noun *issues*—as the subject and let the sentence pass with the incorrect verb form.



34b Learn to edit errors in subject-verb agreement.

To check for subject-verb agreement, begin by finding the subject. First find the verb (for example, *is*), and then ask the *who* or *what* question about it ("Who is?" "What is?"). Does that subject match the verb in person and number? If it does not, then you have to make the

subject and verb agree. Changing the verb to agree with the subject usually solves the problem.

brina

Hamlet and Claudius brings down the Danish royal family.

Sometimes, however, you may want to reword your sentence to avoid awkwardness or confusion even after you have made the correction.

CORRECT BUT Three French hens, two turtledoves, or a AWKWARD partridge in a pear tree is what I want.

REVISED I want three French hens, two turtledoves, or a partridge in a pear tree.

Do not lose sight of the subject when other words separate it from the verb.

It is easy to lose sight of the subject when other words intervene between it and the verb. If you are confused, remember to ask the *who* or *what* question about the verb.

oppose

The leaders of the trade union opposes the new law.

school policy.

The answer to the question "Who opposes?" is *leaders*, a plural noun, so the verb should be in the plural form: *oppose*.

Note: If a word group beginning with *as well as, along with,* or *in addition to* follows a singular subject, the subject does not become plural.

opposes

My teacher, as well as other faculty members, oppose the new

34d Distinguish plural from singular compound subjects.

Compound subjects are made up of two or more parts. The two parts are joined by either a coordinating conjunction (and, or, nor) or a correlative conjunction (both . . . and, either . . . or, neither . . . nor).

1. Treating most compound subjects joined by and as plural

Most subjects that are joined by *and* should be treated as plural.

PLURAL The king and his advisers were shocked by this turn of events.

PLURAL This poem's first line and last word exert a powerful effect.

2. Treating some compound subjects joined by *and* as singular

There are exceptions to the rule that subjects joined by *and* are plural. Compound subjects should be treated as singular in the following circumstances:

- 1. When they refer to the same entity:
- My best girlfriend and most dependable adviser is my mother.
- 2. When they are considered a single unit:
- In some ways, forty acres and a mule continues to be what is needed.
- 3. When they are preceded by the word *each* or *every*, which means, in effect, "each one":
- Each man, woman, and child deserves respect.

3. Treating subjects joined by *or*, *nor*, *either...or*, or *neither...nor* as either plural or singular depending on their proximity to the verb

Compound subjects connected by *or*, *nor*, *either* . . . *or*, or *neither* . . . *nor* can take either a singular or a plural verb, depending on the subject that is closer to the verb. (It often sounds better to place the plural subject closer to the verb.)

SINGULAR Either the children or *their mother is* to blame.

PLURAL Neither the experimenter nor *her subjects were* aware of the takeover.

The verb also agrees in person with the closer subject. Rephrase awkward sentences.

CORRECT Either you or *l am* going to leave.

One of us is going to leave.

BETTER

Treat most collective nouns—nouns like audience, family, and committee—as singular subjects.

A **collective noun** names a unit made up of many people or things, treating it as an entity. Some familiar examples are *audience*, *family*, *group*, and *committee*.

1. Treating most collective nouns as singular

When a collective noun is the subject of a sentence, it is usually singular.

The audience fills the theater.

Units of measurement—amounts, fractions, and percentages—take a singular verb when they are used collectively.

- One-fourth of the liquid was poured into the test tube.
- One hundred thirty feet is the maximum safe depth for recreational scuba diving.
- Three hundred dollars is a high price to pay.

The collective noun *number* is always treated as singular when it is preceded by *the*.

► The *number* of casualties *was* underreported.

2. Using a singular verb with nouns that are plural in form but singular in meaning

Some nouns are plural in form—that is, they end in s—but singular in meaning. Examples include the names of fields of study like *physics*, *mathematics*, and *statistics* and the word *news*.

- That news leaves me speechless.
- Statistics is vital to most social sciences.

Note, however, that a word like *statistics* takes a plural verb when it designates specific results rather than a subject of study.

The statistics confirm that smoking is dangerous.

3. Treating the titles of works; the names of companies, institutions, or countries; and words as words as singular

- The Incredibles features a family of cartoon superheroes, each with a unique superpower.
- Simon and Schuster no longer publishes college textbooks.
- ► The United States was a charter member of the United Nations.
- Mice is an example of an irregular plural noun in English.

4. Recognizing when some collective nouns should be considered plural

When the members of a group are acting as individuals, treat the collective subject as plural.

The committee were discussing the issue among themselves.

You may want to revise the subject of such a sentence with a clarifying plural noun to avoid awkwardness.

The members of the committee were discussing the issue among themselves.

Units of measurement take a plural verb when they refer to a collection of individual people or things.

- One-fourth of the students in the class are failing the course.
- Seventy-five percent of the applicants are unemployed.

The collective noun number takes a plural verb when preceded by a.

A number of cases do not fit the predicted pattern.

Exercise 34.2 Editing for subject-verb agreement

Underline the simple subjects and verbs in each of the following sentences, and then check for subject-verb agreement. Circle the number of each correct sentence. Edit the other sentences by changing the verb form.

The <u>audience</u> for new productions of Shakespeare's plays <u>appears</u>

appear to be growing.

- 1. Designers since the invention of printing has sought to create attractive, readable type.
- 2. A layout shows the general design of a book or magazine.
- 3. Half of all ad pages contains lots of white space.
- 4. The size of the page, width of the margins, and style of type is some of the things that concern a designer.
- 5. China and Japan were centers for the development of the art of calligraphy.
- 6. Neither a standard style of lettering nor a uniform alphabet were prevalent in the early days of the printing press.
- 7. A pioneering type designer and graphic artist were Albrecht Dürer.
- 8. A number of contemporary typefaces show the influence of Dürer's designs.
- 9. A design committee approve any changes to the look of a publication.
- 10. Each letter and punctuation mark are designed for maximum readability.

Treat most indefinite subjects—subjects like everybody, no one, each, and none—as singular.

Indefinite pronouns such as *everybody* and *no one* do not refer to a specific person or item.

1. Recognizing that most indefinite pronouns are singular The following indefinite pronouns are always singular:

anybody everybody nothing
anyone everyone one
anything everything somebody
each no one someone
either nobody something

Everyone in my hiking club is an experienced climber.

 ${\it None}$ and ${\it neither}$ are singular when they appear by themselves.

2. Recognizing that some indefinite pronouns are always plural

A handful of indefinite pronouns (both, few, many, several) are always plural because by definition they mean "more than one." Both, for example, always indicates two.

- **Both** of us want to go to the rally for the environment.
- Several of my friends were very happy about the outcome of the election.

3. Recognizing that some indefinite pronouns can be either plural or singular

Some indefinite pronouns (some, any, all, most) can be either plural or singular depending on whether they refer to a plural or a singular noun in the context of the sentence.

Some of the book is missing, but all the papers are here.

Note: If a prepositional phrase that includes a plural noun or pronoun follows *none* or *neither*, the indefinite pronoun seems to have a plural meaning. Although some writers treat *none* or *neither* as plural in such situations, other authorities on language maintain that these two pronouns are always singular. It is a safe bet to consider them singular.

SINGULAR In the movie, five men set out on an expedition,

but none of them returns.

SINGULAR Neither of the hikers sees a way to get home.

Make sure that the subject and verb agree when the subject comes after the verb.

In most English sentences, the verb comes after the subject. Sometimes, however, a writer may invert the order for emphasis. To check for agreement, first locate the verb, and then ask the *who* or *what* question to find the subject.

In the courtyard stand a leafless tree and a rusted arbor.

What *stand in the courtyard?* The compound subject—*tree* and *arbor*—requires the plural verb *stand*.

In sentences that begin with *there is* or *there are*, the subject always follows the verb.

There is a worn wooden bench in the shade of the two trees.

Make sure that the verb agrees with its subject, not the subject complement.

A **subject complement** renames and specifies the sentence's subject. It follows a **linking verb**—a verb, often a form of *be*, that joins the subject to its description or definition: *Children are innocent*. In the sentence that follows, the singular noun *gift* is the subject. *Books* is the subject complement. Therefore, *are* has been changed to *is* to agree in number with *gift*.

One gift that gives her pleasure are books.

Who, which, and that (relative pronouns) take verbs that agree with the subject they replace.

When a relative pronoun such as *who*, *which*, or *that* is the subject of a dependent clause, the verb that goes with it needs to agree with the noun that it is replacing, its antecedent. In the following sentence, the relative pronoun *that* is the subject of the dependent clause *that has dangerous side effects*. *Disease*, a singular noun, is the antecedent of *that*; therefore, the verb in the dependent clause is singular.

Measles is a childhood disease that has dangerous side effects.

When *one of the* or *only one of the* precedes the antecedent in a sentence, writers can become confused about which form of the verb to use. The phrase *one of the* implies "more than one" and is, therefore, plural. *Only one of the* implies "just one," however, and is singular.

PLURAL Tuberculosis is one of the diseases that have long, tragic histories in many parts of the world.

SINGULAR Barbara is the only one of the managers who has a degree in physics.

Gerund phrases (phrases beginning with an *-ing* verb treated as a noun) take the singular form of the verb when they are subjects.

A **gerund phrase** is an *-ing* verb form followed by objects, complements, or modifiers. When a gerund phrase is the subject in a sentence, it is singular.

Experimenting with drugs is a dangerous practice.

Exercise 34.3 Editing for subject-verb agreement problems

Circle the number of each sentence in which subject and verb agree. In the others, change verbs as needed for agreement.

EXAMPLE Traveling to new and exotic locations are her favorite fantasy.

- The Guerilla Girls are a group of women who acts on behalf of female artists.
- 2. One of their main concerns are to combat the underrepresentation of women artists in museum shows.
- 3. No one knows how many Guerilla Girls there are, and none of them have ever revealed her true identity.
- 4. The Guerilla Girls maintain their anonymity by appearing only in gorilla masks.
- 5. Some people claim that a few famous artists is members of the Guerilla Girls.
- 6. Their story begin in 1985, when the Museum of Modern Art in New York exhibited a major survey of contemporary art.
- 7. Fewer than ten percent of the artists represented was women.
- 8. Not everyone is amused by the protests of the Guerilla Girls.
- They often shows up in costume at exhibits dominated by the work of male artists.
- 10. Several of the Guerilla Girls have coauthored a book.

Exercise 34.4 Chapter review: Subject-verb agreement

Edit the passage to correct subject-verb agreement errors.

The end of the nineteenth century saw the rise of a new kind of architecture. Originating in response to the development of new building materials, this so-called modern architecture characterizes most of the buildings we sees around us today.

Iron and reinforced concrete makes the modern building possible. Previously, the structural characteristics of wood and stone limited the dimensions of a building. Wood-frame structures becomes unstable above a certain height. Stone can bear great weight, but architects building in stone confronts severe limits on the height of a structure in relation to the width of its base. The principal advantage of iron and steel are that they reduce those limits, permitting much greater height than stone.

At first the new materials was used for decoration. However, architects like Walter Gropius began to use iron and steel as structural elements within their buildings. The designs of Frank Lloyd Wright also shows how the development of iron and steel technology revolutionized building interiors. When every wall do not have to bear weight from the floors above, open floor plans is possible.



35 Problems with Verbs

Verbs provide a great deal of information. They report action (run, write) and show time (going, gone). They change form to indicate person (first, second, or third—I, we; you; he, she, it, they) and number (singu-

lar or plural). They also change to indicate mood and voice.

VERB FORMS

35a Learn the principal forms of regular and irregular verbs.

All English verbs except the verb be have five principal forms:

- base form
- -s form (present tense, third-person singular)
- past tense form
- past participle
- present participle

The FIVE PRINCIPAL VERB FORMS

BASE FORM (FOUND IN A DICTIONARY; FOR IRREGULAR VERBS, DICTIONARIES GIVE OTHER FORMS AS WELL) ■ Used to indicate an action occurring at the moment or habitually (**present tense**) when the subject is *I* or *you* (first- and secondperson singular) or a plural noun or pronoun (first-, second-, and third-person plural). (See Chapter 34: Subject-Verb Agreement, pp. 564–69.)

-S FORM (PRESENT TENSE, THIRD-PERSON SINGULAR) ■ Used to indicate an action occurring at the moment or habitually (present tense) when the subject is a singular noun, a singular pronoun like *anyone*, or the personal pronouns *he*, *she*, and *it*. (See Chapter 34: Subject-Verb Agreement, pp. 564–69.)

PAST TENSE FORM

 Used to indicate an action completed at a specific time in the past.

PAST PARTICIPLE

- Used with have, has, or had to form the perfect tenses. (See 35g, pp. 589-92.)
- Used with a form of the verb be to form the passive voice. (See 35l, pp. 599-600.)
- Used sometimes as an adjective (the polished silver).

PRESENT PARTICIPLE

- Used with a form of the verb be to form the progressive tenses. (See 35g, pp. 589-92.)
- Used sometimes as a noun (the writing is finished) or an adjective (the *smiling* man).

Regular verbs all form the past tense and the past participle in the same way, by adding -d or -ed to the base form. Here are the five principal forms of the regular verb walk with an example of each in a sentence:

BASE	walk	The students <i>walk</i> to school.
PRESENT TENSE THIRD-PERSON SINGULAR (-S)	walks	The student $walks$ to school.
PAST TENSE	walked	The student walked to school.
PAST PARTICIPLE	walked	The student had <i>walked</i> to school.
PRESENT PARTICIPLE	walking	The student is <i>walking</i> to

Irregular verbs, in contrast, do not form the past tense or past participle in a consistent way. Here are the five principal forms of the irregular verb *begin*, with an example of each in a sentence:

BASE	begin	The concerts <i>begin</i> at nine.
-s	begins	The concert <i>begins</i> at nine.
PAST TENSE	began	The concert began at nine.
PAST PARTICIPLE	begun	The concert had <i>begun</i> at nine.
PRESENT PARTICIPLE	beginning	The concert is <i>beginning</i> at nine.

The irregular verb be has eight principal forms:

BASE	be	PAST PARTICIPLE	been
THREE PRESENT TENSE FORMS	I am. He, she, it is. We, you, they are.	PRESENT PARTICIPLE	being
TWO PAST TENSE FORMS	I, he, she, it was. We, you, they were.		

35b Identify and edit problems with common irregular verbs.

If you are not sure which form of an irregular verb is called for in a sentence, consult the list of common irregular verbs on the next two pages. You can also find the past tense and past participle forms of irregular verbs by looking up the base form in a standard dictionary.

WOVE

In A Midsummer Night's Dream, Shakespeare weaved together two complementary plots.

FORMS of COMMON IRREGULAR VERBS

BASE	PAST TENSE	PAST PARTICIPLE
arise	arose	arisen
awake	awoke	awoke/awakened
be	was/were	been
beat	beat	beaten
become	became	become
begin	began	begun
blow	blew	blown
break	broke	broken
bring	brought	brought
buy	bought	bought
catch	caught	caught
choose	chose	chosen
cling	clung	clung
come	came	come
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
flee	fled	fled
fly	flew	flown
forget	forgot	forgotten/forgot
forgive	forgave	forgiven
freeze	froze	frozen
get	got	gotten/got
give	gave	given
go	went	gone
grow	grew	grown
hang	hung	hung (for things)
hang	hanged	hanged (for people)
have	had	had
hear	heard	heard
hit	hit	hit
know	knew	known
lose	lost	lost
pay	paid	paid

IRREGULAR \	/ERBS (continued	/)
BASE	PAST TENSE	PAST PARTICIPLE
raise	raised	raised
ride	rode	ridden
ring	rang	rung
rise	rose	risen
say	said	said
see	saw	seen
set	set	set
shake	shook	shaken
sit	sat	sat
spend	spent	spent
spin	spun	spun
steal	stole	stolen
strive	strove/strived	striven/strived
swear	swore	sworn
swim	swam	swum
swing	swung	swung
take	took	taken
tear	tore	torn
tread	trod	trod/trodden
wear	wore	worn
weave	wove	woven
wring	wrung	wrung
write	wrote	written



NAVIGATING THROUGH COLLEGE AND BEYOND

Finding a Verb's Principal Forms

If you are unsure of a verb's principal forms, check a dictionary. If the verb is regular, the dictionary will list only the base form, and you will know that you should form the verb's past tense and past participle by adding *-ed* or *-d*. If the verb is irregular, the dictionary will give its principal forms.

Dictionary entry for an irregular verb:



1. Using the correct forms of irregular verbs such as *ride* (rode/ridden)

The forms of irregular verbs with past tenses that end in -e and past participles that end in -n or -en, such as ate/eaten, rode/ridden, wore/worn, stole/stolen, and swore/sworn, are sometimes confused.

eaten

He had ate the apple.

ridden

They had rode the whole way on the bus.

sworn

l could have swore the necklace was here.

2. Using the correct forms of went and gone, saw and seen

Went and saw are the past tense forms of the irregular verbs go and see. Gone and seen are the past participle forms. These verb forms are commonly confused. Check carefully to make sure that you are using the correct form as you edit your writing.

aone

I had went there yesterday.

saw

We seen the rabid dog and called for help.

3. Using the correct forms of irregular verbs such as *drink* (*drank*/*drunk*)

For a few irregular verbs, such as *swim* (*swam*/*swum*), *drink* (*drank*/ *drunk*), and *ring* (*rang*/*rung*), the difference between the past tense form and the past participle is only one letter. Be careful not to mix up these forms in your writing.

drunk

I had drank more than eight bottles of water that day.

swam

On August 6, 1926, Gertrude Caroline Ederle swum the English Channel, becoming the first woman to do so.

Exercise 35.1 Using irregular verb forms

Use the past participle or past tense form of the verb in parentheses, whichever is apropriate, to fill in the blanks in the following sentences.

EXAMPLE Today, a woman's right to vote is <u>taken</u> for granted. (take)



For MULTILINGUAL WRITERS

Nonstandard Irregular Verb Forms

In many dialects of English, the forms of some irregular verbs vary from those of standard English. In academic writing, however, always use the standard forms. When in doubt, consult the list of irregular verbs on pages 581–82.

arew

The neighborhood gardeners growed their own vegetables in the empty lot.

were

► The Sistine Chapel frescoes be cleaned over a twenty-year period.

dragged

Achilles drug Hector's body three times around the walls of Troy.

1.	Elizabeth Cady Stanton and Lucretia Mott two of the founders of the women's rights movement in the United States. (be)
2.	The movement had out of the abolitionist movement. (grow)
3.	Stanton and Mott hoped to address the inequalities between men and women that they in American society. (see)
4.	In 1848, hundreds of people, both men and women, to Seneca Falls in upstate New York for the first convention on women's rights. (go)
5.	Many of the words in the convention's Declaration of Sentiments were directly from the Declaration of Independence. (draw)
6.	With the Declaration of Sentiments' demand for a woman's right to vote, the women's suffrage movement had (begin)

35c Distinguish between *lie* and *lay, sit* and *set,* and *rise* and *raise*.

Even the most experienced writers commonly confuse the verbs *lie* and *lay, sit* and *set,* and *rise* and *raise*. The correct forms are given on the following page.

Often-Confused Verbs and Their Principal Forms

BASE	PAST TENSE	PAST PARTICIPLE	PRESENT PARTICIPLE
lie (to recline)	lay	lain	lying
lay (to place)	laid	laid	laying
lie (to speak an untruth)	lied	lied	lying
sit (to be seated)	sat	sat	sitting
set (to put on a surface)	set	set	setting
rise (to go/get up)	rose	risen	rising
raise (to lift up)	raised	raised	raising

One verb in each of these groups (*lay, set, raise*) is **transitive**, which means that an object receives the action of the verb. The other verbs (*lie, sit, rise*) are **intransitive** and cannot take an object. You should use a form of *lay, set*, or *raise* if you can replace the verb with place or put. (See Chapter 31: Sentence Basics, pp. 524–30, for more on transitive and intransitive verbs.)

The dog lies down on the floor and closes his eyes.

dir obj

- The dog lays a bone at your feet.
- The technician sits down at the table.

dir obi

- She sets the samples in front of her.
- The flames rise from the fire.

dir obj

The heat raises the temperature of the room.

Note: Lie (to recline) and lay (to place) are also confusing because the past tense of the irregular verb lie is lay (lie, lay, lain). To avoid using the wrong form, always double-check the verb lay when it appears in your writing.

laid

► He washed the dishes carefully and lay them on a

clean towel.

Exercise 35.2 Distinguishing commonly confused verbs

Some of the sentences that follow have the wrong choice of verb. Edit the incorrect sentences, and circle the number next to each sentence that is already correct:

lying

EXAMPLE She was laying down after nearly fainting.

- 1. Humans, like many other animals, usually lay down to sleep.
- 2. We found the manuscript lying on the desk where he left it.
- 3. The restless students had been setting at their desks all morning.
- 4. The actor sat the prop on the wrong table.
- 5. The archaeologists rose the lid of the tomb.
- The Wright brothers' contraption rose above the sands of Kitty Hawk.

Do not forget to add an -s or -es ending to the verb when it is necessary.

In the present tense, almost all verbs add an -s or -es ending if the subject is third-person singular. (See Chapter 34: Subject-Verb Agreement, pp. 565–69, for more on standard subject-verb combinations.) Third-person singular subjects can be nouns (woman, Benjamin, desk), pronouns (he, she, it), or indefinite pronouns (everyone).

rises

The stock market rise when the economic news is good.

If the subject is in the first person (*I* or *we*), the second person (*you*), or the third-person plural (*people*, *they*), the verb does *not* add an *-s* or *-es* ending.

- You invests your money wisely.
- People needs to learn about a company before buying its stock.

35e Do not forget to add a -d or an -ed ending to the verb when it is necessary.

When they are speaking, people sometimes leave the -d or -ed ending off certain verbs such as *asked*, *fixed*, *mixed*, *supposed to*, and *used to*. In writing, however, the endings should be included on all regular verbs in the past tense and all past participles of regular verbs.

asked

► The driving instructor ask the student driver to pull over to

the curb.

mixed

After we had mix the formula, we let it cool.

Also check for missing -d or -ed endings on past participles used as adjectives.

concerned

► The concern parents met with the school board.

Exercise 35.3 Editing for verb form

Underline the verbs in each sentence. Then check to ensure that the correct verb forms are used according to the advice in sections 35a—e. Circle the number of each correct sentence. Edit the remaining sentences.

forgiven

EXAMPLE The dentist has forgave Maya for biting his finger.

- Humans are tremendously adaptable creatures.
- 2. Desert peoples have learn that loose, light garments protects them from the heat.
- They have long drank from deep wells that they digged for water.
- 4. Arctic peoples have developed cultural practices that keeps them alive in a region where the temperature rarely rise above zero for months at a time.
- 5. Many people in mountainous areas have long builded terraces on steep slopes to create more land for farming.
- Anthropologists and archaeologists have argued about whether all cultural practices have an adaptive purpose.
- 7. Some practices may have went from adaptive to destructive.
- 8. For example, in ancient times irrigation canals increased food production in arid areas.
- 9. After many centuries passed, however, the canals had deposit so much salt on the irrigated fields that the fields had became unfarmable.

35f Make sure your verbs are complete.

With only a few exceptions, all English sentences must contain complete verbs. A **complete verb** consists of the main verb along with any helping verbs that are needed to express the tense (see pp. 589–96) or voice (see pp. 599–600). **Helping verbs** include forms of be, have, and do. (Be and have indicate tense, whereas do is used for questions, negation, and emphasis.) Other helping verbs include the modal verbs can, could, may, might, shall, should, and will.

>	The economy	helping verb was	main verb growing	at a fast rate.
•	The author	has	written	a first-rate thriller.
>	They	should	reach	their destination soon.
>	The campaign	might	begin	early this year.

Helping verbs can be part of contractions (He's running, we'd better go), but they cannot be left out of the sentence entirely.

will

They be going on a field trip next week.

In colloquial speech, people sometimes combine a model verb with *have* to form a contraction such as *would've*. Such contractions are rarely used in writing, however. Phrases such as *would of* are not acceptable.



For MULTILINGUAL WRITERS

For more on modals and other helping verbs, see Chapter 64: English Basics (pp. 868–70).

Linking verbs are another type of verb that writers sometimes accidentally omit. A **linking verb**, often a form of *be*, connects the subject to a description or definition of it.

Mountains are beautiful.

Like helping verbs, linking verbs can be part of contractions (*She's a student*), but they should not be left out entirely.

is

Montreal a major Canadian city.

VERB TENSE

35g Use verb tenses accurately.

Tenses show the time of a verb's action. English has three basic time frames: present, past, and future. Each tense has simple, perfect, and progressive verb forms to indicate the time span of the actions that are taking place. The verbs in the clauses and phrases of a sentence must follow a **sequence of tenses** that logically reflects the relationships in time among the actions each expresses. (For the present tense forms of a typical verb and of the verbs be, have, and do, see 34a, pp. 565–66; for the principal forms of regular and irregular verbs, which are used to form tenses, see 35a and 35b, pp. 578–84.)

1. The simple present and past tenses use only the verb itself (the base form or the -s form), without a helping verb or verbs.

The **simple present tense** describes actions occurring at the moment, habitually, or at a set future time. The **simple past tense** describes actions completed at a specific time in the past.

SIMPLE PRESENT

Every May, she plans next year's marketing strategy.

The marketing meeting *starts* at 9:00.

SIMPLE PAST

In the early morning hours before the office opened, she *planned* her marketing strategy.

2. The simple future tense takes will plus the verb.

The **simple future tense** indicates actions that have not yet begun.

SIMPLE FUTURE

In May, I will plan next year's marketing strategy.

3. Perfect tenses take a form of *have (has, had)* plus the past participle.

The **perfect tenses** indicate actions that were or will be completed by the time of another action or a specific time.

PRESENT PERFECT

She has already planned next year's marketing strategy.

PAST PERFECT

By the time she resigned, Mary had already planned next year's marketing strategy.

FUTURE PERFECT

By the end of May, she *will have planned* next year's marketing strategy.

When the verb in the past perfect is irregular, be sure to use the proper form of the past participle.

arown

By the time the week was over, both plants had grew five inches.

4. Progressive tenses take a form of *be (am, are, were)* plus the present participle.

The **progressive forms** of the simple and perfect tenses indicate ongoing action.

PRESENT PROGRESSIVE

She is planning next year's marketing strategy now.

PAST PROGRESSIVE

She was planning next year's marketing strategy when she started to look for another job.

References to planned events that did not happen take *was/were going to*: She *was going to* plan the marketing strategy, but she left the company first.

FUTURE PROGRESSIVE

During the month of May, she will be planning next year's marketing strategy.



For MULTILINGUAL WRITERS

When Not to Use the Progressive Tenses

Some verbs are not used in the progressive tenses, even when they describe a continuous state or action. Typically, these verbs relate to thoughts, preferences, and ownership.

understood

► I was understanding the lecture until the last ten minutes.

wants

The manager is wanting the report by the end of the day.

own

They are owning the house they are renovating.

A	A SUMMARY of	FENGLISH TENSES
Present Tenses		
Simple present	base form/-s form	They <i>study</i> in the library. She <i>studies</i> in the library.
Present perfect	has/have + past participle	She <i>has studied</i> all day. They <i>have studied</i> all day.
Present progressive	am/is/are + present participle	I <i>am studying</i> for an exam. Juan <i>is studying</i> for an exam. We <i>are studying</i> for an exam.
Present perfect progressive	have/has been + present participle	They have been studying since noon. She has been studying since noon.
Past Tenses		
Simple past	past tense	The students <i>visited</i> Peru last summer.
Past perfect	had + past participle	They <i>had planned</i> a trip to Peru the summer before.
Past progressive	was/were + present participle	They <i>were planning</i> a trip to Peru to see the Andes Mountains.
Past perfect progressive	had been + present participle	They <i>had been planning</i> a trip to Peru for many years.
Future Tenses		
Simple future	will + base form	We will study the Incas before we return next summer.
Future perfect	will have + past participle	They will have studied the Incas by the time they return.
Future progressive	will be + present participle	They will be studying the Incas to prepare for their return.
Future perfect progressive	will have been + present participle	They will have been studying the Incas for a full year by the time they return.

5. Perfect progressive tenses take *have* plus *be* plus the verb.

Perfect progressive tenses indicate an action that takes place over a specific period of time. The **present perfect progressive tense** describes actions that start in the past and continue to the present; the

past and **future perfect progressive tenses** are used for actions that ended or will end at a specified time or before another action.

PRESENT PERFECT PROGRESSIVE

She has been planning next year's marketing strategy since the beginning of May.

PAST PERFECT PROGRESSIVE

She had been planning next year's marketing strategy when she was offered another job.

FUTURE PERFECT PROGRESSIVE

By May 18, she *will have been planning* next year's marketing strategy for more than two weeks.

Use the past perfect tense to indicate an action completed at a specific time or before another event.

When a past event was ongoing but ended before a particular time or another past event, use the past perfect rather than the simple past to describe it.

Before the Johnstown Flood occurred in 1889, people in the

had

area expressed their concern about the safety of the dam on the

Conemaugh River.

People expressed their concern before the flood occurred.

If two past events happened simultaneously, however, use the simple past, not the past perfect, to describe them.

When the Conemaugh flooded, many people in the area had lost their lives.

Use the present tense for literary events, scientific facts, and introductions to quotations.

If the conventions of a discipline require you to state what your paper does, do so in the present, not the future, tense.

In this paper, I describe the effects of increasing NaCl concentrations on the germination of radish seeds.

Here are some other special uses of the present tense:

 By convention, events in a novel, short story, poem, or other literary work are described in the present tense.

is

Even though Huck's journey down the river was an escape from

society, his relationship with Jim was a form of community.

 Artworks and musical compositions are also conventionally described in the present tense.

capture

- Breughel's paintings captured the social conditions of his time.
- Like events in a literary work, scientific facts are considered to be perpetually present, even though they were discovered in the past.

have

- Mendel discovered that genes had different forms, or alleles.
- The present tense introduces a quotation, paraphrase, or summary of someone else's writing.

writes

William Julius Wilson wrote that "the disappearance of work has

become a characteristic feature of the inner-city ghetto" (31).



NAVIGATING THROUGH COLLEGE AND BEYOND

Reporting Research Findings

Although we see a written work as existing in the present, we think of research findings as having been collected at one time in the past. Use the past or present perfect tense to report the results of research:

responded

► Three of the compounds (nos. 2, 3, and 6) respond positively by

turning purple.

has reviewed

Clegg (1990) reviews studies of workplace organization focused on

struggles for control of the labor process.

Exercise 35.4 Using verb tenses

Underline the verb that best fits the sentence.

EXAMPLE Marlowe (encounters/encountered) Kurtz in the climax of Conrad's novel Heart of Darkness.

- Newton showed that planetary motion (followed/follows) mathematical laws.
- 2. In *Principia Mathematica*, Newton (states/stated), "To every action there is always opposed an equal reaction."
- 3. Newton (publishes/published) the *Principia* in 1675.
- 4. With the *Principia*, Newton (had changed/changed) the course of science.
- 5. By the time of his death, Newton (had become/became) internationally famous.
- 6. Scientists and philosophers (were absorbing/absorbed) the implications of Newton's discoveries long after his death.

Exercise 35.5 Editing for verb tense

Edit the following passage, replacing or deleting verb parts so that the tenses reflect the context of the passage.

EXAMPLE Returning to the area, the survivors had found massive destruction.

For some time, anthropologists are being puzzled by the lack of a written language among the ancient Incas of South America. The Incas, who had conquered most of Andean South America by about 1500, had sophisticated architecture, advanced knowledge of engineering and astronomy, and sophisticated social and political structures. Why aren't they having a written language as well?

Ancient Egypt, Iraq, and China, as well as early Mexican civilizations such as the Aztec and Maya, had all been having written language. It is seeming strange that only the Incas will have lacked a written language.

Anthropologists now think that the Incas have possessed a kind of written language after all. Scholars will believe that the Incas used knots in multicolored strings as the medium for their "writing." The Incas called these strings *khipu*.

Make sure infinitives and participles fit with the tense of the main verb.

Infinitives and participles are **verbals**, words formed from verbs that have various functions within a sentence. Because they are derived from verbs and can express time, verbals need to fit with the main verb in a sentence. Verbals can also form phrases by taking objects, modifiers, or complements.

1. Using the correct tense for infinitives

An **infinitive** is *to* plus the base verb (*to breathe, to sing, to dance*). The perfect form of the infinitive is *to have* plus the past participle (*to have breathed, to have sung, to have danced*).

The tense of an infinitive needs to fit with the tense of the main verb. If the action of the infinitive happens at the same time as or after the action of the main verb, use the present tense (*to* plus the base form).

I hope to sing and dance on Broadway next summer.

The infinitive expresses an action (to sing and dance) that will occur later than the action of the sentence (hope), so the infinitive needs to be in the present tense.

If the action of the infinitive happened before the action of the main verb, use the perfect form.

My talented mother would like to have sung and danced on Broadway as a young woman, but she never had the chance.

The action of the main verb (*would like*) is in the present, but the missed opportunity is in the past, so the infinitive needs to be in the perfect tense.

2. Using the correct tense for participles that are part of phrases

Participial phrases can begin with the present participle (breathing, dancing, singing), the present perfect participle (having breathed, having danced, having sung), or the past participle (breathed, danced, sung). If the action of the participle happens simultaneously with the action of the sentence's verb, use the present participle.

Singing one hour a day together, the chorus developed perfect harmony.

The chorus developed harmony as they sang together, so the present participle (singing) is appropriate.

If the action of the participle happened before the action of the main verb, use the present perfect or past participle form.

 Having breathed the air of New York, I exulted in the possibilities for my life in the city.

The breathing took place before the exulting, which is in the past tense, so the present perfect (having breathed) is appropriate.

Tinted with a strange green light, the western sky looked threatening.

The green light had to appear before the sky started to look threatening, so the past participle (*tinted*) is the right choice.

Exercise 35.6 Choosing tense sequence

Underline the form of the infinitive or participle that fits the main verb in each sentence.

EXAMPLE We hope (to complete/to have completed) the project by next week.

- Magellan's expedition was the first (to circle/to have circled) the globe.
- 2. They expected the tide (to free/to have freed) the ship from the sandbar.
- 3. They expected the tide (to free/to have freed) the ship by the time the storm arrived.
- 4. (Grasped/Grasping) the tiller, the sailor turned the ship into the wind.
- 5. (Completing/Having completed) the voyage, the crew returned to port.
- 6. (Covered/Having covered) with phosphorus, Ahab's harpoon glowed eerily.

MOOD

The **mood** of a verb indicates the writer's attitude. English verbs have three moods: indicative, imperative, and subjunctive.

- Use the indicative mood to state or question facts, acts, and opinions. Our collection is on display. Did you see it?
- Use the **imperative mood** for commands, directions, and entreaties. The subject of an imperative sentence is always *you*, but the *you* is usually understood, not written out. Shut the door!
- Use the subjunctive mood to express a wish or a demand or to make a statement contrary to fact. I wish I were a millionaire.

Use the subjunctive mood for wishes, requests, and conjecture.

The mood that writers have the most trouble with is the subjunctive. Verbs in the subjunctive mood may be in the present tense, the past tense, or the perfect tense. The form of the present tense subjunctive is the same as the base form of the verb, but with no change to signal person or number: accompany or be, not accompanies or am, are, is. Also, the verb be has only one past tense form in the subjunctive mood: were.

1. Using the subjunctive mood to express a wish

WISHES

If only I were more prepared for this test.

We wish we were on vacation.

The candidates wish the election were over.

Note: In everyday conversation, many speakers use the indicative rather than the subjunctive when expressing wishes (*If only I was more prepared for this test.*)

2. Using the subjunctive mood for requests, recommendations, and demands

Because requests, recommendations, and demands have not yet happened, they—like wishes—are expressed in the subjunctive mood. Words such as *ask*, *insist*, *recommend*, *request*, and *suggest* indicate the subjunctive mood; the verb in the *that* clause that follows should be in the subjunctive.

DEMANDS AND RECOMMENDATIONS

I insist that all applicants *find* their seats by 8:00 a.m.

They suggest that we be [not are] on our way early to avoid traffic.

The doctor recommended that he *stop* [not *stops*] smoking.

3. Using the subjunctive in statements that are contrary to fact

Often, speculative or contrary-to-fact statements contain a subordinate clause that begins with *if*. The verb in the *if* clause should be in the subjunctive mood.

SPECULATIVE OR CONTRARY-TO-FACT STATEMENTS

He would not be so irresponsible if his father were [not was] still alive

If Hamlet were more decisive, the play would be less interesting.

Contrary-to-fact statements describing past events take this form:

I would have baked a cake if I had known [not would have known] you were coming.

Exercise 35.7 Using the subjunctive

Fill in each blank with the correct form of the base verb in parentheses. Some of the sentences are in the subjunctive; others are in the indicative or imperative mood.

	EXAMPLE We ask that everyone donations. (bring)
1.	The stockholders wish the company run more profitably. (be)
2.	The board demanded that the CEO (resign)
3.	"If I $_$ you," said the board chairperson, "I would take a long vacation." (be)
4.	Judging from the stock's recent rise, the management change investors. (please)
5.	" share value or face the consequences!" was the board's message. (increase)

VOICE

The term **voice** refers to the relation of the subject of a sentence to the action of the verb. A verb is in the **active voice** when the subject of the sentence does the acting; it is in the **passive voice** when the subject is acted upon by an agent that is implied or by one that is expressed in a prepositional phrase. Only transitive verbs—verbs that take objects—can be passive.

To make a verb passive, use the appropriate form of the *be* verb plus the past participle. To transform a sentence from active to passive, make the direct object the subject, and make the subject part of a phrase introduced by the preposition *by*.

ACTIVE		s solved the	
PASSIVE	old dir obj/ new subject The problem	passive verb	old subject by Professor Jones.

In a passive sentence, you can also leave the doer of the action—the subject of the active sentence—unidentified.

PASSIVE The problem was solved.

To change a passive sentence to an active sentence, make the subject the direct object and make the actor the subject.

Choose the active voice unless a special situation calls for the passive.

In general, you should use the passive voice only when the doer of the action is not known or is less important than the recipient of the action, except in scientific and other technical writing (see the following box).

PASSIVE	My car <i>was stolen</i> last night. [The identity of the thief is unknown.]
ACTIVE	Alexander Graham Bell invented the telephone in 1876. [The emphasis is on the inventor.]
PASSIVE	The telephone was invented in 1876, about thirty years after the telegraph. [The emphasis is on the invention, not the inventor.]

Exercise 35.8 Changing active to passive and passive to active

Rewrite each active-voice sentence in the passive voice and each passive-voice sentence in the active voice. If a passive-voice sentence has no identified agent, you may need to supply one.



NAVIGATING THROUGH COLLEGE AND BEYOND

Passive Voice in Scientific Writing

To keep the focus on objects and actions, scientists writing about the results of their research regularly use the passive voice in their laboratory reports.

PASSIVE

A sample of 20 radish seeds *was germinated* on filter paper soaked in a 10% sodium chloride solution.

EXAMPLE Roberto handled the request.

The request was handled by Roberto.

- Fourscore and seven years ago, our fathers brought forth on this continent a new nation.
- The impressive sales of the new product raised the company's stock price.
- 3. The Great Depression was caused by many factors.
- 4. The economy is sustained by consumer spending.
- 5. Economic developments affect the outcome of many elections.

Exercise 35.9 Chapter review: Problems with verbs

Underline the correct verb or verb phrase within the parentheses.

- 1. Anthropologists are forced (to have confronted/to confront) certain ethical issues in the course of their work.
- 2. In the field, they (be careful/must be careful) that their work (not harms, does not harm) the people they are studying.
- 3. Anthropologists (should aware/should be aware) that their mere presence (changes/has changed) the behavior of their subjects.
- 4. Although anthropologists may wish (to be/to have been) invisible, they cannot help (to affect/affecting) their surroundings.
- 5. When anthropologists (write/will write), they face other ethical considerations.
- 6. As Michael F. Brown (asks/asked), "Who owns native culture?"
- 7. In other words, what can anthropologists (do/have done) with the information they gather?
- 8. Many insist that a researcher (get/gets) permission to reveal details of religious ceremonies.

Exercise 35.10 Chapter review: Problems with verbs

Edit the following passage, adding, deleting, and changing verbs and verb phrases as needed to reflect the tense, mood, and voice suggested by the sentence and the overall passage.

We typically thought of a "state" as the apparatus of government: the elected officials, appointed bureaucrats, and their employees, as well as the rules, traditions, buildings, weapons, and tools that the state controls. How the phenomenon of the state arise?

Anthropologists not agreed on the answer to this question. Many will be surmising a relationship between the development of the state and the rise of large-scale agriculture. One group of researchers believes that states tend to develop where trade routes intersected. Another group of researchers believed that several factors, such as population density, war, and environmental limitations, interacted to produce states.

In the 1950s, anthropologists believe that the need to administering large-scale irrigation systems gave rise to the first states. Researchers later founded that some states developed without irrigation systems, whereas other areas with hydraulic systems never will develop into states.



36 Problems with Pronouns

Pronouns are words that take the place of nouns. (For a complete list of pronouns, see Chapter 30: Parts of Speech, p. 514.)

- Editing for pronoun case involves making sure that a pronoun's form correctly reflects its function—as subject, as object, or to indicate possession.
- Editing for pronoun-antecedent agreement involves making sure a pronoun agrees grammatically with the word or words it replaces.
- Editing for pronoun reference involves making sure the relationship between a pronoun and the word or words it replaces is clear and unambiguous.

The term **case** refers to the function of a noun or pronoun in a sentence. There are three main cases in English:

- subjective (subjects and subject complements)
- objective (objects of verbs and prepositions)
- possessive

Nouns and indefinite pronouns (such as *everybody*, *somebody*, and *everything*) have the same form in the subjective and objective case. They form the possessive case with an apostrophe or an apostrophe and an -s. (For more on using apostrophes to indicate possession, see Chapter 61: Apostrophes, pp. 834–36)

Most personal pronouns and some relative and interrogative pronouns, however, have different forms for each case.

		SUBJECTIVE	OBJECTIVE	POSSESSIVE
Personal pronouns	Singular	I	me	my, mine
		you	you	yours
		he/she/it	him/her/it	his, hers, its
	Plural	we	us	ours
		you	you	yours
		they	them	their, theirs
Case-sensitive relative and interrogative pronouns		who, whoever	whom, whomever	whose

subjective		possessive	objective
The community	supports	the mayor's	program.
The program	benefits	the town's	children.
The children	deserve	everyone's	support.
Everyone	contributes		time and
			money.
We	support	his	program.
It	benefits		us.
They	deserve	our	support.

36a Identify problems with pronoun case.

When a pronoun's case does not match its function in a sentence, readers feel that something is wrong. Case errors are usually easy to spot in simple sentences in which a pronoun stands alone as subject or object.

Me hit the ball.

me
The ball hit i.

Problems arise in more complicated situations that obscure a pronoun's function. These include the following:

Situations That Lead to Pronoun Case Errors

- 1. Pronouns in compound structures
- 2. Pronouns in subject complements
- 3. Pronouns in appositives
- 4. We or us before a noun
- 5. Pronouns in comparisons with than or as
- 6. Pronouns as subjects or objects of infinitives
- 7. Pronouns preceding a gerund
- 8. Use of *who/whom* and *whoever/whomever* in dependent clauses and questions

36b Learn to edit for pronoun case.

Editing for case always involves identifying the function of a pronoun—is it part of a subject, a subject complement, a direct object, or the object of a preposition?—and matching the pronoun's form to its function. Often, stripping away words to isolate the pronoun reveals errors clearly.

[The author and] me share many interests.

Isolating me shows that it is clearly wrong and should be replaced with I. (See Section 36c on the correct use of pronouns in compound structures.)

When formal and informal usage conflict, you may need to consult the rules in Sections 36c-36g. In everyday speech, for example, when you knock on a door and someone asks "Who's there?" you are

probably more likely to answer "It's me" than the formally correct "It is I." (See Section 36d for more on the correct use of pronouns in subject complements.)

36c Use the correct pronoun in compound structures.

Compound structures (words or phrases joined by *and*, *or*, or *nor*) can appear as subjects or objects. If you are not sure which form of a pronoun to use in a compound structure, treat the pronoun as the only subject or object, and note how the sentence sounds.

SUBJECT Angela and me were cleaning up the kitchen.

If you treat the pronoun as the only subject, the sentence is clearly wrong: $Me\ [was]\ cleaning\ up\ the\ kitchen.$ The correct form is the subjective pronoun I.

OBJECT My parents waited for an explanation from John and I.

If you treat the pronoun as the only object, the sentence is clearly wrong: *My parents waited for an explanation from I.* The correct form is the objective pronoun *me*.

Pronouns in a prepositional phrase starting with *between* always take the objective case: *between you and me*, not *you and I*.

Pronoun Case and Grammar Checkers

Some computer grammar checkers reliably flag many, but by no means all, errors in pronoun case. One grammar checker, for example, missed the case error in the following sentence:

Ford's son Edsel, *who* the auto magnate treated cruelly, was a brilliant automobile designer. [should be *whom*]

(See Section 36j, pp. 609-11, for a discussion of who and whom.)

36d Use the correct pronoun in subject complements.

A **subject complement** renames and specifies the sentence's subject. It follows a **linking verb**, which is a verb, often a form of *be*, that links the subject to its description or definition: *Alaska is beautiful*.

SUBJECT COMPLEMENT Mark's best friends are Jane and me.

You can also switch the order to make the pronoun into the subject: *Jane and I are Mark's best friends*.

Exercise 36.1 Choosing pronoun case

Underline the pronoun in parentheses that is appropriate to the sentence.

EXAMPLE Michael and (I/me) grew up in Philadelphia.

- 1. The first person to receive a diploma was (I/me). Matt and Lara followed behind me.
- 2. Throughout the ceremony I joked with Lara and (he/him), enjoying my last official college event with them.
- 3. Lara joked that the people least likely to succeed after college were Matt and (her/she).
- 4. That outcome is highly unlikely, however, because Lara and (he/him) were tied for valedictorian.
- 5. Graduation was a bittersweet day for my friends and (I/me).

36e Use the correct pronoun in appositives.

Appositives are nouns or noun phrases that rename nouns or pronouns. They appear right after the word or words they rename and have the same function in the sentence that it has or they have.

The two weary travelers, Ramon and me, found shelter in an old cabin.

The appositive renames the subject, *two weary travelers*, so the pronoun should be in the subjective case: *I*.

me

The police arrested two protesters, Jane and 1.

The appositive renames the direct object, *protesters*, so the pronoun should be in the objective case: *me*.

36f Use either we or us before a noun, depending on the noun's function.

When we or us comes before a noun, it has the same function in the sentence as the noun it precedes.

We

Us students never get to decide such things.

IDENTIFY AND EDIT Pronoun Case

case

Follow these steps to decide on the proper form of pronouns in compound structures:

 I. Identify the compound structure (a pronoun and a noun or other prol noun joined by and, but, or, or nor) in the problem sentence.

PROBLEM SENTENCE Compound structure

[Her or her roommate] should call the campus technical support office and sign up for broadband Internet service.

Compound structure The director gave the leading roles to [my brother and I].

3. Isolate the pronoun that you are unsure about; then read the sentence to yourself without the rest of the compound structure. If the result sounds wrong, change the case of the pronoun (subjective to objective, or vice versa), and read the sentence again.

PROBLEM SENTENCE [Her or her roommate] should call the campus technical support office and sign up for broadband Internet service.

Her should call the campus technical support office sounds wrong. The pronoun should be in the subjective case: she.

PROBLEM SENTENCE The director gave the leading roles to [my brother and I]

The director gave the leading roles to I sounds wrong. The pronoun should be in the objective case: me.

3. If necessary, correct the original sentence.

• Her or her roommate should call the campus technical support
office and sign up for broadband Internet service.

The director gave the leading roles to my brother and I.

us

Things were looking desperate for we campers.

Us renames the object of the preposition *for: campers*.

Exercise 36.2 Choosing pronoun case with appositives

Underline the pronoun in parentheses that is appropriate to the sentence.

EXAMPLE (We/Us) players are ready to hit the field.

- 1. (We/Us) Americans live in a cultural melting pot.
- 2. My parents, for example, have passed on Finnish and Spanish cultural traditions to their children, my two brothers and (I/me).
- 3. Our grandparents have told fascinating stories about our ancestors to (we/us) grandchildren.
- 4. On New Year's Eve, the younger family members, my brothers and (I/me), tell fortunes according to a Finnish custom, and then, following a Spanish tradition, the whole family eats grapes.
- 5. My grandmother gave her oldest grandchild, (I/me), a journal with her observations of our family's varied cultural traditions—our own melting pot.

36g Use the correct pronoun in comparisons with than or as.

In comparisons, words are often left out of a sentence because the reader knows what they would be. When a pronoun follows *than* or *as*, make sure you are using the correct form by mentally adding the missing word or words.

- The tuition hikes affect them as much as [the hikes affect] us.
- Meg is quicker than she [is].

If a sentence with a comparison sounds too awkward or formal, add the missing words: *Meg is quicker than she is*.

Note also that some sentences can be correct with either a subjective or an objective pronoun—depending on the sense of the omitted words—but with a very different meaning in each case.

- My brother likes our dog more than I [do].
- My brother likes our dog more than [he likes] me.

36h Use the correct form when the pronoun is the subject or the object of an infinitive.

An **infinitive** is *to* plus the base verb (*to breathe*, *to sing*, *to dance*). Whether a pronoun functions as the subject or the object of an infinitive, it should be in the objective case.

subject object

We wanted our lawyer and her to defend us against this unfair charge.

Both the subject of the infinitive (her) and its object (us) are in the objective case.

36i Use the possessive case in front of a gerund.

When a noun or pronoun appears before a **gerund** (an *-ing* verb form functioning as a noun), it should usually be treated as a possessive. Possessive nouns are formed by adding 's to singular nouns (the teacher's desk) or an apostrophe only (') to plural nouns (three teachers' rooms). (See Chapter 61: Apostrophes, pp. 834–36.)

animals'

► The animals fighting disturbed the entire neighborhood.

their

Because of them screeching, no one could get any sleep.

When the -ing word is functioning as a modifier, not a noun, use the subjective or objective case for the pronoun that precedes it. Compare these two sentences, for example.

- The teacher punished their cheating.
- ► The teacher saw them cheating.

In the first sentence, *cheating* is the object of the sentence, modified by the possessive pronoun *their*. In the second, the pronoun *them* is the object of the sentence, modified by *cheating*.

Exercise 36.3 Choosing pronoun case with comparisons, infinitives, and gerunds

Underline the pronoun in parentheses that is appropriate to the sentence.

EXAMPLE Troy is a better driver than (she/her).

- Robert Browning, an admirer of Elizabeth Barrett, started to court (she/her) in 1844, thus beginning one of the most famous romances in history.
- Elizabeth Barrett's parents did not want Robert Browning and (she/ her) to marry, but the couple wed secretly in 1846.
- 3. (Their/Them) moving to Italy from England helped Elizabeth improve her poor health.
- 4. Even though Robert Browning also had great talent, Elizabeth was recognized as a poet earlier than (he/him).



FIGURE 36.1 Elizabeth Barrett Browning.

5. Today, however, he is considered as prominent a poet as (she/her).

Exercise 36.4 Editing for pronoun case

Edit the following passage, substituting the correct form of the pronoun for any pronoun in the wrong case.

EXAMPLE The winning points were scored by Hatcher and I.

Sociolinguists investigate the relationship between linguistic variations and culture. They spend a lot of time in the field to gather data for analysis. For instance, them might compare the speech patterns of people who live in a city with those of people who reside in the suburbs. Sociolinguists might discover differences in pronunciation or word choice. Their researching helps us understand both language and culture.

Us laypeople might confuse sociolinguistics with sociology. Sociolinguists do a more specialized type of research than do most sociologists, who study broad patterns within societies. Being concerned with such particulars as the pronunciation of a single vowel, sociolinguists work at a finer level of detail than them.

36j Distinguish between who and whom.

The relative pronouns *who, whom, whoever,* and *whomever* are used to introduce dependent clauses and in questions. Their case depends on their function.

SUBJECTIVE who, whoever

Who wrote Hamlet?

Shakespeare is the playwright who wrote Hamlet.

Whoever wrote Hamlet had remarkable insight

into human nature.

OBJECTIVE whom, whomever

The playwright whom audiences most admire is

Shakespeare.

Of whom was Shakespeare thinking when he

invented such a complex character?

Whomever Shakespeare imagines, he imagines

in rich psychological detail.

Although the distinction between the subjective and objective forms is fading from informal speech, readers expect to see it maintained in formal writing. Here are some suggestions for deciding which form to use.

- 1. **Determine how the pronoun functions in a dependent clause.** If the pronoun is functioning as a subject and is performing an action, use *who* or *whoever*. If the pronoun is the object of a verb or preposition, use *whom* or *whomever*.
 - Henry Ford was the industrialist who introduced assembly-line techniques to automobile manufacture.

Who refers to Henry Ford, the person performing the action in a dependent clause—introducing assembly-line techniques.

It is he whom we should credit with making automobiles widely affordable.

Whom refers to Ford and is the object of the verb credit. You can check the pronoun for case by rephrasing the clause and substituting an appropriate personal pronoun: We should credit whom [him] for making automobiles widely affordable.

Ford's son Edsel, whom the auto magnate treated cruelly, was a brilliant automobile designer.

Whom, which refers to *Edsel*, is the object of the verb *treated*. Again, you can check the pronoun for case by rephrasing the clause: *The auto magnate treated whom* [him] *cruelly*.

Be on the lookout for expressions like *they say* or *people think*, which can obscure the function of a relative pronoun when they come between it and a verb.

It was Ford who [not whom] historians think revolutionized the American workplace.

The pronoun is the subject of *revolutionized*, not the object of *think*.

2. Determine how the pronoun functions in a question.

To choose the correct form for the pronoun, answer the question with a personal pronoun.

Who founded the General Motors Corporation?

The answer could be *He founded it. He* is in the subjective case, so *who* is correct.

Whom did the Chrysler Corporation turn to f or leadership in the 1980s?

The answer could be *It turned to him. Him* is in the objective case, so *whom* is correct.

Exercise 36.5 Choosing between who and whom

Underline the pronoun that is appropriate within the sentence.

Arlia is the one (who/whom) people say will have the top sales results.

- 1. (Who/Whom) invented the light bulb? Thomas Edison did.
- 2. He was a scientist and inventor (who/whom) also invented the phonograph and improved the telegraph, telephone, and motion picture technology.
- 3. Edison, (who/whom) patented 1,093 inventions in his lifetime, was nicknamed the "Wizard of Menlo Park."
- 4. The hardworking Edison, (who/whom) everyone greatly admired, believed that "genius is one percent inspiration and ninety-nine percent perspiration."
- 5. (Who/Whom) should we remember the next time we switch on a light? Thomas Edison.

PRONOUN-ANTECEDENT AGREEMENT

A pronoun's **antecedent** is the word or words—nouns or other pronouns—to which the pronoun refers. A pronoun must match its antecedent in person (first, second, or third), number (plural or sin-



For MULTILINGUAL WRITERS

In English, most nouns are neuter in gender. The exceptions are nouns that specifically name females or males, such as *woman*, *girl*, *sister*, *mother*, *man*, *boy*, *brother*, *father*, and names like *Louis* and *Anna*.

The gender of a pronoun should match its antecedent, not the word it modifies.

Penelope waited twenty years for *her* [not *his*] husband Odysseus to return from Troy.

gular), and gender (masculine: he/him/his; feminine: she/her/hers; or neuter: it/its).

antecedent

The snow fell all day long, and by nightfall it was three feet deep.

The antecedent, *snow*, is neuter third-person singular.

antecedent

Margo and I discussed our relationship over dinner.

The antecedent, *Margo and I*, is first-person plural.

antecedent

Jake and I discussed his problems with Margo.

The antecedent, *Jake*, is masculine third-person singular.

36k Identify and edit problems with pronoun-antecedent agreement.

Problems with pronoun-antecedent agreement tend to occur in the following situations:

- When a pronoun's antecedent is an indefinite pronoun, a collective noun, or a compound noun
- When writers are trying to avoid the generic use of *he*

In both cases, you need to identify the person, number, and gender of the antecedent and make sure the pronoun agrees with it.

The use of a singular masculine pronoun to refer generically to both male and female individuals is now considered sexist and unacceptable. Rewording a sentence—changing a singular antecedent to a plural one, for example—will often enable you to correct this problem and avoid awkwardness.

Choose the right pronoun to agree with an indefinite-pronoun antecedent.

Indefinite pronouns, such as *someone*, *anybody*, and *nothing*, refer to nonspecific people or things. They sometimes function as antecedents for other pronouns.

Most indefinite pronouns are singular (anybody, anyone, anything, each, either, everybody, everyone, everything, much, neither, no one, nobody, none, nothing, one, somebody, someone, something).

ALWAYS Did either of the boys lose his bicycle?

A few indefinite pronouns—both, few, many, and several—are plural.

ALWAYS Both boys lost their bicycles.
PLURAL

The indefinite pronouns *all*, *any*, *more*, *most*, and *some* can be either singular or plural depending on the noun to which the pronoun refers.

PLURAL The students debated, *some* arguing that *their* assumptions about the issue were more credible than the teacher's.

SINGULAR The bread is on the counter, but some of it has already been eaten.

Avoid gender bias with indefinite-pronoun and generic-noun antecedents.

Writers often mismatch the plural pronouns *they* and *their* with singular indefinite pronoun antecedents.

singular plural antecedent pronoun INCORRECT Everybody took their turn.

In the preceding sentence, changing *their* to *his* would correct the pronoun-antecedent problem. Presumably, however, *everybody* includes both men and women, so using *his* is unacceptable.

Notice how the writer edited the following sentence to avoid gender bias while remedying the agreement problem.

ΑII

None of the great Romantic writers believed that their achievements fell short of

equaled their aspirations.

Many women were writing and publishing during the Romantic Age, so replacing *their* with *his* would make the sentence inaccurate. The writer could have changed *their* to *his or her*, but thought the result sounded awkward. To solve the problem, the writer chose an indefinite pronoun that can have a plural meaning (all). An alternative would be to eliminate the indefinite pronoun altogether.

The great Romantic writers believed that their achievements fell short of their aspirations.

Generic nouns present a similar challenge. A **generic noun** represents anyone and everyone in a group—a typical doctor, the average voter. Do not use a singular generic noun as the antecedent for a plural pronoun.

INCORRECT

The responsible citizen decides their vote based on issues, not personality.

However, because most groups consist of both males and females, to correct such a sentence by changing *their* to the generic *his* would usually be sexist. Use the same strategies for avoiding gender bias with generic nouns that you would use with indefinite pronouns (see the Identify and Edit box on the next page).

Note: The use of *their* to avoid gender bias when referring to a singular antecedent or generic noun is becoming increasingly common in everyday speech, and some writers consider it acceptable. In academic writing, however, this usage is rarely acceptable.

Pronoun-Antecedent Agreement and Grammar Checkers

Do not rely on computer grammar checkers to alert you to problems in pronoun-antecedent agreement. Computer grammar checkers are not yet fully capable of detecting these problems.

IDENTIFY AND EDIT

Pronoun-Antecedent Agreement and Gender Bias



Try these three strategies for avoiding gender bias when an indefinite pronoun or generic noun is the antecedent in a sentence:

1. If possible, change the antecedent to a plural indefinite pronoun or a plural noun.

All our

- Each of us should decide their vote on issues, not personality.
 - Responsible citizens decide
- The responsible citizen decides their vote on issues, not personality.
- 3 2. Reword the sentence to eliminate the pronoun.
 - Each of us should decide their vote on issues, not personality.

votes

- The responsible citizen decides their vote on issues, not personality.
- 3. Substitute he or she or his or her (but never his/her) for the singular pronoun to maintain pronoun-antecedent agreement.

his or her

 \bullet Each of us should decide $\frac{\mbox{their}}{\mbox{t}}$ vote on issues, not personality.

his or her

 The responsible citizen decides their vote on issues, not personality.

Caution: Use this strategy sparingly. Using he or she or his or her several times in quick succession makes for tedious reading.

36n Treat most collective nouns as singular.

Collective nouns such as *team*, *family*, *jury*, *committee*, and *crowd* are treated as singular unless the people in the group are acting as individuals.

All together, the crowd surged through the palace gates, trampling

its

over everything in their path.

The phrase *all together* indicates that this crowd is not acting as a collection of distinct individuals. Therefore, the plural *their* has been changed to the singular *its*.

their

The committee left the conference room and returned to its offices.

The committee members are acting as individuals returning to separate offices.

If you are using a collective noun that has a plural meaning, consider adding a plural noun to clarify the meaning.

The committee members left the conference room and returned to their offices.

360 Choose the right pronoun for a compound antecedent.

Compound antecedents joined by *and* are almost always plural.

To remove all traces of the crime, James put the book and the

their places

magnifying glass back in its place.

When a compound antecedent is joined by *or* or *nor*, the pronoun should agree with the closest part of the compound antecedent. If one part is singular and the other is plural, the sentence will be smoother and more effective if the plural antecedent is closest to the pronoun.

PLURAL Neither the child nor the parents shared their food.

When the two parts of the compound antecedent refer to the same person, or when the word *each* or *every* precedes the compound antecedent, use a singular pronoun.

SINGULAR Being a teacher and a mother keeps her busy.

SINGULAR Every poem and letter by Keats has its own special power.

Exercise 36.6 Editing for pronoun-antecedent agreement

Some of the sentences that follow contain errors in pronoun-antecedent agreement. Circle the number of each correct sentence, and edit the others so that the pronouns agree with their antecedents. Rewrite

sentences as necessary to avoid gender bias; you may eliminate pronouns or change words. There will be several possible answers for rewritten sentences.

their

EXAMPLE Neither the dog nor the cats ate its chow.

- Everybody at the displaced-persons camp had to submit his medical records before boarding the ships to the United States.
- 2. Many were forbidden to board because they had histories of tuberculosis and other illnesses.
- 3. This news was always devastating because no one wanted to be separated from their family.
- 4. Some immigrants resorted to forging his medical records.
- 5. After all, a mother could not be separated from their children, and the family had to get to America.
- 6. Immigrants had heard that a doctor in America takes good care of their patients and felt they had a chance for a better life there.

PRONOUN REFERENCE

A pronoun must refer clearly to a specific antecedent if its meaning or the meaning of the sentence it appears in is to be clear. Consider this sentence:

Near the end of Homer's Odyssey, Odysseus and Telemachus take their revenge on the suitors harassing his wife, Penelope.

To whose wife does the pronoun his refer? We cannot tell from the sentence whether the antecedent is Odysseus, Telemachus, or even Homer. The pronoun reference is vague.

36p Identify and edit problems with pronoun reference.

Problems with pronoun reference take three common forms:

- Ambiguous reference: The pronoun has two or more equally plausible antecedents.
- Implied reference: The antecedent is implied but not explicitly stated.
- **Pronoun too far from antecedent:** A single antecedent is stated, but the reader may have trouble finding it because too many words come between the antecedent and pronoun.

To edit for pronoun reference, writers need to be alert to potential vagueness and ambiguity and, especially, to think of their readers.

Whose wife are the suitors harassing? The writer of the sentence above knows, but readers are left wondering. One solution is to replace the pronoun with the correct name.

Near the end of Homer's Odyssey, Odysseus and Telemachus take their

Odysseus's

revenge on the suitors harassing his wife, Penelope.

36q Avoid ambiguous pronoun references.

If a pronoun can refer to more than one noun in a sentence, the reference is ambiguous. In the following unedited sentence, who is the antecedent of *him* and *his*—Hamlet or Horatio?

VAGUE The friendly banter between Hamlet and Horatio

eventually provokes him to declare that his world

view has changed.

BETTER The friendly banter between Hamlet and Horatio

eventually provokes Hamlet to declare that his

world view has changed.

The reader now knows that Hamlet is doing the declaring but may still be uncertain whose world view, Hamlet's or Horatio's, Hamlet thinks has changed. Eliminating this additional ambiguity without awkwardly repeating Hamlet's name a third time requires rewriting.

CLEAR The friendly banter between Hamlet and Horatio

eventually provokes Hamlet to admit to a changed

view of the world.

Here is another example in which rewriting clarifies an ambiguous reference.

VAGUE Jane Austen and Cassandra corresponded regu-

larly when she was in London.

CLEAR When Jane Austen was in London, she corre-

sponded regularly with Cassandra.

Place clauses beginning with *who*, *that*, and *which* directly after the words they modify to avoid the risk of ambiguous reference.

VAGUE I bought the book from the store down the street

that my friend had recommended.

CLEAR I bought the book that my friend had recommended

from the store down the street.

Change indirect quotes to direct quotes to promote clarity.

VAGUE Sammy told Joe he had a lot of work to do.

CLEAR Sammy told Joe, "You have a lot of work to do."

or Sammy told Joe, "I have a lot of work to do."

36r Watch out for implied pronoun references.

A pronoun must refer to an explicitly stated noun or pronoun antecedent.

Every weekday afternoon, my brothers cycle home from school, and

their bikes

then they leave them in the driveway.

In the original sentence, the writer relied confusingly on the verb *cycle* to imply the antecedent of the pronoun *them: their bikes*.

his Wilson

In Wilson's essay "When Work Disappears," he proposes a four-point

plan for the revitalization of blighted inner-city communities.

In the original sentence, the antecedent for he is unclear but implied by the possessive noun Wilson's. In the edited sentence, which clarifies who is proposing the plan, the antecedent of his is the explicitly stated noun Wilson.

1. Using clear references for this, that, and which

The pronouns *this*, *that*, and *which* often refer loosely—and vaguely—to ideas expressed in preceding sentences. To make sentences containing one of these pronouns clearer, either change the pronoun to a specific noun or add a specific antecedent or clarifying noun.

VAGUE As government funding for higher education de-

creases, tuition increases. Are we students sup-

posed to accept *this* without protest?

CLEAR As government funding for higher education de-

creases, tuition increases. Are we students supposed to accept *these higher costs* without protest?

CLEAR As government funding for higher education de-

creases, tuition increases. Are we students supposed to accept *this situation* without protest?

2. Using clear references for they and it

The pronouns *they* and *it* should refer to definite, explicitly stated antecedents. If the antecedent is unclear, replace the pronoun with a noun, or rewrite the sentence to eliminate the pronoun.

the government pays

In some countries, such as Canada, they pay for such medical

procedures.

The

In the textbook/it states that borrowing to fund the purchase of

financial assets results in a double-counting of debt.

It can be a personal pronoun (I like it), part of an idiomatic expression (It's a nice day), or the beginning of a sentence in which the subject is delayed (It is clear you don't understand). Do not use it in more than one of these senses in the same sentence.

INAPPROPRIATE I like it when it is a nice day.

REVISED I like it when the weather is nice.

3. Reserving you for directly addressing the reader

In formal writing, you should reserve the pronoun *you* (as this sentence itself illustrates) for directly addressing the reader—that is, you should use it to mean "you, the reader." Avoid using *you* as a synonym for words that refer to individual people, like *one* or a *person*.

INAPPROPRIATE You could be executed for heresy during the

Spanish Inquisition.

REVISED A person could be executed for heresy during

the Spanish Inquisition.

REVISED Accused heretics faced execution during the

Spanish Inquisition.

36s Keep track of pronoun reference in paragraphs.

When the same noun is the antecedent for pronouns in a sequence of related sentences, as in a paragraph, a pronoun's antecedent does not have to be stated in every sentence as long as it is stated at the beginning. To maintain clarity and variety, alternate between pronouns and the antecedent noun.

Berlioz's unconventional music irritated the opera and concert

establishment. To get a hearing for his works, Berlioz had to arrange concerts at his own expense. Although he had a following of about

Berlioz

twelve hundred who faithfully bought tickets to his concerts, he needed supplementary income from journalism to finance the performances.

If long phrases, clauses, or sentences separate a pronoun and its antecedent, readers may lose track of the antecedent.

In her writing, Toni Morrison explores dimensions of the African

American experience. Novels like Beloved, The Bluest Eye, and

Jazz comment powerfully on the circumstances of African Americans.

Morrison

She also wrote Playing in the Dark, a work of literary criticism.

Use who, whom, and whose, not that or which, to refer to people.

In everyday speech, people often use *that* and *which* interchangeably with *who*, *whom*, and *whose* to refer to people. In formal writing, however, only *who*, *whom*, or *whose* should be used to refer to people. *That* and *which* refer to animals or things. (Occasionally *that* may refer to collective, anonymous groups of people.)

who

FDR was the president that led the country during World War II.

that

Animal shelters take in dogs who have been abandoned.

Who and whom may, however, be used to refer to animals with names.

who

Ferdinand is the bull that wanted only to sit and smell the flowers, not to snort and romp about like the other bulls.

Exercise 36.7 Editing to clarify pronoun reference

Rewrite each sentence to eliminate unclear pronoun references. Some sentences have several possible correct answers.

EXAMPLE You are not allowed to drive without a license.

People without licenses are not allowed to drive.

- The historic race between Barack Obama and Hillary Clinton for the Democratic nomination in 2008 was not resolved until late spring. This was a worrisome development for campaign strategists.
- After John McCain's selection of Alaska governor Sarah Palin as his running mate, he expected to gain more votes from women.
- 3. When candidates Barack Obama and John McCain debated for the first time in the general election campaign, he managed to avoid making any major mistakes.
- 4. With Obama as president, they promised to work on strengthening the faltering economy with a stimulus package.
- Sarah Palin proved to be an enthusiastic campaigner and an effective speaker that attracted large amounts of media attention.
- 6. Because of all the polling, you had little doubt that Obama would win the election on Tuesday, November 4, 2008.
- 7. In this article, it notes that the tables were turned two years later in 2010 when the Republicans won control of the House of Representatives.

Exercise 36.8 Chapter review: Problems with pronouns

Edit the passage below so that all pronouns have clear antecedents, agree with their antecedents, and are in the appropriate case.

Margaret Mead was probably the best-known anthropologist of the twentieth century. It was she whom wrote *Coming of Age in Samoa*, a book well known in the 1930s and still in print today. It was her who gave us the idea that Melanesian natives grow up free of the strictures and repressions that can characterize adolescence in our society. Her writings found an audience just as the work of Sigmund Freud was becoming widely known in the United States.

In his work, he argued for "an incomparably freer sexual life," saying that rigid attitudes toward sexuality contributed to mental illness among we Westerners. Her accessible and gracefully written account of life among the Samoans showed them to be both relatively free of pathology and relaxed about sexual matters. Their work both provoked and contributed to a debate over theories about the best way to raise children.



Problems with Adjectives and Adverbs

Adjectives and **adverbs** are words that describe. Because they qualify the meanings of other words—for example, tell-

ing which, how many, what kind, where, or how—we say that they *modify* them. Adjectives modify nouns and pronouns. Adverbs modify verbs, adjectives, and other adverbs. Adverbs can also modify entire phrases and clauses.

What Adjectives and Adverbs Do Adjectives modify:				
rageouves mou	adjective noun			
NOUNS	The stock price took a sudden plunge.			
PRONOUNS	\overline{It} was $\overline{\mathbf{low}}$.			
Adverbs modify:				
VERBS	verb adverb The price plunged suddenly.			
ADJECTIVES	adverb adj The abnormally low price attracted bargain hunters.			
ADVERBS	The price recovered unusually quickly.			
PHRASES	adverb phrase It fell nearly to its twelve-month low.			
CLAUSES	It ended the day almost where it began.			

37a Identify and edit problems with adjectives and adverbs.

When they are used with care, adjectives and adverbs add flavor and precision to writing. The problems writers have with adjectives and adverbs fall mostly into two categories:

Common Problems with Adjectives and Adverbs

- 1. Improperly using an adverb as an adjective
- 2. Using incorrectly formed comparative and superlative adjectives and adverbs

To identify and correct errors of the first type, writers need first to identify the kind of word or words being modified. If they are nouns or pronouns, the modifier should be an adjective; if not, it should probably be an adverb.

suddenly

The price plunged sudden.

The adverb *suddenly* replaces the adjective *sudden* in this sentence because it modifies the verb *plunged*, not the noun *price*.

To identify and edit problems with comparatives and superlatives, consult the rules and guidelines in Section 37g (pp. 629–32).

Adjectives, Adverbs, and Grammar Checkers

Computer grammar checkers are sensitive to some problems with adjectives and adverbs, but they miss far more than they catch. A grammar checker failed to flag the error in each of the following sentences (and, indeed, in most of the problem sentences throughout this chapter):

The price took a suddenly plunge. [should be sudden]

The price plunged sudden. [should be suddenly]

37b Use adjectives to modify nouns or pronouns.

Adjectives modify nouns and pronouns; they do not modify any other kind of word. Adjectives tell what kind or how many and may come before or after the noun or pronoun they modify.

- Ominous gray clouds loomed over the lake.
- ► The *looming* clouds, *ominous* and *gray*, frightened the children.
- The dealer stocks more white cars than red ones.



For MULTILINGUAL WRITERS

Using Adjectives

Unlike some languages such as Russian and Spanish, in English, adjectives do not change form to agree with plural nouns or pronouns.

red

The recipe calls for one green pepper and two reds peppers.

For more about adjectives in English, including rules for ordering adjectives when several act together to modify the same word, see Chapter 64: English Basics, pages 866–67.

Some proper nouns have adjective forms. Proper adjectives, like the proper nouns they are derived from, are capitalized: *Victoria/Victorian, Britain/British, America/American, Shakespeare/Shakespearean*.

Occasionally, descriptive adjectives function as nouns.

- ► The unemployed should not be equated with the lazy.
- F. Scott Fitzgerald wrote that the rich "are different from you and me."

Present and past participles can be adjectives.

- The limiting factor was our lack of resources.
- The limited resources prevented us from acting.

(For more on the use of participles as adjectives, see Chapter 64: English Basics, pp. 872–74.)

37c Use nouns as adjectives sparingly.

In some cases, a noun is used as an adjective without a change in form.

Cigarette smoking harms the lungs and is banned in offices.

Long strings of noun modifiers, however, are confusing and tedious to read. Consider revising sentences with more than one or two noun modifiers in a row.

CONFUSING The customer service improvement plan manager

explained the new procedures.

The manager responsible for planning improve-

ments in customer service explained the new

procedures.

37d Use adverbs to modify verbs, adjectives, and other adverbs.

Adverbs modify verbs, adjectives, other adverbs, and even whole phrases and clauses. They tell where, when, why, how, how often, how much, or to what degree.

Dickens mixed humor and pathos better than any other English writer after Shakespeare.

The adverb better modifies the verb mixed.

► The notoriously quick-tempered batter hotly contested the umpire's call.

The adverb *notoriously* modifies the adjective *quick-tempered* (which, in turn, modifies the noun *batter*); the adverb *hotly* modifies the verb *contested*.

The jurors came to a verdict ominously swiftly.

The adverb *ominously* modifies the adverb *swiftly*, which modifies the verb *came*.

Afterward, the defendants thanked their lawyers.

The adverb afterward modifies the entire independent clause that follows it.

37e Do not use an adjective when an adverb is needed.

In conversation, speakers sometimes treat adjectives as adverbs. In writing, this informal usage should be avoided.

NONSTANDARD The crowd yelled *loud* after the game-win-

ning home run.

The adjective *loud* tries to do the work of its adverb counterpart, *loudly*, to modify the verb *yelled*.

REVISED The crowd yelled *loudly* after the game-win-

ning home run.

NONSTANDARD She *sure* made me work hard for my grade.

The adjective *sure* tries to do the work of an adverb

modifying the verb *made*.

REVISED She *certainly* made me work hard for my

grade.

RECOGNIZING ADVERBS and ADJECTIVES

Many adverbs in English end in -ly, but not all words that end in -ly are adverbs. Some, like lovely, are adjectives (the lovely painting). Other adverbs—almost, now, often, for example—do not end in -ly.

Adjectives, likewise, have no single form. Common endings for adjectives include -al (comical), -an (vegetarian), -ful (wonderful), -ish (fiendish), and -ous (famous), but some adjectives—bad, large, red, short, small, tall, for example—have no ending.

Finally, some words—including *fast*, *only*, *hard*, and *straight*—are both adjectives and adverbs. Their function depends on the context in which they appear.

When you are in doubt, consult a dictionary.

After a direct object, use an adjective to modify the object and an adverb to modify the verb of the sentence.

ADJECTIVE The test made me nervous.

ADVERB I took the test nervously.

Use adjectives after linking verbs to describe the subject.

A **linking verb** connects the subject of a sentence to its description. The most common linking verb is *be*. A descriptive adjective that modifies a sentence's subject but appears after a linking verb is called a **subject complement.**

- During the winter, both Emily and Anne were sick.
- The road is long, winding, and dangerous.

Other linking verbs are related to states of being and the five senses: *appear*, *become*, *feel*, *grow*, *look*, *smell*, *sound*, and *taste*. Verbs related to the senses can be either linking or action verbs, depending on the meaning of the sentence.

The actor's gesture looks awkward.

Here look is a linking verb and awkward is a subject complement modifying gesture.

The actor looks awkwardly over his shoulder.

Here *looks* is an action verb modified by the adverb *awkwardly*.

Pay particular attention to the distinction between *bad* and *badly* or *good* and *well* when these words follow verbs of this kind.

- The crop grows badly in wet regions.
- The weather grew bad as the hurricane approached.
- The crop looks good compared with last year's.

Otherwise identical sentences can have very different meanings depending on whether a writer chooses the adjective or adverb.

ADJECTIVE The dog smelled bad.

The dog smelled *good*.

Both adjectives modify the noun *dog*, which is connected to the adjectives by the linking verb *smelled*. The first sentence indicates that the dog needed a bath; the second, that the dog had probably recently had one.

ADVERB The dog smelled *well*.

The dog smelled *badly*.

The adverbs modify the verb *smelled*, an action verb in these sentences. The dog in the first sentence might be good at tracking; the dog in the second probably would not be.

Note, however, that *well* can function as an adjective and subject complement with a linking verb to describe a person's health.

After the treatment, the patient felt well again.

Good and bad appear after feel to describe emotional states.

I feel bad [not badly] for her because she does not feel well.

Exercise 37.1 Identifying adjectives and adverbs

In the sentences that follow, underline and label all adjectives (adj), nouns used as adjectives (n), and adverbs (adv). Then draw an arrow from each modifier to the word or words it modifies.

EXAMPLE The water was chillingly cold.

- The spread of destructive viruses to computers around the world is a serious problem with potentially deadly consequences.
- 2. Carried by infected e-mails, the viruses spread fast, moving from computer to computer at the click of a mouse.
- 3. Viruses have hit businesses badly in the past, disrupting railroads, delaying flights, and closing stores and offices.
- 4. Because viruses are so harmful, computer users should install antivirus software and update it regularly.
- 5. Other precautions include maintaining a good firewall and screening e-mail well to avoid opening suspicious messages.

Exercise 37.2 Editing adjectives and adverbs

Edit the sentences that follow so that adjectives are not used where adverbs belong and adverbs are not used where adjectives belong. Circle the number of any sentence that is already correct.

well

EXAMPLE She hid the money so good that she could not find it when she needed it.

- Sociology, the scholarly study of human society, is well and thriving today.
- 2. The discipline's intellectual roots reach real far back, to the eighteenth century.
- 3. Auguste Comte (1798–1857) invented the word *sociology*, and mostly sociologists would probable agree that he founded the discipline.
- 4. According to Comte, scientific laws control human social behavior as sure as they control the motion of planets around the sun.
- 5. Comte believed his scientific approach was good because it would further human progress.
- 6. Emile Durkheim (1858–1917) helped place modern sociology on a well foundation.
- Durkheim argued that societies can be good understood only if analyzed on their own terms, apart from the individuals who constitute them.
- 8. German sociologist Max Weber (1864–1920) was the author of a significantly study of religion and its effect on culture, *The Protestant Ethic and the Spirit of Capitalism*.
- 9. Weber also wrote about bureaucracies and how they are typically structured.

37g Use positive, comparative, and superlative adjectives and adverbs correctly.

Most adjectives and adverbs have three forms, or **degrees**, that indicate comparison:

- the positive degree
- the comparative degree
- the superlative degree

The **positive degree** is the simple form of the adjective or adverb, the one found in the dictionary. It applies to the modified word or words alone.

POSITIVE ADJECTIVE

Pennsylvania is a large state.

We are tackling a *difficult* problem.

They drive an expensive car.

POSITIVE ADVERB

The first batter hit the ball far.

The company performs the play *confidently*.

The **comparative degree** of an adjective or adverb compares two things.

COMPARATIVE ADJECTIVE

New York is *larger* than Pennsylvania.

This problem is *more difficult* than the last one.

You drive a *less expensive* car than theirs.

COMPARATIVE ADVERB

The second batter hit the ball *farther* than the first.

The company performs *more confidently* now than last season but *less confidently* than the season before.

The **superlative degree** of an adjective or adverb compares three or more things, indicating which is the greatest or least.

SUPERLATIVE ADJECTIVE

Texas is the *largest* state in the Southwest.

This problem is the *most difficult* we have encountered so far.

We drive the *least expensive* car we can find.

SUPERLATIVE ADVERB

The third batter hit the ball *farthest* of all.

The company performs *most confidently* on Friday nights and *least confidently* on Tuesday nights.

1. Forming comparatives and superlatives

For most one-syllable adjectives, add -*er* to form the comparative and -*est* to form the superlative.

nearest

Mercury is the most near planet to the sun.

For one- or two-syllable adjectives ending in the letter y, change the y to i and then add the er or est ending.

loveliest

The most lovely sunsets come after volcanic eruptions.

For most other adjectives of two or more syllables, use *more* and *most*.

A few short adverbs take *-er* and *-est* endings to form the comparative and superlative (*harder/hardest*). Most adverbs, however, including all adverbs that end in *-ly*, form the comparative with *more* and *most* (*more loudly/most loudly*).

She sings more loudly than we expected.

Several common adjectives and adverbs—good and well, for example—have irregular comparative and superlative forms.

better

He felt gooder as his fever broke.

Some of these irregular adjectives and adverbs are listed in the box on page 632. When in doubt, consult a dictionary.

Note: For all adjectives and adverbs, form negative comparisons and superlatives with *less* and *least*.

The grass may seem greener on the other side of the fence, but you may find it less green when you get there.

2. Watching out for double comparatives and superlatives

Use either an *-er* or an *-est* ending or *more/most* to form the comparative or superlative, as appropriate. Do not use both.

 Since World War II, Britain has been the most closest ally of the United States.

3. Being aware of concepts that cannot be compared

Do not use comparative or superlative forms with adjectives such as *unique*, *infinite*, *impossible*, *perfect*, *round*, *square*, and *destroyed*. These concepts are *absolutes*. If something is unique, for example, it is the only one of its kind, making comparison impossible.

another

You will never find a more unique restaurant than this one.

COMPARISON in ADJECTIVES and ADVERBS: EXAMPLES of REGULAR and IRREGULAR FORMS

	POSITIVE	COMPARATIVE	SUPERLATIVE
One-syllable adjectives	red	redder less red	reddest least red
Two-syllable adjectives ending in <i>y</i>	lonely	lonelier less lonely	loneliest least lonely
Other adjectives of two or more syllables	famous	more/less famous	most/least famous
Regular Adverbs			
	POSITIVE	COMPARATIVE	SUPERLATIVE
One-syllable adverbs	hard	harder less hard	hardest least hard
Most other adverbs	truthfully	more/less truthfully	most/least truthfully
Irregular Adjectives			
	POSITIVE	COMPARATIVE	SUPERLATIVE
	good bad little many much some	better worse less, littler more more more	best worst least, littlest most most most
Irregular Adverbs			
	POSITIVE	COMPARATIVE	SUPERLATIVE
	badly well	worse better	worst best

37h Avoid double negatives.

The words *no*, *not*, and *never* can modify the meaning of nouns and pronouns as well as other sentence elements.

NOUN You are *no* friend of mine.

ADJECTIVE The red house was *not* large.

VERB He *never* ran in a marathon.

However, it takes only one negative word to change the meaning of a sentence from positive to negative. When two negatives are used together, they cancel each other out, resulting in a positive meaning. Unless you want your sentence to have a positive meaning (*I am not unaware of your feelings in this matter*), edit by changing or eliminating one of the negative words.

any

► They do not have no reason to go there.

can

► He cannot hardly do that assignment.

Note that *hardly* has a negative meaning and cannot be used with *no*, *not*. or *never*.

Exercise 37.3 Editing comparisons

Edit the sentences that follow so that adjectives and adverbs are used correctly in comparisons. Some of the sentences are already correct; circle their numbers.

worse

EXAMPLE He felt badder as his illness progressed.

- Biotechnology, perhaps the controversialest application of science in recent decades, is the basis of genetic engineering, cloning, and gene therapy.
- 2. Some of these fields are more popular than others.
- 3. Ethicists find it more easy to defend the genetic engineering of plants than the cloning of animals.
- 4. Gene therapy is often a last resort for people suffering from the worser types of cancer.
- 5. Gene therapy, one of the more newer forms of biotechnology, involves introducing cells containing specialized genetic material into the patient's body.
- 6. Cloning, a way of creating an exact duplicate of an organism, is probably more hard to justify than any other biotechnological procedure.

- 7. A female lamb cloned in Scotland in 1997 seemed no different from others of her breed.
- 8. Despite the successes that have been achieved with animal cloning, most people do not want no humans to be cloned.

Exercise 37.4 Chapter review: Problems with adjectives and adverbs

Edit the following passage to correct any problems with adjectives and adverbs.

Although there are many approaches to sociology, the two most commonest ones are functionalism and conflict theory. The functionalist view, usual associated with Harvard sociologist Talcott Parsons, sees society as a whole that tries to maintain equilibrium, or stasis. No proponent of conflict theory is most famous than Karl Marx, who invented the concept of class warfare. Promoted in the United States by the African-American sociologist W. E. B. Du Bois, among others, conflict theory sees society as made up of groups that cannot hardly avoid being in conflict or competition with one another.

For a functionalist like Parsons, societies are best understood according to how good they maintain stability. On the other hand, for a conflict theorist like Du Bois, a society is more better analyzed in terms of how various groups compete for power.



Editing for Grammar Conventions

How can you tell if one of your sentences has a grammatical prob- lem? Ask yourself the following questions:			
	Is each sentence grammatically complete, or is some necessary part missing? Does each sentence include a subject, a complete verb, and an independent clause? (See Chapter 32: Sentence Fragments, pp. 540–51.)		
	Does any sentence seem like two or more sentences jammed together without a break? If a sentence has more than one independent clause, are those clauses joined in an acceptable way? (See Chapter 33: Comma Splices and Run-on Sentences, pp. 552–63.)		
	Do the key parts of each sentence fit together well, or are the subjects and verbs mismatched in person and number? (See Chapter 34: Subject-Verb Agreement, pp. 564–78.)		
	Is the time frame of events represented accurately, conventionally, and consistently, or are there problems with verb form, tense, and sequence? (See Chapter 35: Problems with Verbs, pp. 578–601.)		
	Do the pronouns in every sentence clearly refer to a specific noun or pronoun and agree with the nouns or pronouns they replace? (See Chapter 36: Problems with Pronouns, pp. 601–22.)		
	Does the form of each modifier match its function in the sentence? (See Chapter 37: Problems with Adjectives and Adverbs, pp. 623–34.		

Frank Lloyd Wright's Darwin
D. Martin House features
Wright's famous "Tree of
Life" window. Sunlight
brings out the clarity of the
window's design; in
addition, the design—
a variety of geometric,
colorful patterns—transforms
the light.



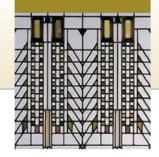
P A R T

I ... believe that words can help us move or keep us paralyzed, and that our choices of language and verbal tone have something—a great deal—to do with how we live our lives and whom we end up speaking with and hearing.

—Adrienne Rich

- 38. Wordy Sentences
- 39. Missing Words
- 40. Mixed Constructions
- 41. Confusing Shifts
- 42. Faulty Parallelism
- 43. Misplaced and Dangling Modifiers
- 44. Coordination and Subordination
- **45.** Sentence Variety and Emphasis
- 46. Active Verbs





38 Wordy Sentences

Writers are **concise** when they use as few words as needed to be clear and engaging. A sentence does not have to be short and simple to be concise, but every

word must count.

38a Identify and edit wordiness.

Be on the lookout for wordiness as you revise your work and hone your ideas. To make your writing concise, be aware of the sources of wordiness described in this chapter and know how to counter them.

How to Make Your Writing More Concise

- 1. Recognize and eliminate wordy phrases and empty words.
- 2. Recognize and eliminate unnecessary repetition.
- 3. Recognize and revise constructions built around weak verbs and nouns derived from verbs.
- 4. Recognize opportunities to reduce clauses to phrases and phrases to single words.
- 5. Recognize opportunities to combine several repetitive sentences into one more concise sentence.

of her a

WRITING OUTCOMES

Part 8: Editing for Clarity

This section will help you answer questions such as the following:

Rhetorical Knowledge

- What is parallelism, and how can I use it to emphasize important ideas? (42)
- How can I use subordination to clarify relationships between ideas? (44d)

Critical Thinking, Reading, and Writing

- What is wrong with phrases like *past history* and *in close proximity to?* (38c)
- How do direct and indirect quotations differ? (41e)

Processes

- How can I revise for conciseness? (38)
- What are some strategies for eliminating repetition? (38c)

Knowledge of Conventions

- What is wrong with the comparison *I like manga more than Rafael?* (39d)
- What is the problem with *the reason . . . is because?* (40b)

Writing in Online Environments

■ Can my word processor's grammar checker help me edit for clarity? (38–46)

For a general introduction to writing outcomes, see 1a, p. 6.

Wordiness and Grammar Checkers

Most computer grammar and style checkers inconsistently recognize wordy structures. One style checker, for example, flagged most passive verbs and some *it is* and *there are* (expletive) constructions, but not others. It also flagged the redundant expression *true fact* but missed the equally redundant *round circle* and the empty phrase *it is a fact that*.

IDENTIFY AND EDIT Wordy Sentences

W

To make your writing concise, ask yourself these questions as you edit your writing:

- 1. Do any sentences contain wordy or empty phrases such as at this point in time? Do any of them contain redundancies or other unnecessary repetitions?
 - The fact is that at this point in time more women than men attend college.
 - Total college enrollments have increased steadily upward since the 1940s, but since the 1970s women have enrolled in greater numbers than men have.
- 2. Can any clauses be reduced to phrases, or phrases to single words? Can any sentences be combined to reduce repetitive information?
 - Reports that come from college officials indicate that applications from women exceed those from men/ This pattern indicates that women will continue to outnumber men in college for some time to come.
- ② 3. Do any sentences include there is, there are, or it is expressions; weak verbs; or nouns derived from verbs?
 - men outnumbered women in college by
 In 1970, there were more than 1.5 million. more men in college than women.
 - reflects
 - This trend is a reflection of broad changes in gender roles throughout American society.

38b Eliminate wordy phrases and empty words.

1. Spotting wordy phrases

Make your sentences more concise by replacing common wordy phrases with appropriate one-word alternatives.

WORDY Due to the fact that I have at this point in time

driven my car more than three thousand miles, I should in the not-too-distant future schedule an appointment for the purpose of changing the oil.

CONCISE Because I have now driven my car more than

three thousand miles, I should schedule an oil

change soon.

The following table lists some common wordy phrases and their concise alternatives.

WORDY PHRASES	CONCISE ALTERNATIVES
at this point in time	now
in this day and age	nowadays, today
at that point in time	then
in the not-too-distant future	soon
at all times	always
until such time as	until
in close proximity to	near
is necessary that	must
is able to	can
has the ability to	can
has the capacity to	can
due to the fact that	because
for the reason that	because
in spite of the fact that	although
in the event that	if
in order to	to
for the purpose(s) of	to
by means of	by

2. Recognizing empty words and phrases

Because some phrases are empty, or meaningless, they provide little or no information. Cutting **empty phrases** strengthens your writing.

- We had just begun the process of setting up our tent when the storm hit.
- The fact is, Geraldine Ferraro was the first woman to be nominated for vice president by a major party.
- The Nile is to all intents and purposes the longest river in the world.

You can often rephrase sentences to eliminate words like *manner*, *nature*, *character*, *way*, *type*, or *kind*.

decisively.

The mayor reacted in a decisive manner.

honesty and candor.

The job is the kind that requires a person with an honest character who can communicate in a candid way.

Be on the alert, too, for opportunities to replace long descriptive phrases with brief, more vivid synonyms.

waffled

The candidate did not give a straight answer when asked about Medicare.

of homicide.

The detectives saw no evidence to suggest the death was not from

38c Eliminate unnecessary repetition.

1. Spotting redundancy

Words are **redundant** when they needlessly repeat information.

She is writing a fictional historical novel set in the past about Anne Hutchinson and the settling of Rhode Island.

A historical novel *is* a work of fiction set in the past.

Be on the lookout for such commonplace redundancies as the following:

biography of the life join together
blue in color mix together
close proximity past history
cooperate together refer back
few in number repeat again
final result small in size

first and foremost square (round, triangular) in shape

full and complete underlying foundation

Sometimes, modifiers such as *very*, *rather*, and *really* and intensifiers such as *absolutely*, *definitely*, and *incredibly* do not add meaning to a sentence but are simply redundant. Delete them.

The ending definitely shocked us very much.



For MULTILINGUAL WRITERS

Redundancy and the Implied Meaning of English Words

Because sentences with redundancies may be perfectly grammatical, you may find it hard to spot them. In English, for example, the concept of *together* is implicit in the word *cooperate*—that is, cooperating is always something two or more parties do together. As a result, the phrase *cooperate together* is redundant.

The United States pledged to cooperate together with its major trading partners.

Ask your teachers and peers for help in pointing out redundancies in your writing, and look up unfamiliar words in a dictionary.

2. Reducing wordiness with elliptical constructions

Elliptical constructions allow you to omit otherwise grammatically necessary words from a sentence when their meaning and function are clear from the surrounding context.

- The children enjoyed watching television more than they enjoyed reading books.
- In ancient times, many astronomers knew that the earth was round but did not know that it revolved around the sun.

Commas sometimes indicate the omission.

He wanted to go to Rome, his wife, to Paris.

Note Sometimes writers deliberately repeat words for emphasis. (See Chapter 45: Sentence Variety and Emphasis, pp. 695–96.)

Exercise 38.1

Identifying and editing wordy or empty phrases and unnecessary repetition

Eliminate wordy or empty phrases and unnecessary repetition to make the following sentences concise.

EXAMPLE

The

The truth is that the time of the rainy season in Hawaii is from the month of November to the month of March.

- Charlotte Perkins Gilman was first and foremost known as a woman who was a champion of women's rights.
- 2. She was born on the date July 3, 1860, in the city of Hartford, which is in the state of Connecticut.
- 3. Gilman's "The Yellow Wallpaper," a novella about the holy matrimony of marriage and a state of madness, still speaks to contemporary readers in this present day and age.
- 4. The leading female heroine in Gilman's story is diagnosed by her physician husband as having an illness that is mental in origin.
- 5. Gilman wrote and published her book *Women and Economics* in the year 1898 and then published her book *Concerning Children* in the year 1900.

38d Make your sentences straightforward.

Concise sentences are straightforward; they get to the point quickly. Roundabout sentences often result from expletive constructions and expressions built around static verbs like *to be* and *to have*.

1. Avoiding expletive constructions

An **expletive construction** starts with the word *it* or *there* followed by a form of the verb *be* and takes the place of a subject that appears later in the sentence. These constructions can sometimes be effective, especially to introduce or emphasize a subject. Consider, for example, this famous line from Shakespeare's *Hamlet:* "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." In most cases, however, eliminating expletive constructions will make your sentences more concise.

ROUNDABOUT There were millions of people who

donated generously to help victims of the

earthquake.

CONCISE Millions of people donated generously to

help victims of the earthquake.

2. Using strong verbs

As you edit your writing, look for roundabout expressions that combine a noun with a form of *be* or *have*. If the noun derives from a verb, replace the roundabout expression with the verb.

ROUNDABOUT The stylistic similarities between "This

Lime-Tree Bower" and "Tintern Abbey" are an indication that Coleridge had an

influence on Wordsworth.

CONCISE The stylistic similarities between "This

Lime-Tree Bower" and "Tintern Abbey"

indicate that Coleridge influenced

Wordsworth.

Changing verbs from the passive to the active voice often results in stronger, more concise sentences.

ROUNDABOUT The valley was surveyed by the

archaeologists for the purpose of locating sites that had been occupied by the Incas.

CONCISE The archaeologists surveyed the valley for

Inca sites.

(For more on strong verbs, see Chapter 46: Active Verbs, pp. 697–700.)

38e Shorten clauses and phrases.

For conciseness and clarity, look for opportunities to simplify sentences by turning modifying clauses into phrases.

The film The Social Network, which was directed by David Fincher, portrays the turbulent founding of Facebook.

Also look for opportunities to reduce phrases to single words.

David Fincher's film The Social Network portrays the turbulent founding of Facebook.

38f Combine sentences.

Sometimes you can combine several short, repetitive sentences into a single more concise sentence.

WORDY Little Red Riding Hood crossed the river. After

that, she walked through the woods. Finally, she

arrived at Grandmother's house.

CONCISE Little Red Riding Hood went over the river and

through the woods to Grandmother's house.

WORDY Hurricane Floyd had a devastating effect on our

town. The destruction resulted from torrential rains. Flooding submerged Main Street under water. The rain also triggered mudslides that de-

stroved two houses.

CONCISE Hurricane Floyd's torrential rains devastated our

town, submerging Main Street under water and triggering mudslides that destroyed two houses.

(For more on combining sentences and clauses, see Chapter 42: Faulty Parallelism, pp. 663–69, and Chapter 44: Coordination and Subordination, pp. 679–88.)

Exercise 38.2 Writing straightforward sentences

Use the techniques described in Sections 38d-f to make each of the following passages into a single concise sentence.

EXAMPLE: ORIGINAL

The play opened on October 1. There were many reviews in which critics gave it a pan. The public loathed it too, which is why it closed after a run of two weeks.

EXAMPLE: REVISED

The play opened on October 1, but critics panned it, the public loathed it, and it closed after a two-week run.

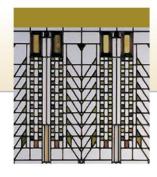
- There are many concerns that environmentalists have about whether genetically modified food products are absolutely safe for the environment.
- 2. Soybeans that are genetically engineered are very resistant to certain artificially made herbicides. These beans are also very resistant to certain artificially made insecticides.
- 3. These soybeans, which are resistant, permit the use of larger quantities of herbicides by farmers than before.
- 4. The herbicides kill surrounding plants. They also kill insects that are not considered pests, such as the Monarch butterfly.
- 5. There are also concerns from consumers about the handling of genetically modified soy crops. One of these concerns is that the genetically modified soy crops are not segregated from soy crops that have not been genetically modified.

Exercise 38.3 Chapter review: Wordy sentences

Use the techniques described in this chapter to make the following passage concise.

In this day and age, people definitely should take preventive precautions to prevent identity theft from happening to them. Identity thieves have the ability to use someone else's personal information to commit fraud or theft, such as opening a fraudulent credit card account. Identity thieves also have the capacity to create counterfeit checks. This type of theft is often done in such a clever manner that often the

victim of identity theft never realizes that his or her identity has been stolen. People whose identity has been stolen should first and foremost contact the Federal Trade Commission (FTC) for the purpose of disputing fraudulent charges. There is also the fact that people should learn how they can minimize the chance that they will face the risk of becoming a victim of this type of crime.



39 Missing Words

When editing, do not omit words that are necessary to your meaning.

39a Identify and edit problems with missing words.

Writers sometimes omit words that are needed to make a sentence clear or grammatically complete. Writers should be particularly alert for missing words in compound structures, in dependent clauses beginning with *that*, and in comparisons.

Situations in Which Needed Words Are Often Missing

- 1. Compound structures
- 2. Dependent clauses beginning with that
- 3. Comparisons

Here is an example that combines all three of these situations.

that than Iron Man claim better than Watchmen

He claims Watchmen is better; I that Iron Man is.

IDENTIFY AND EDIT Missing Words

To avoid omissions that might confuse your readers, ask yourself these questions as you edit your writing:

- 1. Are any additional words needed to make a sentence idiomatic and grammatical?
 - Commuting in carpools, train, or bus can help reduce the nation's consumption of oil.
 - My neighbor takes the bus, and I the train.
- 2. Is the word that missing when it is needed for clarity?
 - Many companies suggest their employees carpool or take mass transit to work.
- 3. Are all comparisons clear and complete?

than driving alone.

Carpooling is more energy-efficient/

other

 Driving alone is less energy-efficient than any way of commuting to work.

Missing Words and Grammar Checkers

Computer grammar checkers are entirely unreliable at flagging most instances of the kinds of missing-word errors discussed in this chapter. In fact, one grammar checker failed to flag errors in any of the chapter's example sentences.

39b Add words that are needed to make compound structures complete and clear.

For conciseness, words can sometimes be omitted from compound structures (which are then called *elliptical structures*). In the following example, the second *is* can be omitted because the verb in the



For MULTILINGUAL WRITERS

Obligatory Words in English

In English the subject and the verb are necessary components of a sentence:

- Every English clause must have an explicit subject—a noun, phrase, pronoun, or filler word like *there* or *it*—even if the rest of the sentence seems unambiguously to imply the subject. The only exceptions are imperative sentences—commands—in which the subject, *you*, is understood.
- Every clause must have a verb, even if it is a linking verb (like *be*). Also, the verb must be complete (a main verb along with any helping verbs that are needed to express tense or voice).

first part of the compound structure is also is: The defendant's anger is extreme and his behavior violent.

Do not leave out part of a compound structure unless both parts of the compound are the same, however. If an idiom calls for different prepositions in each part of a compound structure, both prepositions should appear in the sentence.

with

► The gang members neither cooperated nor listened to the authorities.

A person cooperates with but listens to, so both prepositions are needed.

► The performers stood and sang for an hour without interruption.

In this case, both verbs require the same preposition, for, so it needs to appear only once.

Similarly, when grammar requires different forms of a word in each part of a compound, both forms should appear in the sentence.



The boss flies first class; the rest of us economy class.

been

The coach declared that our team has never and will never be defeated.

If a word functions differently in the halves of a compound, it must be repeated.

am

lam happy to help and planning to work with you until we finish.

Here, am is a linking verb in the first predicate and a helping verb in the second.

Sometimes, to avoid ambiguity, you may need to repeat a word even when it serves the same function in both parts of a compound.

her

The author dedicated the book to her children and teachers.

The repetition makes it clear that the children and the teachers are not the same people.

39c Include that when it is needed for clarity.

The subordinator *that* can often be omitted, especially when the clause it introduces is short and the sentence's meaning is clear: *Carrie Underwood sings the kinds of songs many women love*. You should add it, though, if doing so makes the sentence clearer.

that

The attorney argued men and women should receive equal pay for equal work.

39d Make comparisons clear.

To be clear, comparisons must be complete. You cannot say in isolation, "Curried chicken sandwiches are more interesting." You need to name what they are more interesting than—in other words, you need to complete the comparison: "Peanut butter sandwiches are boring."

Check comparisons to make sure your meaning is clear. In the following example, does the writer mean that she loved her grandmother more than her sister did—or more than she loved her sister? To clarify, add the missing words.

did

▶ I loved my grandmother more than my sister.

Hoved

I loved my grandmother more than my sister.

When you use as to compare people or things, be sure to use it twice.

as

Napoleon's temper was volatile as a volcano.

Include the words *other* or *else* to clarify comparisons when the subject of the comparison belongs to the same category of people or things to which it is being compared.

other

▶ High schools and colleges stage *The Laramie Project* more than any play.

The sentence compares $\it The Laramie Project$, itself a play, with other plays.

else

Professor Koonig has written more books than anyone in her department.

The sentence compares Professor Koonig with other members of her own department.

Do not include *other* or *else*, however, when comparing people or things that belong to different categories.

No Country for Old Men, a modern-day Western, won more awards than any other science fiction movie in 2008.

Use a possessive form when comparing attributes or possessions.

WEAK Plato's philosophy is easier to read than *that of*

Aristotle.

BETTER Plato's philosophy is easier to read than *Aristotle's*.

Keep in mind that complex comparisons may require more than one addition to be completely clear.

than Jones's book,

Smith's book is longer/but his account of the war is more interesting

Jones's account

than Jones's.

39e Add articles (a, an, the) where necessary.

In English, omitting an article usually makes an expression sound odd, unless the omission occurs in a series of nouns.

- A dog that bites should be kept on leash.
 - une
- He gave me books he liked best.
- l have a fish tank, birdcage, and rabbit hutch.

Note: If the articles in a series are not the same, each one must be included.

I have an aquarium, birdcage, and rabbit hutch.



For MULTILINGUAL WRITERS

For more information about the use of articles, consult Chapter 64: English Basics, pages 862–63.

39f Make intensifiers complete.

In college writing, do not use words such as *so*, *such*, and *too* without a follow-up clause or phrase. "Her book is *so* good" cannot stand on its own, but with a completing clause, it can: "Her book is *so* good *that I couldn't put it down.*"

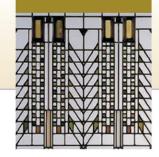
Exercise 39.1 Chapter review: Editing for missing words

Read the following paragraphs carefully, and supply any missing words.

Most early scientists thought the speed of light was infinite. The Italian scientist Galileo never agreed nor listened to arguments of his contemporaries. He set up experiment to measure the speed of light between two hills that were a known distance apart. Although its results were ambiguous, Galileo's experiment was more influential than any experiment of his day.

Almost one hundred years later, the Danish astronomer Olaus Roemer devised a sophisticated experiment to measure speed of light. Roemer hypothesized the farther away planet Jupiter is from Earth, the longer its light will take. Knowing Jupiter's distance from Earth at various times of the year, Roemer calculated the speed of light at 141,000 miles per second. Roemer's result was closer than that of any earlier scientist to the actual speed of light, which is now known to be 186,281.7 miles per second in a vacuum.

According to Albert Einstein's theory of relativity, the speed of light has never and will never be exceeded. The speed of light is variable, however. For instance, it travels about twenty-five percent slower through water.



40 Mixed Constructions

Sentence parts that do not fit together either grammatically or logically confuse readers; revise them to clarify meaning.

40a Identify and edit mixed constructions.

Mixed constructions occur when writers start a sentence one way and then, midway through, change grammatical direction. The writer of the following example begins the sentence with a prepositional phrase (a phrase introduced by a preposition such as *at*, *by*, *for*, *in*, or *of*) and then, midway through, tries to make that phrase into the subject. A prepositional phrase cannot be the subject of a sentence, however.

MIXED-UP SENTENCE For family members who enjoy one another's company often decide on a vacation spot together.

The mixed construction obscures the writer's meaning. The most straightforward revision, eliminating the preposition *for*, makes *family members* the subject of the verb *decide*. The result is a statement of fact about close families.

REVISED Family members who enjoy one another's company often decide on a vacation spot together.

Perhaps the writer instead intended to recommend joint vacation planning as something for close families to consider. In that case, an alternative is to leave the opening as a prepositional phrase and change *decide* from a verb to a gerund *(deciding)* that serves as the subject of the sentence.

REVISED SENTENCEFor family members who enjoy one another's company, deciding together on a vacation spot is often rewarding.

In the following sentence, the dependent clause *when a* curandero *is consulted* cannot serve as the subject of the sentence.

MIXED-UP SENTENCE In Mexican culture, when a *curandero* is consulted can address spiritual or physical illness.

One revision transforms the dependent clause into an independent clause with a subject and a predicate (a complete verb) that make sense together. REVISED In Mexican culture, a *curandero* can be consulted for spiritual or physical illness.

Here are two alternative revisions, each of which picks up on different words in the original, to slightly different effect in each case.

REVISEDSENTENCE
In Mexican culture, when people suffer from spiritual or physical illness, they consult a curandero.

REVISED In Mexican culture, the *curandero*'s role is to address people's spiritual and physical illnesses.

Sometimes you may have to separate your ideas into more than one sentence to clarify the point you are trying to make. The writer of the following sentence is attempting to do two things at one time, contrast England and France in 1805 and define the difference between an oligarchy and a dictatorship.

MIXED-UP SENTENCE In an oligarchy like England was in 1805, a few people had the power rather than a dictatorship like France, which was ruled by Napoleon.

By using two sentences instead of one, the writer makes both ideas clear.

SENTENCE In 1805, England was an oligarchy, a state ruled by the few. In contrast, France under Napoleon was a dictatorship, a state ruled by one person.

Mixed Constructions and Grammar Checkers

As with missing words, computer grammar checkers are unreliable at detecting mixed constructions.

40b Make sure predicates match their subjects.

A **predicate** is the complete verb along with any words that modify it, any objects or complements, and any words that modify them. A predicate must match a sentence's subject both logically and grammatically. When it does not, the result is **faulty predication.**

FAULTY PREDICATIONThe best kind of education for me would be a university with both a school of music and a school of government.

A university is an institution, not a type of education, so the sentence needs to be revised.

REVISED SENTENCE A university with both a school of music and a school of government would be best for me.

Avoid using the phrases is where, is when, and the reason is . . . because. These phrases may sound logical, but they usually result in faulty predication.

FAULTY PREDICATION Photosynthesis is where carbon dioxide, water, and chlorophyll interact in the presence of sunlight to form carbohydrates.

Photosynthesis is not a place, so *is where* is illogical. Also, to be grammatically correct, the linking verb *is* needs to be followed by a subject complement (a word or word group that renames or specifies the subject of the sentence).

REVISED SENTENCE Photosynthesis is the production of carbohydrates from the interaction of carbon dioxide, water, and chlorophyll in the presence of sunlight.

Although *is because* may seem logical, it creates an adverb clause following the linking verb rather than the required subject complement.

FAULTY PREDICATION

The reason the joint did not hold is because the coupling bolt broke.

To fix this kind of faulty predication, turn the adverb clause into a noun clause by changing *because* to *that*, or change the subject of the sentence.

that

► The reason the joint did not hold is because the coupling bolt broke.

or

The

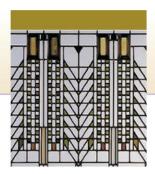
The reason the joint did not hold is because the coupling bolt broke.

Exercise 40.1 Chapter review: Mixed constructions

Edit the following paragraph to eliminate mixed constructions. Some sentences may not need correction, and there may be several acceptable options for editing those that do need it.

Electrons spin around the nucleus of an atom according to definite rules. The single electron of a hydrogen atom occupies a kind of spherical shell around a single proton. According to the discoveries of quantum physics, states that we can never determine exactly where in this shell the electron is at a given time. The indeterminacy principle is a rule where we can only know the probability that the electron will be at a given point at a given moment. The set of places

where the electron is most likely to be is called its orbital. By outlining a set of rules for the orbitals of electrons, the Austrian physicist Wolfgang Pauli developed the concept of the quantum state. Through using this concept permits scientists to describe the energy and behavior of any electron in a series of four numbers. The first of these, or principal quantum number, is where the average distance of the electron from the nucleus is specified. For the other quantum numbers describe the shape of the orbital and the "spin" of the electron. That no two electrons can ever be in exactly the same quantum state, according to Pauli's basic rule. The reason chemists use the four quantum numbers as a shorthand for each electron in an atom is because they can calculate the behavior of the atom as a whole.



41

Confusing Shifts

When you are editing, look for jarring shifts in point of view, tense, mood, or voice that may confuse your readers.

41a Identify and edit confusing shifts.

Confusing shifts can involve many of the problems discussed in other chapters of this handbook. Shifts in person and number, for example, may involve errors in pronoun-antecedent agreement (see Chapter 36: Problems with Pronouns, pp. 611–17). Often, however, confusing shifts occur in otherwise grammatically correct sentences.

In general, confusing shifts fall into four categories:

Four Categories of Confusing Shifts

- 1. Inappropriate shifts in person and number
- 2. Inappropriate shifts in verb tense
- 3. Inappropriate shifts in verb mood and voice
- 4. Inappropriate shifts from indirect to direct quotations and questions

Confusing Shifts and Grammar Checkers

Because confusing shifts can occur in otherwise grammatical sentences, computer grammar checkers rarely flag them. Consider this blatant example:

The teacher entered the room, and then roll is called.

Although the sentence shifts confusingly from past to present tense and from active to passive voice, it passed muster on at least one grammar checker.

41b Make your point of view consistent in person and number.

A writer has three points of view to choose from. First person (*I* or *we*) emphasizes the writer and is used in personal writing. Second person (*you*) focuses attention on the readers and is used to give them orders, directions, or advice. Third person (*he*, *she*, *it*, *one*, or *they*) is topic oriented and therefore prevalent in academic writing. Once you choose a point of view, you should use it consistently.

1. Correcting shifts in person

Writers sometimes make jarring shifts in person when they compose generalizations. For example, the writer of the following sentence initially shifted from the third person (*students*) to the second person (*you*), a common kind of confusing shift.

According to the new rules, students will be allowed access to computers

they only if you arrive before 9 p.m.

Note: Do not use *you* unless you are addressing the reader directly. If you are writing *about* someone rather than *to* them, then use the third person.

2. Correcting shifts in number

Confusing shifts in number occur when writers switch from singular to plural or plural to singular for no apparent reason. To correct such shifts, you should usually choose the plural to avoid using *his or her* or introducing gender bias. (See Chapter 36: Problems with Pronouns, pp. 613–15 and Chapter 48: Appropriate Language, pp. 716–18.)

In the following sentence, the writer changed the singular noun *person* to the plural *people* to agree with the plural pronoun *they*.

People are

A person is often surprised when they are complimented.

The alternative, changing the pronoun to the singular, would have resulted in gender bias or the awkward use of the phrase *he or she*.

Also be aware that confusing shifts in number can occur between nouns that are logically connected. As originally phrased, the following example sentence suggests that a group of job applicants might be sharing a single résumé. Two solutions are available.

résumés

All of the applicants have a strong résumé.

or

Every applicant has

All of the applicants have a strong résumé.

Exercise 41.1 Making point of view consistent

Edit the following sentences so that they are consistent in person and number. If a sentence is correct as is, circle its number.

EXAMPLE

they

When people vote, you participate in government.

or

you

When people vote, you participate in government.

- On November 30, 1974, archeologists discovered the 3.5 millionyear-old skeleton of an early hominid (or human ancestor) you call Lucy.
- 2. If you consider how long ago Lucy lived, one might be surprised so many of her bones remained intact.
- 3. When an early hominid like Lucy reached full height, they were about three and a half feet tall.
- 4. When these early hominids were born, she could expect to live about thirty years.
- Lucy and the other hominids who lived with her in what is today Ethiopia, Africa, all walked upright and could manipulate a tool with their dextrous hands.

IDENTIFY AND EDIT | Confusing Shifts

shift

To avoid confusing shifts, ask yourself these questions as you edit:

- 1. Does the sentence shift from one point of view to another? For example, does it shift from third person to second?
 - Over the centuries, millions of laborers helped build and maintain the Great Wall of China, and if you were one, you probably suffered great hardship as a result.
- 2. Are the verbs consistent in the following ways: In tense (past, present, or future)?

In tense (past, present, or future)?

Historians call the period before the unification of China the
 ended
 Warring States period. It ends when the ruler of the Ch'in state
 conquered the last of his independent neighbors.

In mood (statements vs. commands or hypothetical conditions)?

If a similar wall is built today, it would cost untold amounts of time and money.

In voice (active vs. passive)?

- The purpose of the wall was to protect against invasion, but it also promoted commerce, was promoted by it also.
- 3. Are quotations and questions clearly phrased in either direct or indirect form?
 - The visitor asked the guide when did construction of the Great Wall begin?"
 - The visitor asked the guide when did construction of the Great began.
 Wall begin?

41c Keep your verb tenses consistent.

Verb tenses show the time of an action in relation to other actions. Choose a time frame for your work—present, past, or future—and use it consistently, changing tense only when the meaning requires it. For example, the following sentence is about a *present* inquiry into *past* events and so requires a shift from present tense to past tense.

APPROPRIATE SHIFT IN TENSE Our inquiry begins with a look at how the Germanic invasions affected the identity of the

late Roman world.

The following sentence, in contrast, refers only to past events, but it shifts confusingly from present tense to past tense.

CONFUSING SHIFT IN

According to the traditional view, the medieval

period begins when Rome fell.

TENSE REVISED

According to the traditional view, the medieval

period began when Rome fell.

You may find yourself shifting confusingly between past and present tense when narrating events that are still vivid in your mind.

▶ The wind was blowing a hundred miles an hour when suddenly

was

fell

there is a big crash, and a tree falls into the living room.

You may also introduce inconsistencies when you are using the present perfect tense, perhaps because the past participle causes you to slip from present tense to past tense.

She has admired many strange buildings at the university but

thinks

looke

thought that the new Science Center looked completely out of place.

41d Avoid unnecessary shifts in mood and voice.

Each verb in a sentence has one of three possible **moods**: the **indicative**, used to state or question facts, acts, and opinions; the **imperative**, used to give commands or advice; and the **subjunctive**, used to express wishes, conjectures, and hypothetical conditions. Unnecessary shifts in mood can confuse and distract your readers. Be on the lookout



NAVIGATING THROUGH COLLEGE AND BEYOND

Present Tense and Literary Works

By convention, the present tense is used to write about the content of literary works.

David Copperfield observes other people with a fine and sympathetic eye. He describes villains such as Mr. Murdstone and heroes such as Mr. Micawber in unforgettable detail. However, Copperfield was not himself an especially interesting character.

for shifts between the indicative and the subjunctive and between the indicative and the imperative.

could go

- If he goes to night school, he would take a course in accounting.
- The sign says that in case of emergency passengers should follow the

 should not
 instructions of the train crew and don't leave the train unless instructed
 to do so.

Most verbs also have two voices. In the **active voice** the subject does the acting; in the **passive voice** the subject is acted on. Do not shift abruptly from one voice to the other, especially when the subject remains the same.

They favored violet,

The Impressionist painters hated black. Violet, green, blue, pink, and red. were favored by them.

Exercise 41.2 Keeping verbs consistent in tense, mood, and voice

Edit the following sentences so that the verbs are consistent in tense, mood, and voice unless meaning requires a shift. If a sentence is correct as is, circle its number.

EXAMPLE

The Silk Road, the famous trade route that linked Asia and Europe,

followed

follows the Great Wall of China for much of its length.

- Many visitors who have looked with amazement at the Great Wall of China did not know that its origins reached back to the seventh century BCE.
- 2. In 221 BCE the ruler of the Ch'in state conquered the last of its independent neighbors and unifies China for the first time.



FIGURE 41.1 The Great Wall of China.

- 3. The Ch'in ruler ordered the walls the states had erected between themselves to be torn down, but the walls on the northern frontier were combined and reinforced.
- 4. Subsequent Chinese rulers extended and improved the wall until the seventeenth century CE, when it reached its present length of more than four thousand miles.
- 5. History shows that as a defense against invasion from the north, the wall was not always effective.
- China was conquered by the Mongols in the thirteenth century, and the Manchus took control of the empire in the seventeenth century.
- 7. The wall, however, also served as a trade route and had helped open new regions to farming.
- 8. As a result, was it not for the wall, China's prosperity might have suffered.

41e Be alert to awkward shifts between direct and indirect quotations and questions.

Indirect quotations report what others wrote or said without repeating their words exactly. **Direct quotations** report the words of others exactly and should be enclosed in quotation marks. (For more on punctuating quotations, see Chapter 54: Quotation Marks, pp. 778–84 and 786–88.)

Shifts from one form of quotation to the other within a sentence can leave readers confused.

DIRECT

SHIFT: INDIRECT TO DIRECT QUOTATION	In his famous inaugural speech, President Kennedy called on Americans not to ask what their country could do for them but instead "ask what you can do for your country."
REVISED: INDIRECT	In his famous inaugural speech, President Kennedy called on Americans not to ask what their country could do for them but instead to ask what they could do for their country.
REVISED: DIRECT	In his famous inaugural speech, President Kennedy said, "My fellow Americans, ask not what your country can do for you; ask what you can do for your country."
Shifts from confusing.	indirectly to directly posed questions are similarly

In his famous in an arrand and ab. Descident

QUESTION	
REVISED: INDIRECT	The performance was so bad the audience wondered whether the performers had ever rehearsed.
REVISED:	Had the performers ever rehearsed? The

performance was so bad the audience was not sure.

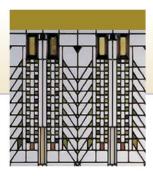
Exercise 41.3 Chapter review: Confusing shifts

Edit the following passage, changing words as necessary to avoid confusing shifts.

From about the first to the eighth century CE the Moche civilization dominated the north coast of what is now Peru. The people of this remarkable civilization are sophisticated engineers and skilled artisans. They built enormous adobe pyramids and a vast system of irrigation canals was created and maintained. Moche smiths forged spectacular gold ornaments as well as copper tools and weapons. The Moche potter sculpted realistic-looking portraits and scenes of everyday life onto clay vessels; they also decorated vessels with intricate drawings of imposing and elaborately garbed figures involved in complex ceremonies. One such scene, which appeared on many Moche vessels, depicted a figure archaeologists call the Warrior Priest engaged in a ceremony that involves the ritual sacrifice of bound prisoners.

A question is what do these drawings represent. You wonder whether they depict Moche gods and mythological events,

or do they represent actual figures from Moche society conducting actual Moche rituals? A dramatic discovery in 1987 provided an answer to these questions. In that year, archaeologists have uncovered a group of intact Moche tombs at a site called Sipán. In one of the tombs were the remains of a man who had been buried clothed in stunningly rich regalia. As this outfit was carefully removed by the archaeologists, they realized that it corresponded to the outfit worn by the Warrior Priest depicted on Moche pottery. If the warrior priest was just a mythological figure, then this tomb should not exist, but it did. In other words, the archaeologists realized, the man in the tomb was an actual Moche Warrior Priest.



42 Faulty Parallelism

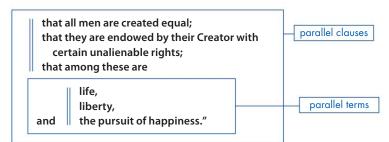
Parallelism is the presentation of equal (or parallel) ideas in the same (or parallel) grammatical form: individual terms with individual terms, phrases with phrases,

and clauses with clauses. It allows the concise expression of ideas and emphasizes connections among them.

Little Red Riding Hood went



In the Declaration of Independence, Jefferson wrote, "We hold these truths to be self-evident:



A balanced sentence presents contrasting ideas using the same grammatical structure.

Horatio is not a major character or actor in the drama; he is a minor figure and foil to Hamlet.

Parallel structure can unify the sentences in a paragraph. In his "I Have a Dream" speech, Martin Luther King Jr. states, "Let freedom ring from the snowcapped Rockies of Colorado! Let freedom ring from the curvaceous slopes of California! But not only that; let freedom ring from Stone Mountain of Georgia!"

As you edit your writing, look for ways you can use parallelism to combine and give forceful expression to related ideas.

FIRST DRAFT

Claudius, Hamlet's uncle, strides confidently through the action of the play. His crown is ill-gotten, but he reaps its benefits. He smiles confidently. Those close to him are assured that he is indeed the rightful king.

REVISED

Claudius, Hamlet's uncle, strides confidently through the action of the play, *reaping* the benefits of his ill-gotten crown, *smiling* confidently, and *assuring* those close to him that he is indeed the rightful king.

Exercise 42.1 Identifying effective parallelism

Underline the parallel elements in the following passage.

I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved—I do not expect the house to fall—but I do expect it will cease to be divided. It will become all one thing, or all the other. Either the opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward till it shall become alike lawful in all the states, old as well as new, North as well as South.

—ABRAHAM LINCOLN, speech at the Republican State Convention, Springfield, Illinois, June 16, 1858

42a Identify and edit faulty parallelism.

Faulty parallelism occurs when items in a series, paired or contrasting items, or items in a list do not have the same grammatical form.

Situations in Which Faulty Parallelism Occurs

- 1. In sentences that present equivalent items in a series
- 2. In sentences that pair equivalent items with a conjunction or contrast them with a comparative expression
- 3. In outlines and headings, and in numbered and bulleted lists

Faulty Parallelism and Grammar Checkers

Computer grammar checkers cannot recognize equivalent ideas that require parallel form.

42b Make items in a series parallel.

A list or series of equally important items should be parallel in grammatical structure. Phrases should balance phrases; clauses should balance clauses; and within phrases and clauses, equivalent elements should be of the same kind—nouns with nouns, for example, or verbs with verbs.

In the following sentence, the writer deleted *constructing* to make the last item in the series consistent with the rest of the items, which are all nouns or nouns modified by adjectives.

► The development plan included apartment buildings, single-family houses, a park, and constructing two new schools.

In the next sentence, the writer changed the last item in the series to give all three items the same form: action verb followed by direct object.

According to the Constitution, the president heads the executive

branch of government, nominates the justices of the Supreme Court,

commands

and is commander-in-chief of the nation's armed forces.

In the next sentence, the writer changed a noun to an adjective. Notice that the writer also decided to repeat the word *too* to make the sentence more forceful and memorable.

too

My sister obviously thought that I was too young, ignorant, and too troublesome. a troublemaker.

IDENTIFY AND EDIT Faulty Parallelism



To avoid faulty parallelism, ask yourself these questions as you edit your writing:

1. Are the items in a series in parallel form?

The senator stepped to the podium, an angry glance shooting toward her challenger, and began to refute his charges.

2. Are paired items in parallel form?

haa

Her challenger, she claimed, had not only accused her
falsely of accepting illegal campaign contributions, but his
also had accepted illegal contributions himself,
contributions were from illegal sources also.

3. Are the items in outlines and lists in parallel form?

FAULTY PARALLELISM

She listed four reasons for voters to send her back to Washington:

- 1. Ability to protect the state's interests
- 2. Her seniority on important committees
- 3. Works with members of both parties to get things done
- 4. Has a close working relationship with the President

REVISED

She listed four reasons for voters to send her back to Washington:

- 1. Her ability to protect the state's interests
- 2. Her seniority on important committees
- 3. Her ability to work with members of both parties to get things done
- 4. Her close working relationship with the President

42c Make paired ideas parallel.

When you join ideas with a conjunction or distinguish between them with a comparative expression, state them in parallel form.

1. Pairing ideas with coordinating conjunctions

Coordinating conjunctions—and, but, or, nor, for, so, and yet—join elements of equal weight or function.

FAULTY The job requires initiative and leading others.

REVISED The job requires *initiative* and *leadership*.

FAULTY Climbing the mountain was hard, but to

PARALLELISM descend was not much easier.

REVISED Climbing the mountain was hard, but descending

was not much easier.

2. Pairing ideas with correlative conjunctions

Correlative conjunctions are paired words—not only . . . but also; both . . . and; either . . . or; neither . . . nor—that link sentence elements of equal value. To be parallel, the expressions that follow each element in the pair should have the same form.

FAULTY Successful teachers must both inspire students and also challenging them is important.

REVISED Successful teachers must both *inspire* and

challenge their students.

FAULTY The school board concluded not only that the district should enlarge the existing elementary

school but also build another one.

REVISED The school board concluded that the district

should *not only enlarge* the existing elementary

school but also build another one.

3. Comparing ideas with than or as

To be parallel, ideas compared with expressions involving *than* or *as* should have the same grammatical form.

FAULTY Many people find that having meaningful work is more important than high pay.

REVISED Many people find that having meaningful work is

more important than earning high pay.

REVISED Many people find that *meaningful work* is more

important than *high pay*.

Repeat function words as needed to keep parallel structures clear.

Function words indicate the function of or relationship among other words in a sentence. They include articles (*the*, *a*, *an*), prepositions (*to*, *for*, and *by*, for example), subordinating conjunctions (*because*, *although*, and *that*, for example), and the word *to* in infinitives (*to eat*, *to grow*). You can omit repeated function words from parallel structures whenever the structures are clear without them, but you should include them otherwise.

In the following sentence, the writer omitted the function word to from the second and third infinitives because the sentence is clear without the words.

Her goals for her retirement were to travel, to study art history, and to write a book about Michelangelo.

The writer of the next sentence, however, repeated the infinitive *to* in order to make clear where one goal ends and the next begins.

to

We plan to survey the valley for Inca-period sites, excavate a test trench

to

at each site, and excavate one site completely.

Exercise 42.2 Correcting faulty parallelism

Revise the following sentences to eliminate any faulty parallelism.

EXAMPLE

Newlywed couples need to learn to communicate effectively and

wisely.

budget in a wise manner.

- 1. *Impressionism* is a term that applies primarily to an art movement of the late nineteenth century, but the music of some composers of the era is also considered impressionist.
- 2. The early impressionists include Edouard Manet, Claude Monet, and Mary Cassatt, and also among them are Edgar Degas and Camille Pissarro.
- 3. Impressionist composers include Claude Debussy, and Maurice Ravel is considered an impressionist also.
- 4. Just as impressionism in art challenged accepted conventions of color and line, in music the challenge from impressionism was

to accepted conventions of form and harmony.

- 5. Women impressionist painters included Mary Cassatt from the United States and Berthe Morisot, who was French.
- 6. Among Monet's goals were to observe the changing effects of light and color on a landscape, and he recorded his observations quickly.
- 7. To accomplish these goals he would create not just one painting but painted a series of them over the course of a day.



FIGURE 42.1 At the Opera, an impressionist painting by Mary Cassatt.

42e Make the items in outlines, headings, and lists parallel.

If you are writing a project that includes headings or a formal outline of headings, make sure the items at each level are consistent in emphasis and parallel in grammatical structure. (See Chapter 3: Planning and Shaping the Whole Essay, pp. 52–55, for more on developing an outline and making headings parallel.)

In the first-draft outline shown here, the writer mixed a phrase with a question in the first-level headings, and phrases with complete sentences in the second-level headings. In the revised outline, the writer opted for phrases throughout, with the phrases at each level parallel in form with the others at the same level.

FIRST-DRAFT OUTLINE WITH FAULTY PARALLELISM

Germany's Path to Continuing Prosperity

- I. Economic realities
 - A. Large gap between eastern and western Germany's GDP
 - B. The public-sector deficit is ballooning.
 - C. Lower than expected FDI inflows
 - D. Steady increase in trade

REVISED OUTLINE

Germany's Path to Continuing Prosperity

- I. Economic realities
 - A. Large gap between eastern and western Germany's GDP
 - B. Ballooning public-sector deficits
 - C. Lower than expected FDI inflows
 - D. Steady increase in trade

FIRST-DRAFT OUTLINE (cont.)

- II. What are Germany's economic prospects?
 - A. Workforce and location attractive to investors
 - B. Negatives—labor costs, taxation rates, and regulations

REVISED OUTLINE (cont.)

- II. Economic prospects
 - A. Positives—workforce and location
 - B. Negatives—labor costs, taxation rates, and regulations

Items in a bulleted or numbered list should also be parallel.

NUMBERED LIST WITH FAULTY PARALLELISM

The plot can be reduced to seven main events:

- Dorothy runs away from home but returns as a tornado strikes.
- 2. She is transported to Oz and gains the ruby slippers.
- 3. Befriends three fantastic creatures.
- 4. They met the Wizard, who sent them on a mission.
- 5. Dorothy confronts and destroys the Wicked Witch.
- 6. Dorothy and her friends learn that the Wizard is a fraud.
- 7. The return home.

REVISED LIST

The plot can be reduced to seven main events:

- Dorothy runs away from home but returns as a tornado strikes.
- $2. \,$ She is transported to Oz and gains the ruby slippers.
- 3. She befriends three fantastic creatures.
- 4. They meet the Wizard, who sends them on a mission.
- 5. Dorothy confronts and destroys the Wicked Witch.
- 6. Dorothy and her friends learn that the Wizard is a fraud.
- 7. Dorothy returns home and is reunited with her family.

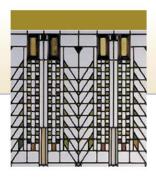
Exercise 42.3 Chapter review: Faulty parallelism

Edit the following passage so that parallel ideas are presented in parallel structures.

People can be classified as either Type A or Type B personalities depending on their competitiveness, how perfec-

tionistic they are, and ability to relax. Type A people are often workaholics who not only drive themselves hard but also are driving others hard. In the workplace, employers often like Type A personalities because they tend to work quickly, punctually, and are efficient. However, because Type A people can characteristically also be impatient, verbally aggressive, or show hostility, they tend not to rise to top management positions as often as Type B people. Type A people also tend to be acutely aware of time, talking quickly, they interrupt when others are speaking, and try to complete other people's sentences. A Type B person in contrast takes the world in stride, walking and talking more slowly, and listens attentively. Type B people are better at dealing with stress and keep things in perspective, rather than being worried the way Type A people do.

People with traits that put them clearly on either end of the continuum between Type A and Type B should try to adopt characteristics of the opposite type. For example, to moderate some of their characteristic behaviors and reduce their risk of high blood pressure and heart disease, Type A people can use exercise, relaxation techniques, diet, and meditate. Understanding one's personality is half the battle, but implementing change takes time, discipline, and patience is needed.



43 Misplaced and Dangling Modifiers

When a modifying word, phrase, or clause is misplaced or dangling, readers get confused.

43a Identify and edit misplaced modifiers.

A **modifier** is misplaced when the reader cannot easily determine what it modifies or when it awkwardly disrupts the flow of a sentence. Be on the alert for **misplaced modifiers** as you revise your writing.

Misplaced Modifiers

- 1. Fall confusingly far from the expressions they modify
- 2. Ambiguously modify more than one expression
- 3. Awkwardly disrupt the relationships among the grammatical elements of a sentence

43b Put modifiers close to the words they modify.

For clarity, modifiers should come immediately before or after the words they modify. In the following example, the clause *after the police arrested them* modifies *protesters*, not *destroying*.

After the police arrested them, the

The protesters were charged with destroying college property, after the
police arrested them.

Like adverbial clauses, prepositional phrases used as adverbs are easy to misplace. The following sentence was revised to make it clear that the hikers were watching the storm from the porch.

From the cabin's porch, the

► The hikers watched the storm gathering force. from the cabin's porch.

Misplaced Modifiers and Grammar Checkers

Some computer grammar checkers reliably flag split infinitives (see 43e) but only occasionally flag other types of misplaced modifiers. One grammar checker missed the misplaced modifier with a loud crash in this sentence:

The valuable vase with a loud crash fell to the floor and broke into hundreds of pieces.

43c Clarify ambiguous modifiers.

Because adverbs can modify what precedes or what follows them, it is important that writers position adverbs carefully.

1. Moving squinting modifiers

A modifier that could describe either what precedes or what follows it is called a **squinting modifier** and should be repositioned for clarity. As originally written, the following sentence leaves unclear whether the

IDENTIFY AND EDIT | Misplaced Modifiers

mm

To avoid misplaced modifiers, ask yourself these questions as you edit your writing:

? 1. Are all the modifiers close to the expressions they modify?

At the beginning of the Great Depression, people

- People panicked and all tried to get their money out of the banks at the same time, forcing many banks to close. at the beginning of the Great Depression.
- 2. Are any modifiers placed in such a way that they modify more than one expression? Pay particular attention to limiting modifiers such as only, even, and just.

quickly

- President Roosevelt declared a bank holiday, quickly helping to restore confidence in the nation's financial system.
- Congress enacted many programs to combat the Depression only
 only
 within the first one hundred days of Roosevelt's presidency.
- 3. Do any modifiers disrupt the relationships among the grammatical elements of the sentence?

Given how entrenched segregation was at the time, the

The president's wife, Eleanor, was a surprisingly strong, given how entrenched segregation was at the time, advocate for racial justice in Roosevelt's administration.

historians in question are *objecting vehemently* or *arguing vehemently*. Changing the position of *vehemently* eliminates this ambiguity.

vehemently

 Historians who object to this account vehemently argue that the presidency was never endangered.

2. Repositioning limiting modifiers

Problems often occur with **limiting modifiers** such as *only, even, almost, nearly,* and *just.* When you edit, check every sentence that includes one of these modifiers. In the next example, does the writer

mean that vegetarian dishes are the only dishes served at dinner or that dinner is the only time when vegetarian dishes are available? Editing clears up the ambiguity.

AMBIGUOUS The restaurant *only offers* vegetarian dishes

for dinner.

REVISED The restaurant offers only vegetarian dishes

for dinner.

REVISED The restaurant offers vegetarian dishes only

at dinner.

43d Move disruptive modifiers.

When a lengthy modifying phrase or clause separates grammatical elements that belong together, the resulting sentence can be difficult to read.

It is often acceptable to separate a subject from its verb with a long adjectival phrase that modifies the subject, as in the following sentence.

Descartes and Hume, two of Europe's most prominent philosophers, deal with the issue of personal identity in different ways.

In contrast, a long adverbial phrase between subject and verb is almost always awkward. By moving the modifying phrase to the beginning of the sentence, the edited version of the following example restores the connection between subject and verb.

Despite their similar conceptions of the self,

Descartes and Hume, despite their similar conceptions of the self, deal with the issue of personal identity in different ways.

An adverb or adverbial phrase that falls between a verb and its direct object is also likely to be disruptive.

bitterly

Newton contested bitterly Leibniz's claim to have invented calculus.

, without any apparent hesitation,

The Jeopardy contestant answered without any apparent hesitation the question.

43e Avoid splitting infinitives.

An **infinitive** couples the word *to* with the base form of a verb. In a **split infinitive**, one or more words intervene between *to* and the verb form. Avoid separating the parts of an infinitive with a modifier unless keeping them together results in an awkward or ambiguous construction.

In the following sentence, the word *not* awkwardly splits the infinitive *to disturb* and should be moved to precede it.

not

► The librarian asks us to not disturb other patrons.

In the next example, however, the modifier *successfully* should be moved, but the modifier *carefully* should probably stay where it is, even though it splits the infinitive *to assess. Carefully* needs to be close to the verb it modifies, but putting it between *have* and *to* would be awkward, and putting it after *assess* would cause ambiguity because readers might think it modifies *projected economic benefits*.

successfully,

To successfully complete this assignment students have to carefully assess projected economic benefits in relation to potential social problems.

Exercise 43.1 Repositioning misplaced modifiers

Edit the following sentences to correct any misplaced modifiers. If a sentence is acceptable as written, circle its number.

EXAMPLE

Although

Global warming has received, although long a cause for concern among

alobal warming has received

scientists and environmentalists, scant attention from some governments.

- 1. R. Buckminster Fuller developed during his career as an architect and engineer some of the most important design innovations of the twentieth century.
- 2. Fuller, a weak student, was expelled from Harvard.
- 3. Fuller resolved to dedicate his life to improving people's lives after suffering from a period of severe depression at the age of 32.
- Fuller intended his efficient designs to not waste precious resources.
- 5. Those who doubted Fuller often were proved wrong.
- Fuller is known as the inventor of the geodesic dome to most people today.
- 7. The geodesic dome is a spherical structure that is both lightweight and economical, which Fuller developed in the late 1940s.
- 8. Today there are more than 300,000 domes around the world based on Fuller's designs.

- 9. His contention that wind generators on high-voltage transmission towers could supply much of the electricity the United States needs, policy makers have largely ignored.
- 10. His twenty-eight books have sold more than a million copies, in which he wrote about a range of social, political, cultural, and economic issues.

43f Learn to identify and edit dangling modifiers.

A **dangling modifier** is a descriptive phrase that implies an actor different from the sentence's subject. When readers try to connect the modifying phrase with the subject, the results may be humorous as well as confusing.

IDENTIFY AND EDIT Dangling Modifiers



din

To avoid dangling modifiers, ask yourself these questions when you see a descriptive phase at the beginning of a sentence:

- 1. What is the subject of the sentence?
 - Snorkeling in Hawaii, ancient sea turtles were an amazing sight. The subject of the sentence is sea turtles.
- 2. Could the phrase at the beginning of the sentence possibly describe this subject?
 - Snorkeling in Hawaii, ancient sea turtles were an amazing sight. No, sea turtles do not snorkel in Hawaii or anywhere else.
- 3. Who or what is the phrase really describing? Either make that person or thing the subject of the main clause, or add a subject to the modifier.
 - we saw Snorkeling in Hawaii, ancient sea turtles, were an amazing sight.
 - While we were snorkeling amazed us. Snorkeling in Hawaii, ancient sea turtles were an amazing sight.

The following sentence, for example, describes a *crowded beach* as swimming.

Swimming toward the boat on the horizon, the DANGLING MODIFIER crowded beach felt as if it were miles away.

Fixing a dangling modifier requires explicitly naming its implied actor, either as the subject of the sentence or in the modifier itself.

REVISED Swimming toward the boat on the horizon, *I* felt as

if the crowded beach were miles away.

REVISED As *I swam* toward the boat on the horizon, the

crowded beach seemed miles away.

Note that you usually cannot correct a dangling modifier simply by moving it. In the following sentence, for example, no matter where the modifying phrase falls, the sentence retains its unintended meaning, that the town had been struggling in the wilderness for weeks. (The intended subject, them, appears in the sentence but not as the grammatical subject.)

DANGLING After struggling for weeks in the wilderness, the MODIFIER

town pleased them mightily.

STILL The town pleased them mightily after struggling DANGLING

for weeks in the wilderness.

To revise, make the actor implied in the modifying phrase explicit.

REVISED After struggling for weeks in the wilderness, *they*

were pleased to come upon the town.

Use of the passive voice can lead to dangling modifiers, particularly when the subject of the sentence is not named.

DANGLING To survive in the desert, adaptations are needed. **MODIFIER**

To survive in the desert, animals must develop REVISED

adaptations.

Dangling Modifiers and Grammar Checkers

Computer grammar checkers cannot distinguish a descriptive phrase that properly modifies the subject of the sentence from one that implies a different actor. As a result, they do not flag dangling modifiers.

Exercise 43.2 Correcting dangling modifiers

Edit the following sentences to correct any dangling modifiers. If a sentence is acceptable as is, circle its number.

EXAMPLE

Passengers that was entering the station Entering the station, passengers waited to board the train.

- Admired by many women artists as a pioneer in the mostly male art world, Georgia O'Keeffe lived and worked without regard to social conventions or artistic trends.
- 2. One of the most admired American artists of the twentieth century, her color-saturated images of cactus flowers, bleached bones, and pale skies are widely reproduced.
- 3. Growing up in Wisconsin, art was always important to her.
- 4. Defending her gifted student to the principal, one of her teachers said, "When the spirit moves Georgia, she can do more in a day than you or I can do in a week."
- 5. Without informing her, some of O'Keeffe's drawings were exhibited by Alfred Steiglitz at his 291 Gallery.
- 6. Marrying in 1924, O'Keeffe and Steiglitz enjoyed one of the most fruitful collaborations of the modernist era.

Exercise 43.3 Chapter review: Misplaced and dangling modifiers

Edit the following passage to eliminate any misplaced or dangling modifiers.

Henri Matisse and Pablo Picasso are considered often to have been the formative artists of the twentieth century. Although rivals for most of their careers, a traveling exhibit called "Matisse Picasso" exhibited their work side by side in museums in London, Paris, and New York.

Picasso's work may in comparison to Matisse's be more disturbing, and some say it is, in addition, more daring and experimental. Yet Matisse too, with his use of vivid colors and distorted shapes, was a daring innovator.

Looking for similarities, the works of both artists suggest an underlying anxiety. Yet each in different ways responded to this anxiety. Matisse painted tranquil yet often emotionally charged domestic scenes, whereas Picasso fought his inner fears with often jarringly disquieting images, by contrast.



Coordination and Subordination

Coordination and subordination are tools for structuring sentences to clarify the relationships among the ideas you want to

convey. Used effectively, these tools add energy to your writing and help your readers follow your train of thought.

44a Identify coordination and subordination and use them effectively.

Coordination gives two or more ideas equal weight.

equal ideas

The sky grew dark, and the wind began to howl.

v equal ideas v

The newlyweds were poor but happy.

Subordination makes one idea depend on another and is therefore used to combine ideas that are not of equal importance.

subordinate idea

Because the storm knocked the power out, we ate dinner by candlelight.

Coordination, Subordination, and Grammar Checkers

Computer grammar and style checkers can flag some of the problems associated with coordination and subordination, like errors in punctuation, for example, or excessively long sentences. Only a human, however, can evaluate relationships among ideas and decide how best to use coordination and subordination to structure those ideas in sentences.

44b Use coordination to combine ideas of equal importance.

Coordination should be used only when two or more ideas deserve equal emphasis. You can use coordination to join phrases and words within clauses or to join two or more independent clauses.

- 1. To coordinate words and phrases within a clause, join them with a coordinating conjunction (and, but, or, for, nor, yet, or so).
 - The auditorium was huge and acoustically imperfect.

- 2. To coordinate two or more independent clauses, use a comma plus a coordinating conjunction, insert a semicolon by itself, or insert a semicolon and a conjunctive adverb such as moreover, nevertheless, however, therefore, or subsequently. (For more on conjunctive adverbs, see Chapter 30: Parts of Speech, pp. 517–18.)
 - ▶ The tenor bellowed loudly, but no one in the back could hear him.
 - The days are getting shorter; winter is approaching.
 - Jones did not agree with her position on health care; nevertheless, he supported her campaign for office.
- 3. You can also coordinate words, phrases, and independent clauses with a correlative conjunction such as *not only* . . . *but also*; *both* . . . *and*, *either* . . . *or*.
 - The scholarship included *not only* <u>full tuition</u> <u>but also</u> <u>money for living expenses.</u>
 - Either Frodo will destroy the ring of power, or Sauron will destroy Middle Earth.

44c Avoid faulty or excessive coordination.

1. Recognizing faulty coordination

When writers use coordination to join elements that are not logically equivalent or to join elements with an inappropriate coordinating word, the result is **faulty coordination**.

The following sentence, for example, is confusing because the writer has coordinated two ideas that are not equivalent.

FAULTY The tortoise beat the hare, but the hare is a faster runner than the tortoise.

What the writer wants to say is that the tortoise won *despite* the hare's ability to run faster than the tortoise. The idea of the hare's speed is subordinate, not equal to, the idea of the tortoise's victory.

REVISED The tortoise beat the hare even though the hare can run faster than the tortoise.

Be sure to use the coordinating conjunction that reflects the relationship between the elements you are coordinating. The conjunction

and, for example, suggests equivalence, whereas but suggests contrast. Or suggests options, for implies cause, and so suggests a result.

FAULTY The hare was fast, and victory went to the

COORDINATION sure and steady tortoise.

REVISED The hare was fast, *but* victory went to the

sure and steady tortoise.

2. Avoiding excessive coordination

When writers use coordination to string together too many ideas at once, the result is **excessive coordination.**

EXCESSIVE COORDINATION

The speedy hare challenged the plodding tortoise to a race and immediately established a large early lead, but his initial burst of speed tired him and, feeling sure of himself, he decided to rest a bit before finishing the race, but he fell asleep, and the tortoise passed him and won, so the moral of the story is "Slow and steady wins the race."

REVISED

The speedy hare challenged the plodding tortoise to a race. The hare established a large early lead, but his initial burst of speed tired him. Feeling sure of himself, he decided to rest a bit before finishing the race. He fell asleep, however, and the tortoise passed him and won. The moral of the story is "Slow and steady wins the race."

44d Use subordination for ideas of unequal importance.

Subordination, not coordination, should be used to indicate that information is of secondary importance and to show its logical relation to the main idea.

When the

- The police arrived, and the burglars ran away.
- ► The fourth set of needs to be met, are esteem needs, and they

includes

include the need for success, self-respect, and prestige.

To show the relationship between ideas of unequal importance, express the main idea in an independent clause and secondary ideas in subordinate clauses or phrases.

Note: Commas often set off subordinate ideas, especially when the subordinate clause or phrase opens the sentence. (For more on using commas, see Chapter 51: Commas, pp. 742-68.)

1. Put secondary ideas in subordinate clauses introduced by a relative pronoun (adjective clause) or a subordinating conjunction (adverb clause). The relative pronouns include who, whom, that, which, whoever, whomever, and whose.

. which will be added to the beaker later.

The blue liquid must be kept at room temperature. It will be added to the beaker later.

, who penned the phrase "All men are created equal,"

Thomas Jefferson was a slaveholder. He penned the phrase "Allmen are created equal."

Subordinating conjunctions include after, although, because, if, since, when, and where. (For a fuller list of subordinating conjunctions, see Chapter 30: Parts of Speech, p. 521.)

, although he

Christopher Columbus encountered the Americas in 1492/He never understood just what he had found.

> After he . Wordsworth

- Wordsworth wrote the opening four sections/He put the work aside for two years.
- 2. Put secondary ideas in appositive phrases (see Chapter 31: Sentence Basics, p. 532).

, one of the founders of the women's rights movement in the United States,

- Elizabeth Cady Stanton helped organize the Seneca Falls Convention of 1848. She was one of the founders of the women's rights movement in the United States.
- 3. Put secondary ideas in other modifying phrases or words.

Hoping for a better life, my

My great-grandparents immigrated to the United States in the late nineteenth century. They were hoping for a better life.

powerful destructive, fast-moving

The earthquake triggered a tsunami. The earthquake was powerful. The tsunami was destructive and fast-moving.

44e Avoid faulty or excessive subordination.

1. Making major ideas the focus

Major ideas belong in main clauses, not in subordinate clauses or phrases. The writer revised the following sentence because the subject was definitions of literacy, not who values literacy.

FAULTY Literacy, which has been defined as the

ability to talk intelligently about many

topics, is highly valued by businesspeople

as well as academics.

REVISION Highly valued by businesspeople as well as

academics, literacy has been defined as the ability to talk intelligently about

many topics.

2. Choosing the right subordinating word

When you subordinate one idea to another, make sure to choose a subordinating word that properly and unambiguously expresses the

SUBORDINATING WORDS and THEIR MEANINGS

Subordinating words fall into a variety of meaning categories. These include

- time—after, as, before, since, until, when, whenever, while Before the race began, the hare was confident of victory.
- place—where, wherever
 The tortoise passed the spot where the hare lay sleeping.
- **identification**—*that, which, who, whose*The tortoise, *who* never stopped to rest, passed the hare.
- **cause or effect**—as, because, since, so that
 The hare lost because he fell asleep.
- purpose—in order that, so that, that
 The hare stopped so that he could rest and catch his breath.
- **condition**—*if, provided that, unless If* the hare hadn't stopped, he would have won.
- **contrast**—although, as if, even though, though, whereas, while The tortoise, although the slower of the two contestants, won the race.

logical relationship between the two ideas (see the box "Subordinating Words and Their Meanings" on page 683).

The subordinating word *since* in the following example is ambiguous. Does it refer to time or cause? Revision clears up the confusion.

FAULTY SUBORDINATIONSince she won reelection, the mayor has acted on her plan to increase salaries for

town officials.

REVISION Since winning reelection, the mayor has

acted to increase salaries for town officials.

REVISION Winning reelection has permitted the mayor

to propose salary increases for town officials.

The writer of the next example has inappropriately used the relative pronoun *where*, which specifies location, to introduce a subordinate clause that refers to time.

FAULTY Where time permits, students should take SUBORDINATION

advantage of the city's museums.

REVISION When time permits, students should take

advantage of the city's museums.

Like is a preposition that can introduce examples: I enjoy Asian foods like spring rolls and Pad Thai. While like is sometimes used to join clauses in everyday speech, academic writing requires the conjunction as.

as

The movie was exciting like a thriller should be.

3. Avoiding excessive subordination

Excessive subordination results from stringing together too many subordinate expressions at once. Like excessive coordination, it can leave readers confused. When a sentence seems overloaded, try separating it into two or more sentences.

EXCESSIVE SUBORDINATION

Big-city mayors, who are supported by public funds, should be cautious about spending taxpayers' money for personal needs, such as home furnishings, especially when municipal budget shortfalls have caused extensive job layoffs, angering city workers and the general public.

REVISED

Big-city mayors should be cautious about spending taxpayers' money for personal needs, especially when municipal budget

shortfalls have caused extensive job layoffs. They risk angering city workers and the general public by using public funds for furnishing official residences.



For MULTILINGUAL WRITERS

Language-Specific Differences in Coordination and Subordination

The English rhetorical tradition prizes subordination. However, the rhetorical traditions associated with other languages—Arabic and Farsi, for example—stress coordination, favoring constructions that may strike English-speaking readers as awkward. Be aware of these cultural preferences as you write, and try to achieve a balance of structural patterns.

Exercise 44.1 Using coordination and subordination

Combine the following sets of sentences, using coordination, subordination, or both to clarify the relationships among ideas.

EXAMPLE:

France was a major player in Europe's late-nineteenth-century imperial expansion. It began the conquest of Vietnam in 1858. By 1883 it controlled the entire country.

France, a major player in Europe's late-nineteenth-century imperial expansion, began its conquest of Vietnam in 1858 and controlled the entire country by 1883.

- France divided Vietnam into three administrative regions.
 This was before World War II.
- 2. Most Vietnamese opposed French rule. Many groups formed to regain the country's independence.
- 3. Vietnam remained a French-administered colony during World War II. It was under Japanese control, however, from 1940 to 1945.
- 4. By the end of the war, a Communist group called the Viet Minh had emerged as Vietnam's dominant nationalist organization. Ho Chi Minh (1890–1969) was the leader of the Viet Minh.
- 5. In 1945 the Viet Minh declared independence. They took control of northern Vietnam. The French, however, regained control of the south. The British helped the French.

- 6. The French reached an agreement with Ho Chi Minh in 1946. The agreement would have made Vietnam an autonomous country tied to France.
- 7. The agreement broke down. War started. The French wanted to reassert colonial control over all of Vietnam. Ho Chi Minh wanted total independence.
- 8. The United States supported the French. Russia and China supported the Viet Minh.
- 9. The French suffered a major defeat at Dien Bien Phu in 1954. After that they realized they could not defeat the Viet Minh.
- 10. An agreement reached in Geneva left Vietnam divided into two regions. One region was the Communist-controlled north. The other region was the non-Communist south.

Exercise 44.2 Avoiding inappropriate or excessive coordination and subordination

Rewrite the numbered passages that follow to eliminate inappropriate or excessive coordination or subordination. Do not hesitate to break up long strings of clauses into two or more sentences when it seems appropriate to do so.

EXAMPLE

The Industrial Revolution triggered economic and social upheavals, including changes in family structure, patterns of work, and the distribution of wealth, and in 1848, in the wake of these upheavals, the governments of France, Italy, and several central European countries were all threatened with revolution.

The Industrial Revolution triggered economic and social upheavals, including changes in family structure, patterns of work, and the distribution of wealth. In 1848, in the wake of these upheavals, the governments of France, Italy, and several central European countries were all threatened with revolution.

- 1. During the early years of the Industrial Revolution, the many thousands of people who had left the countryside to move to Europe's fast-growing cities in search of work encountered poverty, disease, lack of sanitation, and exhausting, dangerous factory jobs, making cities breeding grounds for insurrection, and this threat of unrest increased after an international financial crisis in 1848 and the epidemic of bankruptcies and unemployment that followed it.
- 2. France's King Louis-Phillipe, hopelessly unpopular, abdicated the throne in February and the country was thrown into a revolution in which citizens set up barricades in the narrow streets of Paris, restricting the movement of government troops.

- 3. Revolutionary fervor also took hold in Vienna, the capital of the Austrian Empire, and at the same time, nationalist forces gained strength in Hungary and other regions of the empire, prompting Hungarian nationalists to demand autonomy from Vienna and radicals in Prague to demand greater autonomy for the empire's Slavic peoples.
- 4. By the middle of 1848, however, events had begun to turn against the revolutionaries, and the rulers of the Austrian Empire used divisions among the revolutionaries to reassert their power, and the Empire provided supplies and encouragement to Romanian nationalists who feared persecution in an independent Hungary.

44f Use coordination and subordination to combine short, choppy sentences.

Short sentences are easy to read, but several of them in a row can become so monotonous that meaning gets lost.

CHOPPY

My cousin Jim is not an accountant. Nevertheless he does my taxes every year. He suggests various deductions. These deductions reduce my tax bill considerably.

Use subordination to put the idea you want to emphasize in the main clause, and use subordinate clauses and phrases for the other ideas. In the following revision, the main clause is italicized.

REVISED

Even though he is not an accountant, *my cousin Jim does my taxes every year*, suggesting various deductions that reduce my tax bill considerably.

If a series of short sentences includes two major ideas of equal importance, use coordination for the two major ideas, and subordinate the secondary information. The following revision shows that Smith's and Johnson's opinions are equally important. The information about bilingual education is of secondary interest.

CHOPPY

Bilingual education is designed for children. The native language of these children is not English. Smith supports bilingual education. Johnson opposes bilingual education.

REVISED

Smith supports bilingual education for children whose native language is not English; Johnson, however, opposes bilingual education.

Exercise 44.3 Chapter review: Coordination and subordination

Edit the following passage to correct faulty coordination and subordination and to eliminate choppy sentences and excessive coordination and subordination.

Germany and Italy were not always unified nations. For centuries they were divided into many city-states. They were also divided into many kingdoms, dukedoms, fiefdoms, and principalities. These city-states, kingdoms, dukedoms, fiefdoms, and principalities had maintained their autonomy for centuries.

Largely responsible for the unifications of Italy and Germany were two men. These men were Camillo di Cavour and Otto von Bismarck. Cavour became prime minister of the republic of Piedmont in 1852. Bismarck became chancellor of Prussia in 1862. Cavour was a practitioner of *realpolitik*, and *realpolitik* is a political policy based on the ruthless advancement of national interests. Bismarck was also a practitioner of *realpolitik*.

Cavour hoped to govern Piedmont in a way that would inspire other Italian states to join it to form a unified nation. Increasing the power of parliament, modernizing agriculture and industry, and building a railroad that encouraged trade with the rest of Europe, he also modernized the port of Genoa, updated the court system and installed a king, Victor Emmanuel, all of which made hopes for nationhood center on Piedmont. With the help of Napoleon III, Cavour engaged in a crafty political maneuver. Napoleon III was the emperor of France. Cavour induced Austria to attack Piedmont and then with French help defeated the Austrian armies, thus inspiring Modena and Tuscany to join Piedmont.

Bismarck used similar tactics in pursuit of unification as he prearranged French neutrality, and then he attacked and destroyed the Austrian army at Sadowa, and he eliminated Austrian influence in Prussia, and he paved the way for Prussian control of a large north German federation by 1867. Both men continued to use these tactics until they succeeded with the unification of Germany in 1871 and of Italy in 1879.



45 Sentence Variety and Emphasis

Readers will tune out a writer whose sentences and paragraphs are uniform in length and structure. Monotonous writing,

like the first of the two passages that follow, is a chore to read. Lively writing, like the second passage, keeps readers engaged and focused on the writer's arguments. The key to lively writing is variety.

MONOTONOUS

The Greek historian Herodotus called Egypt "the gift of the Nile." He might have called Harappan society "the gift of the Indus." He did not know about Harappan society, however. The Nile's waters come from rain and melting snow in towering mountains. The waters of the Indus come from rain and melting snow in the Hindu Kush and the Himalayas. The Himalayas have the world's highest peaks. The waters of both rivers charge downhill. They pick up enormous quantities of silt. They carry the silt for hundreds of kilometers. The waters lose force as they course through lowlands. As they do so, they deposit a burden of rich soil.

VARIED AND LIVELY

If the Greek historian Herodotus had known of Harappan society, he might have called it "the gift of the Indus." Like the Nile, the Indus draws its waters from rain and melting snow in towering mountains—in this case, the Hindu Kush and Himalayas, the world's highest peaks. As the waters charge downhill, they pick up enormous quantities of silt, which they carry for hundreds of kilometers. Like the Nile again, the Indus then deposits its burden of rich soil as it courses through lowlands and loses its force.

—FROM BENTLEY AND ZIEGLER, Traditions and Encounters

Variety, Emphasis, and Grammar Checkers

Monotony is not a grammatical error. A computer grammar checker might flag a very long sentence or a repeated word, but it cannot decide whether the sentence is too long, whether the repetition is unwarranted, or whether ideas deserve emphasis.

45a Vary your sentence openings.

When you begin all the sentences in a passage with the subject, you risk losing your readers' attention. To open some of your sentences in a different way, try moving a modifier to the beginning.

Adverbial modifiers are words, phrases, or clauses that modify verbs, adjectives, and other adverbs, as well as whole phrases and clauses. You can often position them at the beginning of a sentence.

Eventually,

Armstrong's innovations eventually became the standard.

In at least two instances, this

► This money-making strategy backfired. in at least two instances.

Adjectival modifiers are words and phrases that modify nouns. They include participles and participial phrases, which you can often place at the beginning of a sentence for variety. (For more on participles and participial phrases, see Chapter 31: Sentence Basics, p. 531.)

Pushing the other children aside,

Joseph, pushing the other children aside, demanded that the teacher give him a cookie first.

Stunned by the stock market crash, many

Many brokers, stunned by the stock market crash, committed suicide.

Caution: If you decide to put a participial phrase at the beginning of a sentence, make sure that the phrase describes the explicit subject of the sentence or you will end up with a dangling modifier. (See Chapter 43: Misplaced and Dangling Modifiers, pp. 676–77.)

Clarify relationships between two sentences by starting the second with a transitional expression or coordinating conjunction.

However, today

She usually walks in the park in the afternoon. Today she stayed inside because it was raining.

But after

I usually love dessert. After that meal I couldn't eat another bite.

You also can place an infinitive phrase, appositive phrase, or absolute phrase at the beginning of a sentence. (See Chapter 31: Sentence Basics, pp. 532–33.)



For MULTILINGUAL WRITERS

Adverbial Modifiers and Subject-Verb Order

In standard English word order, the subject of a sentence precedes the verb. When certain adverbs come at the beginning of a sentence, however, they force changes in this order, usually requiring the subject to fall between a helping verb and the main verb. Adverbs that have this effect include *never*, *not since*, *seldom*, *rarely*, *in no case*, and *not until*.

help main subj verb verb

FAULTY Rarely Simon has tried harder at work than he did

today.

help main verb subi verb

REVISED Rarely has Simon tried harder at work than he did

today.

subj verb

FAULTY Never we expected such a difficult assignment.

help main verb subj verb

REVISED Never did we expect such a difficult assignment.

Exercise 45.1 Varying sentence openings

Rewrite each sentence so that it does not begin with the subject.

EXAMPLE He would ask her to marry him in his own good time.

In his own good time, he would ask her to marry him.

- Germany entered World War II better prepared than the Allies, as it had in World War I.
- 2. The Germans, gambling on a quick victory, struck suddenly in both 1914 and 1939.
- 3. The United States entered World War II in 1942.
- World War II, fought with highly mobile armies, never developed into the kind of prolonged stalemate that had characterized World War I.
- 5. The productive power of the United States, swinging into gear by the spring of 1943, contributed to the Allied victory.

45b Vary the length and structure of your sentences.

As you edit your work, check to see if you have overused one kind of sentence structure. Are all or most of the sentences in a passage short and

simple? If so, use coordination and subordination to combine some of the short sentences into longer, compound or complex sentences. (For more on types of sentences, see Chapter 31: Sentence Basics, pp. 535–36; for more on coordination and subordination, see Chapter 44, pp. 679–88.)

If, on the other hand, all or most of your sentences are long and complex, put at least one of your main ideas into a short, simple sentence. Long passages of sentences that employ coordinating conjunctions can be monotonous as well. Your goal is to achieve a good mix in a way that highlights your central ideas, as in the following revised passage.

DRAFT

I dived quickly into the sea. I peered through my mask at the watery world. It turned darker. A school of fish went by. The distant light glittered on their bodies and I stopped swimming. I waited to see if the fish might be chased by a shark. I was satisfied that there was no shark and continued down.

REVISED

I dived quickly into the sea, peering through my mask at a watery world that turned darker as I descended. A school of fish went by, the distant light glittering on their bodies. Concerned that a shark might be chasing them, I stopped swimming and waited. No shark appeared. I continued down.

45c Include a few cumulative and periodic sentences.

Cumulative sentences accumulate information. They begin with a subject and verb and then add detail in a series of descriptive participial or absolute phrases. (See Chapter 31: Sentence Basics, pp. 531–33 for more on participial and absolute phrases.)

The following example, with the participial phrases italicized, illustrates the force a cumulative sentence can have.

The motorcycle spun out of control, plunging down the ravine, crashing through a fence, and coming to rest at last on its side.

Besides making your writing more forceful, cumulative sentences can also be used to add details, as the following example shows.

Wollstonecraft headed for France, her soul determined to be free, her mind committed to reason, her heart longing for love.

Periodic sentences provide another way to increase the force of your writing, while at the same time calling attention to key ideas. In a **periodic sentence**, the key word, phrase, or idea appears at the end, precisely where readers are most likely to remember it.

LACKLUSTER Young people fell in love with the jukebox in

1946 and 1947 and turned away from the hor-

rors of World War II.

FORCEFUL In 1946 and 1947, young people turned away

from the horrors of World War II and fell in

love—with the jukebox.

LACKLUSTER The test of power for writers is their ability to

imagine what is not the self, to familiarize the

strange and mystify the familiar.

FORCEFUL The ability of writers to imagine what is not the

self, to familiarize the strange and mystify the

familiar, is the test of their power.

-TONI MORRISON

Exercise 45.2 Constructing cumulative sentences

Combine the sentences in each numbered item that follows to create cumulative sentences.

EXAMPLE

Europe suffered greatly in the fourteenth century. The Hundred Years War consumed France and England. Schism weakened Europe's strongest unifying institution, the Church. The Black Death swept away one third of the population.

Europe suffered greatly in the fourteenth century, with the Hundred Years War consuming France and England; schism weakening the Church, Europe's strongest unifying institution; and the Black Death sweeping away one third of the population.

- 1. The Black Death started in China around 1333. It spread to Europe over trade routes. It killed one-third of the population in two years. It proved to be one of the worst natural disasters in history.
- 2. It was a horrible time. Dead bodies were abandoned on the streets. People were terrified of one another. Cattle and livestock were left to roam the countryside.
- 3. It was all for themselves. Friends deserted friends. Husbands left wives. Parents even abandoned children.

Exercise 45.3 Constructing periodic sentences

Rewrite the sentences that follow so that the keywords (underlined) appear at the end.

EXAMPLE

Prince Gautama achieved enlightenment while sitting in deep meditation under a Bo-tree after a long spiritual quest.

Sitting in deep meditation under a Bo-tree after a long spiritual quest, Prince Gautama achieved enlightenment.

- 1. The Indus River in Pakistan was home to one of the earliest civilizations in the world, as were the Nile River in Egypt, the Tigris and Euphrates rivers in Iraq, and the Yellow River in
- 2. In 1921, archeologists discovered the remains of Harappa, one of the two great cities of the Indus civilization, which until then was unknown to modern scholars.
- 3. The Indus civilization, which flourished from about 2500 to 1700 BCE, had two main centers, Harappa and another city, Mohenjo-Daro.

45d Try an occasional inversion, rhetorical question, or exclamation.

Most of the sentences you write will be declarative in purpose, designed to make statements. Most of the time, those statements will follow the normal sentence pattern of subject plus verb plus object. Occasionally, though, you might try using an inverted sentence pattern or another sentence type, such as a rhetorical question or an exclamation. (For more on sentence types and their purposes, see Chapter 31: Sentence Basics, p. 522.)

1. Using inversions

An **inversion** is a sentence in which the verb comes before the subject. In a passage on the qualities of various contemporary artists, the following inversion makes sense and adds interest.

Characteristic of Smith's work are bold design and original thinking.

As the following example illustrates, poets often use inversion for dramatic effect.

Into the jaws of Death, / Into the mouth of Hell / Rode the six hundred.

> -from "The Charge of the Light Brigade" by Alfred Lord Tennyson

Because many inversions sound odd, however, they should be used infrequently and carefully.

2. Using rhetorical questions

To get your readers to participate more actively in your work, you can ask them a question. Because you do not expect your audience to answer you, this kind of question is called a **rhetorical question**.

Players injured at an early age too often find themselves without a job, without a college degree, and without physical health. Is it any wonder that a few turn to drugs and alcohol, become homeless, or end up in a morgue long before their time?

Rhetorical questions are attention-getting devices that work best in the middle or at the end of a long, complicated passage. Sometimes they can also help you make a transition from one topic to another. Avoid using them more than a few times in a paper, however, and do not begin an essay with a broad rhetorical question, such as "Why should we study *Huckleberry Finn*?"

3. Using exclamations

In academic writing, exclamations are rare. If you decide to use one for special effect, be sure that you want to express strong emotion about the idea and can do so without losing credibility with your readers.

Wordsworth completed the thirteen-book Prelude in 1805, after seven years of hard work. Instead of publishing his masterpiece, however, he devoted himself to revising it—for thirty-five years! The poem, in a fourteen-book version, was finally published in 1850, after he had died.

45e Repeat words for emphasis.

By repeating words within a parallel construction you can provide rhythmic emphasis to key points.

- The costumes were red; the lights were red; and the props were red.
- [W]e here highly resolve . . . that government of the people, by the people, for the people shall not perish from the earth.
 - —from Abraham Lincoln's Gettysburg Address

Use this strategy sparingly, however, so that it retains its power. (See Chapter 38: Wordy Sentences, pp. 641–42, and Chapter 42: Faulty Parallelism, pp. 663–69).

When relevant, you can arrange a series of parallel elements in order of increasing importance:

The softball team won the local, regional, and national championships.

Exercise 45.4 Chapter review: Sentence variety

Revise the following passage for variety and emphasis using the strategies presented in this chapter.

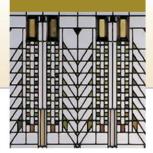
The United Nations was established in 1945. It was intended to prevent another world war. It began with twenty-one members. Nearly every nation in the world belongs to the United Nations today.

The United Nations has four purposes, according to its charter. One purpose is to maintain international peace and security. Another is to develop friendly relations among nations. Another is to promote cooperation among nations in solving international problems and in promoting respect for human rights. Last is to provide a forum for harmonizing the actions of nations.

All of the members of the United Nations have a seat in the General Assembly. The General Assembly considers numerous topics. These topics include globalization, AIDS, and pollution. Every member has a vote in the General Assembly.

A smaller group within the United Nations has the primary responsibility for maintaining international peace and security. This group is called the Security Council.

The Security Council has five permanent members. They are China, France, the Russian Federation, the United Kingdom, and the United States. The Security Council also has ten elected members. The General Assembly elects the members of the Security Council. The elected members serve for two-year terms.



46 Active Verbs

Active verbs such as *run*, *shout*, *write*, and *think* are more direct and forceful than forms of the *be* verb (*am*, *are*, *is*, *was*, *were*,

been, being) or passive-voice constructions. As you edit your work for clarity, pay attention to verb choice. The more active verbs you use, the stronger and clearer your writing will be.

Active Verbs and Grammar Checkers

Computer grammar checkers generally do not flag weak uses of the be verb because they cannot tell when a usage is appropriate and when it clutters a sentence.

Some grammar checkers do flag most passive-voice sentences (see 46b), but their suggestions for revising them can sometimes make things worse. It requires a writer's judgment to determine how best—if at all—to revise a passive-voice sentence.

46a Consider alternatives to some be verbs.

Although it is not a strong verb, *be* does a lot of work in English. As a linking verb, a form of *be* can connect a subject with an informative adjective or a noun complement.

- ► Germany is relatively poor in natural resources.
- Decent health care is a necessity, not a luxury.

As a helping verb, a form of *be* can work with a present participle to indicate an ongoing action.

Macbeth was returning from battle when he met the three witches.

Be verbs are so useful, in fact, that writers can easily overwork them. Watch for weak, roundabout sentences containing *be* verbs, and consider replacing those verbs with active verbs.

demonstrates

The mayor's refusal to meet with our representatives is a demonstration of his lack of respect for us, as well as for the environment.

Exercise 46.1 Editing for overuse of *be* verbs

In the following sentences, replace be verbs with active verbs.

EXAMPLE

puzzled

The contradictory clues were a puzzle to the detective.

- 1. Historians are generally in agreement that the Egyptians were the inventors of sailing around 3000 BCE.
- 2. Many years passed before mariners were to understand that boats could sail upwind.
- 3. The invention of the keel was an improvement in sailboat navigation.
- 4. Steamships and transcontinental railroads were contributing factors in the disappearance of commercial sailing ships.
- Today, either diesel or steam engines are the source of power for most ships.

46b Prefer the active voice.

Transitive verbs can be in the active or passive voice. In the **active voice**, the subject of the sentence acts; in the **passive voice**, the subject is acted on.

ACTIVE The Senate finally passed the bill.

PASSIVE The bill was finally passed by the Senate.

The passive voice downplays the actors as well as the action, so much so that a passive-voice sentence may leave the actors entirely unspecified.

The bill was finally passed.

Who or what passed the bill? The sentence does not tell us.

Unless you have a good reason to use the passive voice, prefer the active voice. It is more forceful, and it prevents the impression



NAVIGATING THROUGH COLLEGE AND BEYOND

Passive Voice

The passive voice is often used in scientific reports to keep the focus on the experiment and its results rather than on the experimenters.

 After the bacteria were isolated, they were treated carefully with nicotine and were observed to stop reproducing.

Business writers sometimes use—and overuse—the passive voice when they wish to communicate impersonally and objectively. However, memos, proposals, and other business genres usually benefit from the active voice.

of evasiveness that results from leaving the actor in a sentence unidentified.

PASSIVE Polluting chemicals were dumped into the river.

ACTIVE Industrial Products Corporation dumped polluting

chemicals into the river.

When the recipient of the action is more important than the doer of the action, however, the passive voice is the more appropriate choice.

After her heart attack, my mother was taken to the hospital.

Mother and the fact that she was taken to the hospital are more important than who took her to the hospital.

Exercise 46.2 Editing to avoid the passive voice

Change the verbs in the following sentences from passive to active voice. In some cases you may have to give an identity to an otherwise unidentified actor. Circle the number of any sentence that is already in the active voice or that is better left in its passive-voice form.

EXAMPLE The milk was spilled.

Someone spilled the milk.

- 1. The remote islands of Oceania were settled by Polynesian sailors beginning in the early first millennium CE.
- 2. Around 500, Hawaii was reached.
- 3. By about 900, settlers had reached Easter Island, the most remote island in Polynesia.
- 4. New Zealand, the largest Polynesian island, was also the last to be settled.
- 5. These immensely long voyages were probably made by families of settlers in open, double-hulled sailing canoes.

Exercise 46.3 Chapter review: Active verbs

Minimize the use of the passive voice and the *be* verb in the following paragraph.

The idea of a lighter-than-air balloon was first conceived by inventors in the Middle Ages. Not until October 15, 1783, however, was Pilatre de Rosier successful in ascending in a hot air balloon. Five weeks later, he and a companion were makers of history again, accomplishing the world's first aerial journey with a five-mile trip across the city of Paris. For the next century, lighter-than-air balloons were considered the future of human flight. Balloonists were able to reach heights of up to three miles and made long, crosscountry journeys. In 1859, for instance, a balloonist was carried from St. Louis to Henderson, New York, Balloonists were unable, however, to control the movement of their craft. To overcome this deficiency, efforts were made to use hand-cranked propellers and even giant oars. The invention of the internal-combustion engine was what finally made it possible to create controllable, self-propelled balloons, which are known as airships. Hot air was replaced by hydrogen in the earliest airships. Hydrogen gas catches fire easily, however, and this quality was the doom of the airship as a major means of travel. In 1937, the German airship Hindenburg exploded as it was landing in New Jersey, a tragedy that was described by a radio announcer in a live broadcast. As a result, helium has replaced hydrogen in today's airships.



Editing for Clarity				
As you revise, check your writing for clarity by asking yourself these questions:				
	Are all sentences concise and straightforward? Are any overloaded in ways that make them difficult to read and understand? (See Chapter 38: Wordy Sentences, pp. 638–46.)			
	Are all sentences complete? Are any necessary words missing from compounds or comparisons? (See Chapter 39: Missing Words, pp. 646–51.)			
	Do the parts of each sentence fit together in a way that makes sense, or is the sentence mixed up? (See Chapter 40: Mixed Constructions, pp. 652–55.)			
	Do the key parts of each sentence fit together well, or are there disturbing mismatches in person, number, or grammatical structure? (See Chapter 41: Confusing Shifts, pp. 655–63, and Chapter 42: Faulty Parallelism, pp. 663–71.)			
	Are the parts of each sentence clearly and closely connected, or are some modifiers separated from what they modify? (See Chapter 43: Misplaced and Dangling Modifiers, pp. 671–78.)			
	Are the focus, flow, and voice of the sentences clear, or do some sentences have confusing shifts or ineffective coordination and subordination? (See Chapter 41: Confusing Shifts, pp. 655–63, and Chapter 44: Coordination and Subordination, pp. 679–88.)			
	Do sentence patterns vary sufficiently? Is the mixture of long and short sentences enough to keep the reader alert and interested? (See Chapter 45: Sentence Variety and Emphasis, pp. 689–96.)			
	Are all verbs strong and emphatic, or are the passive voice, the be verb, or other weak or too-common verbs overused? (See Chapter 46: Active Verbs, pp. 697–700.)			

This detail of a
Mayan vase shows
a scribe at work.
Scribes—who
documented the
deeds of rulers
with carefully
chosen words—
were esteemed
in the great
Mayan cities that
flourished on the
Yucatan Peninsula
from around 100
to 900 CE.



9 A R 7

The difference between the right word and the almost right word is the difference between lightning and the lightning bug.

—MARK TWAIN

- 47. Dictionaries and Vocabulary
- 48. Appropriate Language
- 49. Exact Language
- 50. Glossary of Usage





Dictionaries and Vocabulary

The more words you know and can use correctly, the more precise, compelling, and evocative your writing will be.

Ways to Increase Your Vocabulary

- 1. Keep a dictionary and a thesaurus handy.
- 2. Read widely.
- 3. Use context to infer the meaning of unfamiliar words.
- 4. Learn the meaning of common prefixes and suffixes.
- 5. Keep a journal of new words.

47a Make using the dictionary a habit.

A standard desk dictionary—such as the Random House Webster's College Dictionary, the Webster's New World Dictionary, or the American Heritage College Dictionary—contains 140,000 to 180,000 entries. Along



WRITING OUTCOMES

Part 9: Editing for Word Choice

This section will help you answer questions such as the following:

Rhetorical Knowledge

- Is my writing too informal or formal for college assignments? (48b)
- How can I determine if my language is too technical for my audience? (50)

Critical Thinking, Reading, and Writing

- How can I tell if a word is slang or nonstandard? (47a)
- How can I avoid biased language and stereotypes in my writing? (48e)

Processes

- How can I revise to make my writing more precise? (49c)
- Should I use *their*, *there*, or *they're*? (50)

Conventions

- How can I avoid misusing words? (49a)
- How can I learn common English idioms? (49d)

Composing in Online Environments

■ Should I use my word processor's thesaurus? (49b)

For a general introduction to writing outcomes, see 1a, p. 6.

with words and their definitions, most dictionaries provide additional information such as the correct spellings of important place names, the official names of countries with their areas and populations, and the names of capital cities. Biographical entries give birth and death years and enough information to explain each person's importance to society. Many dictionaries also include lists of abbreviations and symbols, names and locations of colleges and universities, titles and correct forms of address, and conversion tables for weights and measures.

Unabridged dictionaries, which you will find in the reference section of your college library, are more comprehensive than desk dictionaries and may consist of multiple volumes. They are especially valuable when you are analyzing literature or studying an English text from an earlier period. The most comprehensive unabridged dictionary is the *Oxford English Dictionary* (also known as the *OED*), a ten-volume work of 22,000 pages that contains more than 400,000 entries, including words no longer in use. Each entry begins with the earliest meaning and pronunciation of the word and charts changes and variations in usage over time.

All dictionaries include guides to their use, usually in the front. The guides explain the terms and abbreviations that appear in the entries as well as special notations such as *slang*, *nonstandard*, and *vulgar*.

Figure 47.1 shows a representative entry from the Random House Webster's College Dictionary, with each section of the entry

Phonetic symbols showing pronunciation.

Word endings and grammatical abbreviations.

Dictionary entry.

comepare (kəmpâr'), v., pared, par eing, n. —v.t. 1. to examine (two or more objects, ideas, people, etc.) in order to note similarities and differences. 2. to consider or describe as similar; liken: "Shall I compare thee to a summer's day?" 3. to form or display the degrees of comparison of (an adjective or adverb). —v.i. 4. to be worthy of comparison: Whose plays can compare with Shakespeare's? 5. to be in similar standing; be alike: This recital compares with the one he gave last year. 6. to appear in quality, progress, etc., as specified: Their development compares poorly with that of neighbor nations. 7. to make comparisons. —n. 8. comparison: a beauty beyond compare. —Idiom. 9. compare notes, to exchange views, ideas, or impressions. [1375—1425, late ME < OF comperer < L comparāre to place together, match, v. der. of compar alike, matching (see COM-, PAR)] —comepar'er, n.—Usage. A traditional rule states that COMPARE should be followed by to when it points out likenesses between unlike persons or things: she compared his handwriting to knotted string. It should be followed by with, the rule says, when it examines two entities of the same general class for similarities or differences: She compared his handwriting with mine. This rule, though sensible, is not always followed, even in formal speech and writing. Common practice is to use to for likeness between members of different classes: to compare a language to a living organism. Between members of the same category, both to and with are used: Compare the Chicago of today with (or to) the Chicago of the 1890s. After the past participle COMPARED, either to or with is used regardless of the type of comparison.

Definitions as transitive verb (v.t.).

Definitions as intransitive verb (v.i.).

Special idiomatic meaning.

Undefined word formed by adding a suffix to entry.

a noun (n.).

Etymology
(word origin).

Definition as

Usage note.

FIGURE 47.1 The entry for the word *compare* in the *Random House* Webster's College Dictionary.

highlighted and labeled. The labels refer to the kinds of information discussed on pages 706–07. Other dictionaries format or order this information differently.

Dictionaries also appear in most word-processing software packages and on Web sites. They vary in size and level of detail.

1. Spelling, word division, and pronunciation

Entries in a dictionary are listed in alphabetical order according to their standard spelling. In the *Random House Webster's College Dictionary*, the verb *compare* is entered as **com•pare**. The dot separates the word into its two syllables. If you had to divide the word *compare* at the end of a line, you would place the hyphen where the dot appears.

Phonetic symbols in parentheses following the entry show its correct pronunciation; explanations of these symbols appear on the bottom of each right-hand page in some dictionaries. The second syllable of *compare* receives the greater stress; when you pronounce the word correctly, you say "comPARE." In the dictionary entry on page 705, an accent mark (`) appears after the syllable that receives the primary stress. Online dictionaries often include a recording of the pronunciation.

Dictionaries usually do not give the plurals of nouns if they are formed by adding an s, unless the word is foreign (gondolas, dashikis). Dictionaries do note irregular plurals—such as children for child.

Note: Some dictionaries list alternate spellings, always giving the preferred spelling first or placing the full entry under the preferred spelling only.

2. Word endings and grammatical labels

In Figure 47.1 on page 705, the abbreviation v. immediately after the pronunciation tells you that compare is most frequently used as a verb. The -pared shows the simple past and past participle form of the verb; the present participle form, -paring, follows, indicating that compare drops the final e when -ing is added. The next abbreviation, n., indicates that compare can sometimes function as a noun, as in the phrase $beyond\ compare$.

Here is a list of common abbreviations for grammatical terms:

adj.	adjective	prep.	preposition
adv.	adverb	pron.	pronoun
conj.	conjunction	sing.	singular
interj.	interjection	v.	verb
n.	noun	v.i.	intransitive verb
pl.	plural	v.t.	transitive verb
poss.	possessive		

3. Definitions, word origins, and undefined run-on entries

In the sample entry for *compare* on page 705, the definitions begin after the abbreviation v.t., which indicates that the first three meanings relate to *compare* as a transitive verb. A little farther down in the entry, v.i. introduces definitions of *compare* as an intransitive verb. Next, after n., comes the definition of *compare* as a noun. Finally, the word Idiom signals a special meaning not included in the previous definitions. As an idiom, *compare notes* means "to exchange views, ideas, or impressions," not to examine how two sets of notes are alike and different.

Included in most dictionary entries is an etymology—a brief history of the word—set off in brackets. There we see the date of the first known use of the word in English together with the earlier words from which it is derived. *Compare* came into English between 1375 and 1425 and was derived from the Old French word *comperer*, which came from Latin. Etymological information can be useful to writers who need to define a word for their readers.

Most dictionaries also list, as undefined run-on entries, words formed by adding a suffix to the base word. The sample entry, for example, includes the noun *comparer* as a run-on entry.

4. Usage

A usage note concludes some main entries in the dictionary. In the sample entry for *compare* on page 705, the usage note discusses the differences between the expressions *compare to* and *compare with*, indicating in what circumstances each should be used.

Dictionary entries may also indicate whether a word or definition is nonstandard, slang, colloquial (informal), or archaic (old-fashioned). Avoid these usages in college writing. (See Chapter 48: Appropriate Language, pp. 712–14.)



NAVIGATING THROUGH COLLEGE AND BEYOND

Specialized Dictionaries

In the library's reference section, you can usually find numerous specialized dictionaries, such as biographical and geographical dictionaries; foreign language dictionaries; dictionaries of first lines of poems and of famous quotations; dictionaries of legal and medical terms; and dictionaries of philosophy, sociology, engineering, and other disciplines. These dictionaries can help you write an essay or simply expand your knowledge of various subjects. Ask the reference librarian to help you locate a useful specialized dictionary for your topic or field.



For MULTILINGUAL WRITERS

Strategies for Dictionary and Thesaurus Use

To understand a word, you need to know how and in what contexts to use it appropriately. As you develop fluency in English, you may find it useful to keep on hand a usage guide like Michael Swanson's *Practical English Usage*, as well as one of the following ESL dictionaries:

Random House Webster's Dictionary of American English, ESL/Learner's Edition

Longman Advanced American Dictionary Oxford ESL Dictionary

As an advanced learner of English, however, you should move beyond specialized ESL dictionaries and consult standard dictionaries. To achieve both precise and nuanced expression, you should also supplement the dictionary with a thesaurus. As you encounter new words, pay close attention to the context in which they are used—both grammatically and in relation to the meaning of surrounding words.

47b Consult a thesaurus for words that have similar meanings.

The word *thesaurus* in Latin means "treasury" or "collection." A **thesaurus** is a dictionary of synonyms. Several kinds of thesauruses are available, many called *Roget's* after Peter Mark Roget (pronounced roZHAY), who published the first one in 1852. Thesauruses are included in most word-processing software packages and are also available online.

Use a thesaurus when you are looking for the word that most precisely conveys your intended meaning or when you are looking for an alternative to a word you have overused. When choosing a word from a thesaurus, consider both the word's **denotation**, or primary meaning, and its **connotations**, the feelings and images associated with it (see Chapter 49: Exact Language, pp. 719–22). Do not use an unfamiliar word from a thesaurus without first checking the word's meaning in a dictionary.

Exercise 47.1 Using a dictionary and a thesaurus

Look up the following words in a thesaurus, and find two synonyms for each. Then, in each case, use a dictionary to find the definition of the original word and the two synonyms. Finally, use all three words—the original and both synonyms—in one or more sentences.

- 1. idea
- 2. pretty
- 3. good
- 4. say
- look

47c Read for pleasure.

Whether you find it in a best-selling novel by Scott Turow or in a sophisticated magazine like the *Atlantic*, a new word you come across in something you read for fun or personal interest will stay with you at least as well as one you encounter in a text assigned for class.

Reading Scott Turow's *The Burden of Proof*, for example, you would encounter words such as *putrefaction* (the rot or decay of organic matter), *craven* (fearful, cowardly), and *Anglophile* (an admirer of English ways). Even catalogs and advertisements can contain interesting words, such as *peerless* (unequaled), *cordovan* (a type of leather originally from Córdoba, Spain), and *tumultuous* (noisy and disorderly).

Exercise 47.2 Learning new words

Scan a book, magazine, or Web site that interests you, and jot down ten words that are unfamiliar to you. Look up the words in a dictionary, and use each in a sentence.



TEXTCONNEX

Online "Word-a-Day" Services and Books of Curious Words

A number of Web sites will send you a daily e-mail containing an interesting or unusual word, its definition, origin, and even a sound clip demonstrating its pronunciation.

- Perhaps the best known of these sites is AWAD, or A.Word.A.Day, run by Anu Garg <wordsmith.org/awad>.
- Merriam-Webster <www.merriam-webster.com/word-of-theday/> and the Oxford English Dictionary <www.oed.com/> sponsor similar sites.

Anu Garg and Stuti Garg's book *A Word a Day* is a selection of words from the AWAD mailings. Other books, such as William Espy's *Thou Improper, Thou Uncommon Noun* and Erin McKean's *Weird and Wonderful Words*, can also be fun places to find new words.

47d Learn the meanings of new words by their context.

When reading for a class assignment, for work, or for pleasure, it is a good idea to have a dictionary nearby. Often, however, you may find you can deduce the meaning of an unfamiliar word—even without a dictionary—by examining the familiar words around it.

1. Embedded definitions

Textbooks and other academic materials often define specialized vocabulary or terms when they are first used in a sentence.

- Fables are brief stories that have an explicitly stated moral.
- An entire week of rehearsal was spent on <u>blocking</u>—directing the actors' movements on the stage.
- Speaking in run-on sentences is a symptom of mania (a mental illness characterized by an exaggeratedly elevated mood, an inflated sense of self-importance, and profuse and rapidly changing ideas).

2. Comparisons and other parallel constructions

Parallel constructions (see Chapter 42: Faulty Parallelism, pp. 663–71) often distinguish among or group together two or more terms or concepts, providing clues to the meaning of unfamiliar words. In the following sentence, for example, the word although sets up a contrast between obedient and well-behaved on the one hand and recalcitrant on the other, suggesting that recalcitrant is the opposite of obedient and well-behaved.

 Although Jack was usually obedient and well-behaved, his brother was often recalcitrant.

A list of examples can similarly suggest the meaning of new words. In the following sentence, the examples convey the sense of *cloying* as overly sentimental or excessively sweet.

 Constant phone calls, daily offerings of roses and stuffed animals, and other cloying actions can repel the beloved.

47e Learn new words by analyzing their parts.

You may be able to deduce the meaning of an unfamiliar word if you can recognize the meaning of its parts. Many words consist of a pre-fix or suffix (or both) attached to a root word, as in *preview* (pre + view) or viewer (view + er). Others may consist of two or more root words joined together as a compound word, as in viewpoint (view + point). Learning how prefixes and suffixes modify base words will help you decode unfamiliar words.

1. Prefixes

A **prefix** is a syllable that attaches to the beginning of a root word, creating a new word with its own meaning. For example, the prefix *semi*-, meaning "half," joins with *circle* to produce *semicircle*, which means "half-circle." Similarly, the prefix *extra*, meaning "beyond," joins with *ordinary* to produce *extraordinary*, which means "beyond the ordinary."

2. Suffixes

Suffixes are syllables that are attached to the ends of words. They usually modify the meaning of a word by changing it from one part of speech to another. With different suffixes, for example, the adjective *pure* becomes the adverb *purely* and the noun *purity*. Similarly, the noun *fear* becomes the adjective *fearless* and, with the addition of a second suffix, the noun *fearlessness*.

Exercise 47.3 Chapter review: Dictionaries and vocabulary

Look for compounds, and use context and your knowledge of prefixes and suffixes to infer the meaning of the underlined words in the following passage. Write down your inferred definitions, and then check them against a dictionary and write down the dictionary definition that most closely matches the meaning of the words as they are used in the passage.

The Enlightenment ideals promoted by the American and French revolutions—freedom, equality, and popular sovereignty—appealed to peoples throughout Europe and the Americas. In the Caribbean and South America, they inspired revolutionary movements: slaves in the French colony of Saint-Domingue rose against their overlords and established the independent republic of Haiti, and Euro-American leaders mounted independence movements in Central America and South America. The ideals of the American and French revolutions also encouraged social reformers to organize broader programs of liberation. Whereas the American and French revolutions guaranteed political and legal rights to white men, social reformers sought to extend these rights to women and slaves of African ancestry. During the nineteenth century, all European and Euro-American states abolished slavery, but former slaves and their descendants remained an underprivileged and often oppressed class in most of the Atlantic world. The quest for women's rights also proceeded slowly during the nineteenth century.

—FROM BENTLEY AND ZIEGLER, Traditions and Encounters



48 Appropriate Language

Language is appropriate when it fits your topic, purpose, and audience. Consider, for example, how differently you would describe an unpleasant work

experience to a close friend as opposed to a potential employer during a job interview. A more formal choice of words would obviously be appropriate in the business setting. You may also have witnessed someone using language that subtly discriminates against a group of people, and you may have felt how inappropriate that language was.

In academic and professional writing, **standard English** is the form of English that can be understood by everyone and is considered clear and appropriate. In academic and professional situations, language that is overly formal and pretentious can be just as inappropriate as overly informal language.

48a Avoid slang, regional expressions, and nonstandard English in college writing.

1. Avoiding slang

Slang is informal and playful language that is used within a social group or discourse community (see the accompanying box, Navigating through College and Beyond). There is, for example, surfer slang (aggro, gremmies, landshark) and coffeehouse slang (cap, skinny, whipless). Teen slang is the most extensive and short-lived, serving to bond a generation. In college papers, however, slang terms and the hip tone that goes with them should be avoided.

SLANG

In *Heart of Darkness*, we hear a lot about a *dude* named Kurtz, but we don't see the *guy* much.



NAVIGATING THROUGH COLLEGE AND BEYOND

Discourse Communities

People who share certain interests, knowledge, and customary ways of communicating constitute a **discourse community**. Members of the discourse community of baseball fans, for example, talk and write about *switch-hitters*, *batting averages*, and *earned-run averages*—terms that may be unfamiliar to people outside the community. Each of us belongs to several discourse communities. The more familiar you are with a discourse community, the more you will know about the language that is appropriate in that community.

REVISED In Heart of Darkness, Marlow, the narrator,

talks almost continually about Kurtz, but we

meet Kurtz himself only at the end.

2. Avoiding nonstandard dialects and regional expressions

American English consists of numerous **dialects** and varieties of the language that are distinguished from other varieties by differences in vocabulary, pronunciation, and grammar. A dialect is used by a particular geographic or ethnic group, such as Cajun English and New York English. In American colleges, professions, and businesses, the dominant dialect is standard English. If you speak a dialect that varies from standard English, be aware of the differences for those occasions when standard English is preferred. Common nonstandard words are labeled as such in the dictionary.

Dialects particular to a geographic area may contain **regionalisms**, or expressions unique to that region. Examples of regionalisms are *memberize* for "recall," *y'all* for "all of you," and *pockeybook* for "purse." Use regionalisms in writing only to report conversation or evoke a place. Usually, regionalisms are not appropriate for college texts.

48b Use an appropriate level of formality.

College writing assignments usually call for a style that avoids the extremes of the colloquial and the pretentious. Language that is appropriate to informal conversation but not precise enough for academic writing is known as **colloquial** language, and includes slang and regionalisms. It may be labeled "colloquial" or "informal" in the dictionary.

COLLOQUIAL Shakespeare's character Hamlet sure has a

mixed bag of emotions.

REVISED Shakespeare's character Hamlet is racked by

conflicting emotions.

Pretentious or **stilted language** is language that is overly formal, abstract, and wordy. It forces readers to work hard at decoding its meaning—and eventually readers lose interest. Choose a complex word only when it communicates your meaning more precisely than a simpler word.

PRETENTIOUS Romantic lovers are characterized by a preoccu-

pation with a deliberately restricted set of qualities in the love object that are viewed as means

to some ideal end.

REVISED People in love tend to idealize the beloved.

48c Avoid jargon.

The technical language of specialists is appropriate in many contexts and has a place in college writing. Without it, no one could write a lab report, an economic analysis, or a philosophical argument.

Jargon is technical language used in an inappropriate context. If you want to be understood, you should not use discourse that is appropriate for specialists when you are writing for a wider audience.

JARGON Pegasus Technologies, a leading B2C solutions pro-

vider, developed a Web-based PSP system to support standard off-line brands in meeting their loyaltydriven marketing objectives via the Internet space.

REVISED Pegasus Technologies developed a system for busi-

nesses that helps them create Web sites to run contests and other promotions for their customers.

If you need to use technical terms when writing for nonspecialists, be sure to define them.

 Armstrong's innovative singing style featured "scat," a technique that combines "nonsense syllables [with] improvised melodies" (Robinson 425).

48d Avoid most euphemisms and all doublespeak.

Euphemisms substitute nice-sounding words like *correctional facility* and *passed away* for such harsh realities as *prison* and *death*. On some occasions, a euphemism like *passed away* may serve a useful purpose; for example, you may wish to avoid upsetting a grieving person. Usually, however, words should not be used to evade or deceive.

Doublespeak is the deceitful use of language. Its purpose is not to prevent hurt feelings but to confuse or mislead readers. As the following example shows, doublespeak obscures facts.

A revenue enhancement program will be implemented in response to last year's negative gains.

The writer tries to obscure bad news by using *revenue enhancement* instead of *tax* or *price hike* and *negative gains* instead of *deficit* or *loss*.

Exercise 48.1 Editing for informal language, pretentious language, jargon, and euphemisms

Edit the following sentences so that they are suitable for college writing.

1. With the invention of really cool steel engraving and mechanical printing presses in the nineteenth century, publishers could make tons of books like practically overnight.

- 2. France was the womb of nineteenth-century realism, a fecund literary land that gave birth to those behemoths of realism Stendhal, Balzac, and Flaubert.
- 3. Flaubert really hated the bourgeoisie because he thought they never thought about anything but cash, stuff, and looking good in front of others.
- 4. Flaubert's *Madame Bovary* is the story of this really bored provincial chick who dreams of being a fancy lady, cheats on her husband, and then does herself in.
- 5. Intense class antagonisms, combined with complex currents of historical determinism, extending back into the ancient traditions of serfdom and the czar, may precisely index the factors constitutive of the precipitant flowering of the Russian novel in the nineteenth century.
- 6. The present writer's former belief that nineteenth-century literature is incomprehensible is no longer operational.

48e Do not use biased or sexist language.

Be on the lookout for subtle stereotypes that demean, ignore, or patronize people on the basis of gender, race, religion, national origin, ethnicity, physical ability, sexual orientation, occupation, or any other human condition. Also, be careful in your use of *we* and *they*. Do not assume readers will share your background. Revise for inclusiveness.

1. Avoiding stereotypes

A **stereotype** is a simplified image or generalization about a racial, ethnic, or social group. Stereotypes are never completely true and can in fact be grossly misrepresentative. Even when positive, stereotypes lump individuals together and should be avoided.

The an Catholic family with

Although the Browns are Irish Catholics, there are only two

children, in the family.

We

Because Asian students are whizzes at math, we all wanted

math whizzes

them in our study group.

Refer to groups as they refer to themselves (*Asian*, not *Oriental*). Do not refer unnecessarily to someone's ethnicity, religion, age, or other circumstances.

2. Avoiding sexist language

Sexist clichés and stereotypes Sexist language demeans or stereotypes women and men, but women are usually the explicit targets. Consider the meaning of words or phrases like the weaker sex, the fair sex, the little woman, my better half, working mother, lady lawyer, housewife, poetess, and coed.

Avoiding bias also means avoiding subtle stereotypes. For example, not all heads of state are or have to be men.

BIASED Wives of heads of state typically have their own

administrative staffs.

REVISED Spouses of heads of state typically have their own

administrative staffs.

BIASED We advertised for a new secretary because we

needed another girl in the office.

REVISED We advertised for a new secretary because we had

too much work for the staff on hand.

Women and men should be referred to in parallel ways: ladies and gentlemen (not ladies and men), men and women, husband and wife. Names should also be given parallel treatment: Virginia Woolf and Lytton Strachey, or Woolf and Strachey, not Virginia and Strachey.

The generic he Traditionally, the pronoun *he* and other masculine pronouns—*him*, *his*, *himself*—were used generically to refer to unspecified individuals of either gender. This convention is no longer acceptable. Whenever possible, replace the masculine pronouns *he*, *him*, *his*, and *himself* when they are being used generically to refer to both women and men. One satisfactory way to replace masculine pronouns is to use the plural.

BIASED Everybody had his way.

REVISED We all had our way.

Some writers alternate *he* and *she*, *him* and *her*. This strategy may be effective in some writing situations, but switching back and forth can also be distracting. The constructions *his or her* and *he or she* are acceptable, as long as they are not used excessively or more than once in a sentence.

AWKWARD

Each student in the psychology class was to choose a different book according to his or her interests, to read the book overnight, to do without his or her normal sleep, to write a short summary of what he or she had read, and then to see if he or she dreamed about the book the following night.

REVISED

Each student in the psychology class was to choose an interesting book, read it overnight without getting a normal night's rest, write a short summary of the book the next morning, and then see if he or she dreamed about the book the following night.

The construction his/her and the unpronounceable s/he are not acceptable in academic writing.

Note: Using the neuter impersonal pronoun *one* can sometimes help you avoid masculine pronouns. *One* can make your writing sound stuffy, however, so it is usually better to try another option.

STUFFY The American creed holds that if one works

hard, one will succeed in life.

REVISED The American creed holds that those who

work hard will succeed in life.

(For more on editing to avoid the generic use of he, him, his, or himself, see Chapter 36: Problems with Pronouns, pp. 613–15.)

The generic man Just as *he* and *him* have been used generically to represent both males and females, the syllable *man* as a word or suffix has been used generically to refer to all humanity. Today, however, the use of *man* to represent both men and women should be avoided. Also, choose substitutes for words that contain *man* but could apply to both men and women:

Gender-Neutral Alternative

Gender-Specific Term

Gender-Specific Term	Gender-Neutral Alternative
chairman	chair, chairperson
congressman	representative, member of Congress
fireman	firefighter
forefathers	ancestors
man, mankind	people, humans, humanity
man-made	artificial
policeman	police officer
postman	mail carrier
salesman	sales representative
spokesman	spokesperson
-ess (poetess, actress, stewardess, etc.)	poet, actor, flight attendant



For MULTILINGUAL WRITERS

Biased Language

English speakers are sensitive to language that may stereotype or offend groups of people. As an educated user of English, you should be aware of potential pitfalls in the forms and connotations of words. Regardless of the usage norms in your native language, you should generally avoid gender stereotyping in the names of jobs. Use plural forms of pronouns to make generalizations about human traits or activities (for example, by replacing the generic *mankind* with terms like *humanity* or *humankind*).

BIASED The chairman of the department reviews grant

applications.

REVISED The department chair reviews grant applications.

Exercise 48.2 Editing to eliminate biased language

Identify the biased language in each of the following sentences, and rewrite each sentence using the suggestions in Section 48e.

EXAMPLE

flight attendants

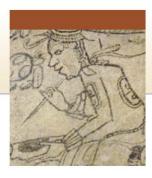
Because $\frac{1}{2}$ section and issue for them.

- 1. Man is fast approaching a population crisis.
- Each of us must do his part to reduce the production of greenhouse gases.
- Every housewife should encourage her children to make recycling a habit, and every corporate chief executive officer should encourage his employees to carpool or take mass transit whenever possible.
- Congressmen should make conservation and environmental protection legislative priorities.
- If he tried, the average motorist could help reduce our dependence on oil.

Exercise 48.3 Chapter review: Appropriate language

Edit the following passage to make the language appropriate for a college paper.

The writer of novels Henry James had many illustrious forefathers. His grandfather William traversed the Atlantic in 1789 with little more than a Latin grammar book and a desire to see the battlefields of the Revolutionary War. When William James met his maker in 1832, he left an estate worth \$3 million, or about \$100 million in today's cash. This little something was to be divided among eleven children and his better half, Catherine Barber James. William's fourth kid, Henry, who is often referred to as the elder Henry James so's that he is not confused with the novelist, became a lecturer and writer on metaphysics. His big thing was the doctrines of the Swedish mystic Emanuel Swedenborg. Although some thought the elder Henry James a few plates short of a picnic, his work was very well known and influential during his lifetime.



49 Exact Language

As you revise, be on the lookout for problems with **diction**, or word choice. Do the words you have chosen reflect your intended meaning as precisely as they should?

Selecting the right word involves two aspects of its meaning. A word has a primary (or explicit) meaning, called its **denotation**, and a secondary (or implicit) meaning, called its **connotation**.

49a Avoid misusing words.

A word's denotation is what you find if you look up the word in a dictionary. Be careful not to misuse words that have similar but distinct denotations, or words that sound alike but have different meanings.

affects effect

The medication effects concentration but has no affect on appetite.

flouted

Murdock flaunted the no-smoking rule.

Consult a dictionary or the Glossary of Usage in Chapter 50 for help with commonly misused terms. See also the list of Common Homonyms and Near Homonyms in Chapter 63: Spelling, pp. 850–52.

You can reduce mistakes in your use of new terms by consulting a dictionary whenever you include an unfamiliar word in your writing.

exhibited licentiousness

The aristocracy exuded numerous vices, including greed and license.

Also, check your course textbooks for glossaries that can help you use new terms properly.

Think critically about the suggestions made by your word-processing program's spell checker. (For more on spell checkers, see Chapter 5: Revising and Editing, p. 101 and Chapter 63: Spelling, p. 846.) Sometimes the spell checker will incorrectly guess the word you intended. Carefully review the list of options and look up any unfamiliar words. In the example, the writer mistyped the word instate as enstate and received the incorrect suggestion estate.

instate

We needed approval to estate the change.

As you edit, read carefully to make sure that you have the right word in the right place.

Exercise 49.1 Avoiding the misuse of words

In the following sentences, replace any of the underlined words that are misused with a word that has an appropriate denotation, and circle those that are properly used. For help, consult a dictionary or the Glossary of Usage in Chapter 50.

EXAMPLE

complement each other.

- Computer software and computer hardware compliment one another.
- 1. The nineteenth-century Englishman Charles Babbage was probably the first person to conceive of a general-purpose computing machine, but the ability to build one alluded him.
- 2. Because she was able to <u>imply</u> the kinds of instructions that would work with Babbage's machine, some historians <u>cite</u> Ada Lovelace, daughter of the poet Byron, as the first computer programmer.
- 3. <u>Incredulous</u> as it may seem, the first general-purpose digital <u>electronic computer</u> was 100 feet long and 10 feet high but had less computing power than one of today's inexpensive laptop computers.





FIGURE 49.1 The incredible shrinking computer. Almost any of today's laptop computers (right) has more computing power than the first general-purpose digital computer (left), the massive ENIAC (Electronic Numerical Integrator and Calculator).

- 4. The U.S. government was the <u>principle</u> source of funding for some of the most important advances in computing after World War II.
- 5. Without the invention of the transistor, today's small, powerful computing devices would not have been plausible.

49b Choose words with suitable connotations.

To use words effectively, you need to know their connotations as well as their denotations. Connotations come from the feelings and images people associate with a word, so they influence what readers understand a writer to be saying.

Consider, for example, the following three statements:

Murdock ignored the no-smoking rule.

Murdock disobeyed the no-smoking rule.

Murdock *flouted* the no-smoking rule.

Even though the three sentences depict the same event, each sentence describes Murdock's action somewhat differently. If Murdock *ignored* the rule, it may simply have been because he did not know or care about it. If he *disobeyed* the rule, he must have known about it and consciously decided not to follow it, but what if he *flouted* the rule? Well, then there was probably a look of disdain on his face as he made sure that others would see him ostentatiously puffing away at a cigarette.

As you revise, consider replacing any word whose connotations do not exactly fit what you want to say.

demand

The players' union should request that the NFL amend its pension plan.

If you cannot think of a more suitable word, consult a print or an electronic thesaurus (see Chapter 47) for **synonyms**, words with similar meanings. Keep in mind, however, that most words have connotations that allow them to work in some contexts but not in others. To find out more about a synonym's connotations, look up the word in a dictionary.

Synonyms and Your Word Processor's Thesaurus

Many word-processing programs include a thesaurus that lets you replace a word with a synonym. Make sure that the connetations of the synonym you choose are appropriate to the context in which you are using it.



For MULTILINGUAL WRITERS

Connotation and Usage Problems

Most students whose first language is not English consider vocabulary use a major challenge. Even though you may learn the meaning of a word, you may have trouble using it correctly. Certain types of word combinations are determined by conventional use rather than by their literal meaning (for example, you *do* homework, but you *make* a plan).

Conscious or unconscious translation from your native language will always be part of your learning, but you should try to study English words and phrases in context, with sensitivity to their connotations. It helps to keep a dictionary close by (see Chapter 47: Dictionaries and Vocabulary, pp. 704–11).

Exercise 49.2 Choosing words with suitable connotations

Use a dictionary or thesaurus to list as many synonyms as you can for each of the underlined words in the passages that follow. Discuss why you think the authors chose the underlined words.

 Space and time <u>capture</u> the imagination like no other scientific subject... They form the <u>arena</u> of reality, the very <u>fabric</u> of the cosmos. Our entire existence—everything we do, think, and experience—takes place in some region of space during some interval of time. Yet science is still <u>struggling</u> to understand what space and time actually are. 2. On Waverly Street, everybody knew everybody else. It was only one short block, after all—a narrow strip of patched and repatched pavement, bracketed between a high stone cemetery wall at one end and the commercial clutter of Govans Road at the other. The trees were elderly maples with lumpy, bulbous trunks. The squat clapboard houses seemed mostly front porch.

—ANNE TYLER, Saint Maybe

49c Include specific and concrete words.

In addition to general and abstract terms, clear writers use words that are specific and concrete. Such words can help your readers grasp your particular message.

General words name broad categories of things, such as *trees, books, politicians,* or *students.* **Specific words** name particular kinds of things or items, such as *pines, Victorian novels, Republicans,* or *college sophomores.*

Abstract words name qualities and ideas that do not have physical properties, such as *charity*, *beauty*, *hope*, or *radical*. Use them in general statements, and follow those statements with specific details. **Concrete words** name things we can sense by touch, taste, smell, hearing, and sight, such as *velvet*, *vinegar*, *smoke*, *screech*, or *sweater*.

By creating images that appeal to the senses, specific and concrete words can help make your writing more precise.

VAGUE The trees were affected by the bad weather.

PRECISE The small pines shook in the gale.

VAGUE Their generosity helped the library.

PRECISE Their \$5 million gift paid for the library's new

online catalog.

As you edit, make sure that you have developed your ideas with specific and concrete details. Also check for overused, vague terms—such as *factor*, *thing*, *good*, *nice*, and *interesting*—and replace them with more specific and concrete alternatives.

crimes committed

The protesters were charged with things they never did.

Exercise 49.3 Including specific and concrete words

Draw on your own knowledge, experience, and imagination to rewrite the following paragraph with invented details described in specific and concrete language.

EXAMPLE

Niagara Falls is an awe-inspiring sight.

The waters of the Niagara River flow over the edge of the half-mile-wide, crescent-shaped Horseshoe Falls and plunge with a roar to the bottom of the cataract two hundred feet below.

Last summer I worked as an intern at a company in a field that interests me. The work was hard and the hours were long, but I gained a lot of experience. At first I was assigned only routine office work. As I learned more about the business, however, my employers began to give me more interesting tasks. By the end of the summer I was helping out on several high-priority projects. My employers liked my work and offered me another internship for the following summer.

49d Use standard idioms.

An **idiom** is a customary expression whose meaning does not relate in a predictable way to the meaning of the words it is composed of. Often idioms involve expressions with prepositions. We are not capable to but capable of; we do not go with the car but in the car or simply by car; we do not abide with a rule but by a rule. We might meet someone at the train station or, a bit later, on the train. In some parts of the United States, people wait in line to go to a movie; in other parts, they wait on line.

Some verbs, called **phrasal verbs**, include a preposition to make their meaning complete. These verbs often have an idiomatic meaning that changes significantly when the attached preposition changes.

Henry made up with Gloria.

Henry $made\ off$ with Gloria.

Henry made out with Gloria.

If you are not sure which preposition to use with a verb, consult the box on idiomatic expressions below or look up the main word in a dictionary.



For MULTILINGUAL WRITERS

For more on phrasal verbs and idiomatic expressions, see Chapter 66: Identifying and Editing Common Errors, pages 887–90.

IDIOMATIC EXPRESSIONS

Common Adjective + Preposition Combinations

afraid of: fearing someone or something

anxious about: worried

ashamed of: embarrassed by someone or something

aware of: know about

content with: having no complaints about; happy about

fond of: having positive feelings for

full of: filled with

grateful to (someone) (for something): thankful; appreciative

interested in: curious; wanting to know more about

jealous of: feeling envy toward

proud of: pleased about

responsible to (someone) (for something): accountable; in charge

satisfied with: having no complaints about

suspicious of: distrustful of

tired of: had enough of; bored with

Common Verb + Preposition Combinations

apologize to: express regret for actions

arrive at (an event at a specific location): come to a building or a

house (I arrived at the Louvre at ten.)

 $arrive\ in\ (a\ place)$: come to a city/country (I $arrived\ in\ Paris.$)

blame for: hold responsible; accuse complain about: find fault; criticize concentrate on: focus; pay attention

congratulate on: offer someone good wishes for success

consist of: contain; be made of

depend on: trust

explain to: make something clear to someone

insist on: be firm

laugh at: express amusement

look up: visit rely on: trust

smile at: act friendly toward take care of: look after; tend thank for: express appreciation

throw at: toss an object toward someone or something without

expecting that the object will be caught

IDIOMATIC EXPRESSIONS (continued)

throw to: toss something to someone to catch

throw (something) away: discard

throw (something) out: discard; present an idea for consideration worry about: feel concern; fear for someone's safety or well-being

Common Particles (verb + preposition combinations that create *verb phrasals*, expressions with meanings that are different from the meaning of the verb itself)

break down: stop functioning

bring up: mention in conversation; raise a child

call off: cancel

call up: contact by telephone

catch up on: get up-to-date information on catch up with: reach the same place as

drop in on: visit unexpectedly

drop off: deliver fill out: complete find out: discover

get away with: avoid discovery

get off (your chest): tell a long-concealed secret or problem

get off (the couch): stand up

get over: recover

give up: surrender; stop work on

leave out: omit

look down on: despise look forward to: anticipate

look into: research look up: check a fact look up to: admire put up with: endure

run across: meet unexpectedly

run out: use up

send off: say goodbye to stand up for: defend take after: resemble

take off: leave the airport (a plane); miss time from work

turn down: reject

49e Create suitable figures of speech.

Figurative language, or **figures of speech,** are imaginative expressions, usually comparisons, that modify the literal meaning of other words. Two of the most common figures of speech are similes and metaphors.

A **simile** is a comparison that contains the word *like* or *as*.

His smile was like the sun peeking through after a rainstorm.

A **metaphor** is an implied comparison. It treats one thing or action, such as a politician's speech, as if it were something else, in this case, a drive on a familiar road.

► The senator's speech rolled along a familiar highway, past the usual landmarks: taxes and foreign policy.

Because it is compressed, a metaphor is often more forceful than a simile.

Other common figures of speech include personification, hyperbole, and hyperbole's counterpart, understatement. **Personification** is a form of metaphor in which human qualities are attributed to objects, animals, or abstract ideas.

The stormy sea tossed the little boat cruelly about.

Hyperbole is deliberate exaggeration.

The speech was endless.

Understatement is exaggeratedly restrained comparison.

The speech was certainly more engaging than a recitation of the phone book.

Figurative comparisons can make your prose more vivid, but only if they suit your subject and purpose. Be careful to avoid **mixed metaphors**; if you use two or more comparisons together, make sure they are compatible.

MIXED His presentation of the plan was such a well-

constructed tower of logic that we immediately

decided to come aboard.

REVISED His clear presentation immediately convinced us to

support the plan.

Exercise 49.4 Recognizing figures of speech

Identify and explain the figures of speech (simile, metaphor, personification, hyperbole, and understatement) in the following passages.

EXAMPLE

A miss is as good as a mile.

This expression is a simile suggesting that an error is an error, whether small ("a miss") or large ("a mile").

- 1. Her voice is full of money.
 - —F. SCOTT FITZGERALD, The Great Gatsby
- 2. She runs the gamut of emotions from A to B.
 - —Quip attributed to Dorothy Parker and said to be about the actress Katharine Hepburn
- 3. The farm was crouched on a bleak hillside, whence its fields, fanged with flints, dropped steeply to the village of Howling a mile away.
 - —STELLA GIBBONS, Cold Comfort Farm
- 4. America is woven of many strands; I would recognize them and let it so remain. . . . Our fate is to become one, and yet many.
 - —RALPH ELLISON, Invisible Man
- Our military forces are one team—in the game to win regardless of who carries the ball.
 - —OMAR BRADLEY, Testimony to the Committee on Armed Services, House of Representatives, October 19, 1949
- 6. The hardest thing in the world to understand is the income tax.

—ALBERT EINSTEIN

7. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

—SHAKESPEARE, The Tempest, IV, i, 149

49f Avoid clichés.

A **cliché** is an overworked expression or figure of speech. The moment we read the first word or two of a cliché, we know how it will end. If someone says, "She hit the nail on the ——," we expect the next word to be *head*. We have heard this expression so often that it no longer creates a vivid picture in our imagination.

It is usually best to rephrase a cliché as simply as you can in plain language or find a fresh figure of speech.

CLICHÉ When John turned his papers in three weeks late,

he had to face the music.

BETTER When John turned his papers in three weeks late,

he had to accept the consequences.

Here are some common clichés to avoid.

acid test
agony of suspense
beat a hasty retreat
beyond the shadow
of a doubt
blind as a bat
blue as the sky
calm, cool, and
collected
cold, hard facts
cool as a cucumber
dead as a doornail
deep, dark secret

depths of despair
face the music
few and far between
flat as a pancake
green with envy
hit the nail on the
head
in this day and age
last but not least
the other side of the
coin
pass the buck
pretty as a picture

rise and shine
rise to the occasion
sadder but wiser
shoulder to the
wheel
sink or swim
smart as a whip
sneaking suspicion
straight and narrow
tired but happy
tried and true
worth its weight in
gold

Exercise 49.5 Chapter review: Exact language

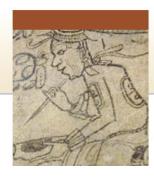
Edit the following passage for misused words, clichés, and ineffective figures of speech. Also, when appropriate, replace abstract and general words with concrete and specific words.

During the boom times of the 1920s, making money in the stock market was like shooting fish in a barrel. Conjecture in stocks was so intense that the price of a share could double overnight.

Poorly regulated, the markets sometimes fell prey to foul play by unscrupulous businesses. Brokers would inflate the price of a stock by staging rumors about a company; they would then sell out their own shares of the stock for a profit before the public discovered that the rumors were fragrant lies.

The stock market crashed to the bottom of the barrel in 1929, pulling the rug out from under the prosperous Twenties. Many speculators who had procured stocks on credit went bankrupt, followed by the financial institutions that had provided the speculators with capitol.

The Great Depression came on fast and furious after the crash. The prolonged financial slump had climbed to new heights by 1932, when the country voted out Herbert Hoover. Franklin D. Roosevelt was elected as the champion of workers and the down-and-out. The new president instigated a legislative program known as the New Deal that sought to ease the affects of the Depression. It was not until World War II boasted production dramatically that the U.S. economy at long last regained its footing.



50 Glossary of Usage

The following words and expressions are often confused (such as *advice* and *advise*), misused (such as *etc.*), or considered nonstandard (such as *could of*). Consulting this list will help you use these words more precisely.

a, an Use *a* with a word that begins with a consonant sound: *a cat, a dog, a one-sided argument, a house.* Use *an* with a word that begins with a vowel sound: *an apple, an X-ray, an honor.*

accept, except Accept is a verb meaning "to receive willingly": Please accept my apologies. Except is a preposition meaning "but": Everyone except Julie saw the film. Except can be a verb meaning "exclude": The university excepts students who pass an exam from the foreign-language requirement.

adapt, adopt Adapt means "to adjust or become accustomed to": They adapted to

the customs of their new country. Adopt means "to take as one's own": We adopted a puppy.

advice, advise Advice is a noun meaning "suggestion"; advise is a verb meaning "recommend": I took his advice and deeply regretted it. I advise you to disregard it, too.

affect, effect As a verb, affect means "to influence": Inflation affects our sense of security. As a noun, affect means "a feeling or an emotion": To study affect, psychologists probe the unconscious. As a noun, effect means "result": Inflation is one of the many effects of war. As a verb, effect

means "to make or accomplish": *Inflation* has effected many changes in the way we spend money.

aggravate Colloquially, aggravate means "irritate," but in formal writing it means "intensify" or "worsen": The need to refuel the plane aggravated the delay, which irritated the passengers.

agree to, agree with Agree to means "consent to"; agree with means "be in accord with": They will agree to a peace treaty, even though they do not agree with each other on all points.

ain't A slang contraction for is not, am not, or are not, ain't should not be used in formal writing or speech.

all ready, already All ready means "fully prepared." Already means "previously." We were all ready to go out when we discovered that Jack had already ordered a pizza.

all right, alright The spelling alright is nonstandard. Use all right: He told me it was all right to miss class tomorrow.

all together, altogether All together expresses unity or common location. Altogether means "completely," often in a tone of ironic understatement. At the NRA convention, it was altogether startling to see so many guns set out all together on one table.

allude, elude, refer to Allude means "to refer indirectly": He alluded to his miserable adolescence. Elude means "to avoid" or "to escape from": She eluded the police for nearly two days. Do not use allude to mean "to refer directly": The teacher referred [not alluded] to page 468 in the text.

allusion, illusion An allusion is an indirect reference, and an illusion is a false appearance or impression: The student's allusion to the first act of Hamlet created the illusion that he had read the play.

almost, most Almost means "nearly." Most means "the greater part of." Do not use most when you mean almost. He wrote to me about almost [not most] everything

he did. He told his mother about most things he did.

a lot *A lot* is always two words. Do not use *alot*.

A.M., AM, a.m. These abbreviations mean "before noon" when used with numbers: 6 A.M., 6 A.M., 6 a.m. Be consistent in the form you choose, and do not use the abbreviations as a synonym for *morning:* In the morning [not the a.m.], the train is full.

among, between Generally, use among with three or more nouns, between with two. The distance between Boston and Knoxville is a thousand miles. The desire to quit smoking is common among those who have smoked for a long time.

amongst American English prefers among. (Amongst is common in British English.)

amoral, immoral Amoral means "neither moral nor immoral" and "not caring about moral judgments." Immoral means "morally wrong." Unlike such amoral natural disasters as earthquakes and hurricanes, war is intentionally violent and therefore immoral.

amount, number Use amount for quantities that cannot be counted; use number for quantities that can be counted. The amount of oil left underground in the United States is a matter of dispute, but the number of oil companies losing money is tiny.

an See a, an.

and/or And/or means "one or the other or both." It appears in business writing but is considered awkward in academic writing. We will meet with the managing director and/or the director of marketing. We will meet with the managing director, the director of marketing, or both.

anxious, **eager** Anxious means "fearful": I am anxious before a test. Eager signals strong interest or desire: I am eager to be done with that exam.

anymore, any more Anymore means "no longer." Any more means "no more."

Both are used in negative contexts. *I do not enjoy dancing anymore*. *I do not want any more peanut butter*.

anyone/any one, anybody/any body, everyone/every one, everybody/every body Anyone, anybody, everyone, and everybody are singular indefinite pronouns: Anybody can make a mistake. When the pronoun one or the noun body is modified by the adjective any or every, the words should be separated by a space: A good mystery writer accounts for every body that turns up in the story.

anyplace Use *anywhere* instead of the more informal *anyplace*.

anyways/anywheres Use *anyway* or *anywhere* instead.

as Do not use as as a synonym for since, when, or because. I told him he should visit Alcatraz since [not as] he was going to San Francisco. When [not as] I complained about the meal, the cook said he did not like to eat there himself. Because [not as] we asked her nicely, our teacher decided to cancel the exam.

as, like In formal writing, avoid the use of *like* as a conjunction: *He sneezed as if* [not *like*] *he had a cold. Like* is perfectly acceptable as a preposition that introduces a comparison: *She handled the reins like an expert.*

assure, ensure, insure Assure means "promise." Ensure and insure mean "make secure," but insure is used in specific business contexts: He assured me the company would insure my home against flooding, ensuring my ability to recover from a major storm.

at Avoid the use of at to complete the notion of where: not Where is Michael at? but Where is Michael?

awful, awfully Use *awful* and *awfully* to convey the emotion of terror or wonder (awe-full): The vampire flew out the window with an awful shriek. In writing, do not use *awful* to mean "bad" or *awfully* to mean "very" or "extremely."

awhile, a while Awhile is an adverb: Stay awhile with me [but not for awhile with me]. A while consists of an article and a noun and can be used with or without a preposition: A while ago I found my red pencil. I was reading under the tree for a while.

bad, badly *Bad* is an adjective used after a linking verb such as *feel*. *Badly* is an adverb. *She felt bad about playing the piano badly at the recital*.

being as, being that Do not use being as or being that as synonyms for since or because. Because [not being as] the mountain was there, we had to climb it.

belief, believe *Belief* is a noun meaning "conviction"; *believe* is a verb meaning "to have confidence in the truth of." *Her belief* that lying was often justified made it hard for us to believe her story.

beside, besides Beside is a preposition meaning "next to" or "apart from": The ski slope was beside the lodge. She was beside herself with joy. Besides is both a preposition and an adverb meaning "in addition to" or "except for": Besides a bicycle, he will need a tent and a pack.

better Avoid using better in expressions of quantity: Crossing the continent by train took more than [not better than] four days.

between, among See among, between.

bring, take Use bring when an object is being moved toward the speaker, take when it is being moved away: Please bring me a new flash drive, and take the old one home with you.

but that, but what In expressions of doubt, avoid writing *but that* or *but what* when you mean *that: I have no doubt that* [not *but that*] you can learn to write well.

can, may Can refers to ability; may refers to possibility or permission. I see that you can Rollerblade without crashing into people; nevertheless, you may not Rollerblade on the promenade.

can't hardly This double negative is ungrammatical and self-contradictory. *I can* [not can't] hardly understand algebra. *I can't understand algebra*.

capital, capitol Capital can refer to wealth or resources, or to a city; capitol refers to a building where lawmakers meet. Protesters traveled to the state capital to converge on the capitol steps.

censor, censure Censor means "to remove or suppress material." Censure means "to reprimand formally." (Both can also be nouns.) The Chinese government has been censured by the U.S. Congress for censoring Web access.

cite, sight, site The verb cite means "to quote or mention": Be sure to cite all your sources in your bibliography. As a noun, the word sight means "view": I cringed at the sight of him. Site is a noun meaning "a particular place" as well as "a location on the Internet."

compare to, compare with Use compare to to point out similarities between two things: She compared his singing to the croaking of a wounded frog. Use compare with to assess differences or likenesses: Compare Shakespeare's Antony and Cleopatra with Dryden's All for Love. complement, complement Complement (literally, "to complete") means "to go well with" (verb) or "something that goes well with something else" (noun): That scarf complements her eyes. I consider sauerkraut the perfect complement to sausages. Compliment means "praise" (verb or noun): He complimented the chef after the delicious dinner. She received many compliments on her thesis.

conscience, conscious The noun conscience means "a sense of right and wrong": His conscience bothered him. The adjective conscious means "awake" or "aware": I was conscious of a presence in the room.

continual(ly), continuous(ly) Continual means "repeated regularly and frequently": She continually checked her Blackberry for new e-mail. Continuous means "extended or prolonged without interruption": The car alarm made a continuous wail in the night.

could care less Could care less is nonstandard; use does not care at all instead: She does not care at all about her physics homework

could of, should of, would of Avoid these nonstandard forms of could have, should have, and would have.

criteria, criterion *Criteria* is the plural form of the Latin word *criterion*, meaning "standard of judgment." *The criteria are not very strict. The most important criterion is whether you can do the work.*

data Data is the plural form of the Latin word datum, meaning "fact." Although informally used as a singular noun, in writing, treat data as a plural noun: The data indicate that recycling has gained popularity.

differ from, differ with Differ from expresses a lack of similarity; differ with expresses disagreement. The ancient Greeks differed greatly from the Persians. Aristotle differed with Plato on some important issues.

different from, different than The correct idiom is different from. Avoid different than. The east coast of Florida is very different from the west coast.

discreet, discrete Discreet means "tactful" or "prudent." Discrete means "separate" or "distinct." What is a discreet way of telling them that these are two discrete issues?

disinterested, uninterested Disinterested means "impartial": We expect members of a jury to be disinterested. Uninterested means "indifferent" or "unconcerned": Most people today are uninterested in alchemy.

don't, doesn't Don't is the contraction for do not and is used with I, you, we, they, and plural nouns. Doesn't is the contraction for does not and is used with he, she, it, and singular nouns. You don't know what you're talking about. He doesn't know what you're talking about either.

each and every Use one of these words or the other but not both. Every cow came in at feeding time. Each one had to be watered.

each other, one another Use each other in sentences involving two subjects and one another in sentences involving more than two. Husbands and wives should help each other. Classmates should share ideas with one another.

eager, anxious See anxious, eager.

effect, affect See affect, effect.

e.g., i.e. The abbreviation e.g. stands for the Latin words meaning "for example." The abbreviation i.e. stands for the Latin for "that is." Come as soon as you can, i.e., today or tomorrow. Bring fruit with you, e.g., apples and peaches. In formal writing, replace the abbreviations with the English words: Keats wrote many different kinds of lyrics, for example, odes, sonnets, and songs.

either, neither Both either and neither are singular: Neither of the two boys has played the game. Either of the two girls is willing to show you the way home. When used as an intensive, either is always negative: She told him she would not go either.

elicit, illicit The verb elicit means "to draw out." The adjective illicit means "unlawful." The detective was unable to elicit any information about other illicit activity.

elude, allude See allude, elude, refer to. emigrate, immigrate Emigrate from means "to move away from one's country": My grandfather emigrated from Greece in 1905. Immigrate to means "to move to another country and settle there": Grandpa immigrated to the United States.

eminent, imminent, immanent Eminent means "celebrated" or "well known": Many eminent Victorians were melancholy and disturbed. Imminent means "about to happen" or "about to come": In August 1939, many Europeans sensed that war

was imminent. Immanent refers to something invisible but dwelling throughout the world: Medieval Christians believed that God's power was immanent through the universe.

ensure, assure, insure *See* assure, ensure, insure.

enthused Use *enthusiastic* instead: *He* was *enthusiastic* about the new movie.

etc. The abbreviation etc. stands for the Latin et cetera, meaning "and others" or "and other things." Because and is included in the abbreviation, do not write and etc. In a series, a comma comes before etc., just as it would before the coordinating conjunction that closes a series: He brought string, wax, paper, etc. In most college writing, it is better to end a series of examples with a final example or the words and so on.

everybody/every body, everyone/every one See anyone/any one....

except, accept See accept, except.

expect, suppose Expect means "to hope" or "to anticipate": I expect a good grade on my final paper. Suppose means "to presume": I suppose you did not win the lottery on Saturday.

explicit, implicit Explicit means "stated outright." Implicit means "implied, unstated." Her explicit instructions were to go to the party without her, but the implicit message she conveyed was disapproval.

farther, further Farther describes geographical distances: Ten miles farther on is a hotel. Further means "in addition" when geography is not involved: He said further that he did not like my attitude.

fewer, less Fewer refers to items that can be counted individually; less refers to general amounts. Fewer people signed up for indoor soccer this year than last. Your argument has less substance than you think.

first, firstly *Firstly* is common in British English but not in the United States. *First, second, third* are the accepted forms.

flaunt, flout Flaunt means "to wave" or "to show publicly" with delight, pride, or arrogance: He flaunted his wealth by wearing overalls lined with mink. Flout means "to scorn" or "to defy," especially publicly without concern for the consequences: She flouted the traffic laws by running through red lights.

former, latter *Former* refers to the first and *latter* to the second of two things mentioned previously: *Mario and Alice are both good cooks; the former is fonder of Chinese cooking, the latter of Mexican.*

further, farther See farther, further.

get In formal writing, avoid colloquial uses of *get*, as in *get with it, get it all together*, *get-up-and-go*, *get it*, and *that gets me*.

good, well *Good* is an adjective and should not be used in place of the adverb well. He felt good about doing well on the exam.

half, a half, half a Write half, a half, or half a but not half of, a half a, or a half of. Half the clerical staff went out on strike. I want a half-dozen eggs to throw at the actors. Half a loaf is better than none, unless you are on a diet.

hanged, **hung** People are *hanged* by the neck until dead. Pictures and all other things that can be suspended are *hung*.

hardly Use can hardly instead of can't hardly to avoid a double negative: I can hardly wait for spring break.

hopefully *Hopefully* means "with hope." It is often misused to mean "it is hoped." We waited hopefully for our ship to come in [not Hopefully, our ship will come in].

i.e., e.g. See e.g., i.e.

if . . . then Avoid using these words in tandem. Redundant: If I get my license, then I can drive a cab. Better: If I get my license, I can drive a cab. Once I get my license, I can drive a cab.

if, whether Use *whether* instead of *if* when expressing alternatives: *If we go to*

the movies, we don't know whether we'll see a comedy or a drama.

illicit, elicit See elicit, illicit.

illusion, allusion See allusion, illusion.

imminent, immanent *See* eminent, imminent, immanent.

immigrate, emigrate See emigrate, immigrate.

immoral, amoral See amoral, immoral. implicit, explicit See explicit, implicit.

imply, infer Imply means "to suggest without stating directly": By putting his fingers in his ears, he implied that she should stop singing. Infer means "to draw a conclusion": When she dozed off during his declaration of love, he inferred that she did not feel the same way about him.

in, in to, into In refers to a location inside something: Charles kept a snake in his room. In to refers to motion with a purpose: The resident manager came in to capture it. Into refers to movement from outside to inside or from separation to contact: The snake escaped by crawling into a drain. The manager ran into the wall, and Charles got into big trouble.

incredible, incredulous Incredible stories and events cannot be believed; incredulous people do not believe. Nancy told an incredible story of being abducted by a UFO over the weekend. We were all incredulous.

inside of, outside of The "of" is unnecessary in these phrases: *He was outside the house.*

insure, assure, ensure *See* assure, ensure, insure.

ironically Ironically means "contrary to what was or might have been expected" in a sense that implies human foolishness or unintentional humor. Ironically, the peace activists were planning a "War against Hate" campaign. It should not be confused with surprising ("unexpected") or with coincidentally ("occurring at the same time or place"). Coincidentally, her

wedding day was the only day it rained all summer.

irregardless This construction is a double negative because both the prefix *ir* and the suffix *-less* are negatives. Use *regardless* instead.

is when, is where Do not use these constructions when defining something: *Photosynthesis is the process by which* [not is when or is where] plants produce energy from sunlight.

it's, its It's is a contraction, usually for it is but sometimes for it has: It's often been said that English is a difficult language to learn. Its is a possessive pronoun: The dog sat down and scratched its fleas.

kind, kinds *Kind* is singular: *This kind* of house is easy to build. Kinds is plural and should be used only to indicate more than one kind: *These three kinds of toys* are better than those two kinds.

kind of, sort of These constructions should not be used to mean *somewhat* or a little: I was somewhat tired after the party.

lay, lie Lay means "to place." Its main forms are lay, laid, and laid. It generally has a direct object, specifying what has been placed: She laid her book on the steps and left it there. Lie means "to recline" and does not take a direct object. Its main forms are lie, lay, and lain: She often lay awake at night.

lead, **led** *Lead* is a noun referring to a metal. Take care not to confuse it with *led*, the past tense of the verb *lead*: *The captain led the basketball team to victory*.

leave, **let** *Leave* means "to go away." *Let* means "to allow": *I wish the teacher would let me leave class early.*

less, fewer See fewer, less.

like, as See as, like.

literally Literally means "actually" or "exactly as written": Literally thousands gathered along the parade route. Do not use literally as an intensive adverb when

it can be misleading or even ridiculous, as here: *His blood literally boiled*.

loose, **lose** Loose is an adjective that means "not securely attached." Lose is a verb that means "to misplace." Better tighten that loose screw before you lose the whole structure.

lots, **lots** of Do not use these colloquial terms in academic writing. Instead, use *very*, *a great deal*, or *much*.

may, can See can, may.

may of, might of These nonstandard forms of may have and might have should not be used in academic writing.

maybe, may be Maybe is an adverb meaning "perhaps": Maybe he can get a summer job as a lifeguard. May be is a verb phrase meaning "is possible": It may be that I can get a job as a lifeguard, too.

moral, morale Moral means "lesson," especially a lesson about standards of behavior or the nature of life: The moral of the story is do not drink and drive. Morale means "attitude" or "mental condition": Employee morale dropped sharply after the president of the company was arrested.

more important, more importantly Use more important.

most, almost See almost, most.

must of Avoid the use of *must of*, a non-standard form of *must have*.

myself (himself, herself, etc.) Pronouns ending with -self refer to or intensify other words: Jack hurt himself. Standing in the doorway was the man himself. When you are unsure whether to use I or me, she or her, he or him in a compound subject or object, you may be tempted to substitute one of the -self pronouns. Don't do it. The quarrel was between her and me [not myself]. (Also see Chapter 36: Problems with Pronouns on pp. 603–05.)

neither, either See either, neither.

nohow, nowheres These words are non-standard for *anyway, in no way, in any*

way, in any place, and in no place. Do not use them in formal writing.

number, amount See amount, number. **off of** Omit the of: She took the painting off the wall.

OK, **O.K.**, **okay** Instead of using these informal terms in academic writing, choose a more specific word to express your intended meaning. Her paper was acceptable [not okay]. This is a convenient [not okay] time for me to talk.

one another, each other See each other, one another.

outside of, inside of See inside of, outside of.

passed, past *Passed* is the past tense of the verb *pass:* We passed the gym on our way to the library. Past means "of a former time" or "beyond": She is the past president of the board. The library is just past the gym.

percent (per cent), percentage Percent (also spelled per cent) appears after a specific numeral. The word is spelled out in nontechnical writing. Percentage appears alone or with an adjective: The candidate received 40 percent [not 40%, forty percent, or forty %] of the vote. She needed a larger percentage to win the election.

plus Avoid using *plus* as a coordinating conjunction (use *and*) or a transitional expression (use *moreover*). He had to walk the dog, empty the garbage, and [not plus] write a term paper.

practicable, practical Practicable is an adjective applied to things that can be done: A space program that would land human beings on Mars is now practicable. Practical means "sensible": Many people do not think such a journey is practical.

precede, proceed Precede means "come before"; proceed means "go forward." Despite the heavy snows that preceded us, we managed to proceed up the hiking trail.

previous to, prior to Avoid these wordy and somewhat pompous substitutions for *before*.

principal, principle Principal is an adjective meaning "most important" or a noun meaning "the head of an organization" or "a sum of money": Our principal objections to the school's principal are that he is a liar and a cheat. Principle is a noun meaning "a basic standard or law": We believe in the principles of honesty and fair play.

proceed, precede See precede, proceed. raise, rise Raise means "to lift or cause to move upward." It takes a direct object—someone raises something: I raised the windows in the classroom. Rise means "to go upward." It does not take a direct object—something rises by itself: We watched the balloon rise to the ceiling.

real, really Do not use the word real when you mean very: The cake was very [not real] good.

reason is because, reason why These are redundant expressions. Use either the reason is that or because: The reason he fell on the ice is that he cannot skate. He fell on the ice because he cannot skate.

refer to See allude, elude, refer to.

respectfully, respectively Respectfully means "with respect": Treat your partners respectfully. Respectively means "in the given order": The three Williams she referred to were Shakespeare, Wordsworth, and Yeats, respectively.

rise, raise See raise, rise.

set, sit Set is usually a transitive verb meaning "to establish" or "to place." It takes a direct object, and its principal parts are set, set, and set: DiMaggio set the standard of excellence in fielding. She set the box down in the corner. Sit is usually intransitive, meaning "to place oneself in a sitting position." Its principal parts are sit, sat, and sat: The dog sat on command. shall, will Shall was once the standard

shall, will Shall was once the standard first-person future form of the verb to be when a simple statement of fact was intended: I shall be twenty-one on my next birthday. Today, most writers use will

in the ordinary future tense for the first person: *I will celebrate my birthday by throwing a big party. Shall* is still used in questions. *Shall we dance?*

should of *See* could of, should of, would of. **site**, **sight**, **cite** *See* cite, sight, site.

some Avoid using the adjective *some* in place of the adverb *somewhat: He felt somewhat* [not *some*] *better after a good night's sleep.*

somebody, some body; someone, some one Somebody and someone are indefinite pronouns meaning "some person." Some body is a noun (body) and an adjective (some). Some one is a pronoun or adjective (one) and an adjective (some). Somebody on television recommended a shampoo that would give hair some body. Someone told me some one person was to blame for the problem. (Also see Chapter 36: Problems with Pronouns, p. 613.)

some of See all/all of....

someone, some one; somebody, some body *See* somebody, some body; someone, some one.

sometime, some time, sometimes Sometime is an adverb meaning "at an unspecified future time." Some time consists of the adjective some modifying the noun time and means "a period of time." Sometimes is an adverb meaning "occasionally." Sometime next week we should go to the movies if you have some time. I like to see films sometimes.

somewheres Use *somewhere* or *some-* place instead.

stationary, stationery Stationary means "standing still": I worked out on my stationary bicycle. Stationery is writing paper: That stationery smells like a rose garden.

suppose, expect See expect, suppose.

sure Avoid confusing the adjective *sure* with the adverb *surely: The dress she wore* to the party was surely bizarre.

sure and, sure to *Sure and* is often used colloquially. In formal writing, *sure*

to is preferred: Be sure to [not Be sure and] get to the wedding on time.

take, bring See bring, take.

than, then Than is a conjunction used in comparisons: I am taller than you. Then is an adverb referring to a point in time: We will sing and then dance.

that, which Use that for restrictive (i.e., essential) clauses and which for non-restrictive (i.e., nonessential) clauses. The bull that escaped from the ring ran through my china shop, which was located in the square. (Also see Chapter 51: Commas, pp. 750–55.)

their, there, they're Their is a possessive pronoun: They gave their lives. There is an adverb of place: She was standing there. They're is a contraction of they are: They're reading more poetry this semester.

theirself, theirselves, themself Use themselves.

them Do not use them in place of these or those: Those [not them] cupcakes were delicious.

this here, these here, that there, them there Avoid these nonstandard forms and use this, these, that, and them.

to, too, two *To* is a preposition; *too* is an adverb; *two* is a number. *The two of us got lost too many times on our way to his house.*

toward, towards Toward is preferred over towards in American English, but both are acceptable.

try and, try to *Try to* is the standard form: *Try to* [not *try and*] *understand*.

uninterested, disinterested See disinterested, uninterested.

unique *Unique* means "one of a kind." Do not use any qualifiers with it: *The idea* is unique [not very unique].

use, **utilize** These terms are interchangeable, but *use* is preferable because it is simpler: We must learn how to use the computer's external hard drive.

verbally, orally To say something *orally* is to say it aloud: We agreed orally to share

credit for the work, but when I asked her to confirm it in writing, she refused. To say something verbally is to use words: His eyes flashed anger, but he did not express his feelings verbally.

wait for, wait on People wait for those who are late; they wait on tables.

weather, whether The noun weather refers to the atmosphere: She worried that the weather would not clear up in time for the victory celebration. Whether is a conjunction referring to a choice between alternatives: I cannot decide whether to go now or next week.

well, good See good, well.

whether, weather See weather, whether. which, who, whose Which is used for things, who and whose for people. My fountain pen, which I had lost last week,

was found by a child who had never seen one before, whose whole life had been spent with ballpoints.

who, whom Use who with subjects and their complements. Use whom with objects of verbs: The person who will fill the position is Jane, whom you met last week. (Also see Chapter 36: Problems with Pronouns, pp. 609–11.)

who's, whose *Who's* is a contraction of *who is: Who's in charge here? Whose* is a possessive pronoun: *Whose car is blocking the driveway?*

will, shall See shall, will.

would of See could of, should of, would of.
your, you're Your is a possessive pronoun: Is that your new car? You're is a
contraction of you are: You're a lucky guy.

Editing for Word Choice

Keep the following questions in mind to be sure that you under-

star	nd words in your reading and use them effectively and appro- actely in your writing:
	Do you have a dictionary at hand for unfamiliar words you encounter in your reading? Do you have a thesaurus at hand while you write to find the most appropriate word to convey your meaning? Can you infer the meaning of unfamiliar words from contextual clues? (See Chapter 47: Dictionaries and Vocabulary, pp. 704–11.)
	Is your language appropriate to the assignment? Does it include any euphemisms, misleading doublespeak, inappropriate slang expressions, regionalisms, or jargon? Have you used any stereotypes or biased or sexist expressions? (See Chapter 48: Appropriate Language, pp. 712–19.)
	Have you chosen words with the appropriate connotations? Have you confused words that have similar denotations? (See Chapter 49: Exact Language, pp. 719–23 and Chapter 50: Glossary of Usage, pp. 730–39.)
	Have you enriched your language with specific and concrete

words and suitable figures of speech? Have you avoided clichés? (See Chapter 49: Exact Language, pp. 719-30.)

Question marks
and exclamation
points signal the
type of sentence
that they conclude.
Like the other
punctuation
marks covered
in this part, they
convey important
information for
readers.



No steel can pierce the human heart so chillingly as a period at the right moment.

—ISAAC BABEL (translated by Max Hayword)

- 51. Commas
- 52. Semicolons
- 53. Colons
- 54. Quotation Marks
- 55. Dashes, Parentheses, and Other Punctuation Marks
- **56.** End Punctuation: Periods, Question Marks, and Exclamation Points

Sentence Punctuation



5 Commas

In the first section of this chapter, we review when a comma is needed and when it is optional. The section beginning on page 763 covers common misuses of commas.

COMMON USES OF THE COMMA

Although it is tempting to think that commas indicate a pause for breath, reading a sentence aloud and adding commas in places where you pause is not a reliable way to punctuate your sentences.

Place a comma before a coordinating conjunction that joins two independent clauses.

An independent clause is a group of words that could stand alone as a sentence (see 31d, p. 531). When a coordinating conjunction (and, but, for, nor, or, so, yet) is used to join two independent clauses, put a



WRITING OUTCOMES

Part 10: Sentence Punctuation

This section will help you answer questions such as the following:

Rhetorical Knowledge

- In a journalism class, should I place a comma before and as part of a series? (51b)
- When should I use dashes in academic writing? (55b-d)

Critical Thinking, Reading, and Writing

- How should I set off words I have added to a quotation? (55i)
- How do I use ellipses to indicate omissions from quotations? (55j)

Processes

■ Should I use a colon to introduce a quotation? (53a)

Knowledge of Conventions

- What are common misuses of the comma? (51k-q)
- How do I place periods, question marks, and exclamation points with quotation marks? (54h)

Composing in Online Environments

Can my word processor's grammar checker help me edit for punctuation? (51-56)

For a general introduction to writing outcomes, see 1a, p. 6.

comma before the conjunction. Joining two independent clauses without a coordinating conjunction results in a comma splice (see Chapter 33: Comma Splices and Run-ons, pp. 552–63).

Editing to Add Commas Where Needed

■ Use a comma to separate coordinated independent clauses. (See 51a.)

independent clause, coordinating conjunction + independent clause

Prices rose steadily, but profits still fell.

 Use commas to separate items in a series and coordinate adjectives. (See 51b-c.)

adjectives. (See 510-c.)

item, item, item

The gift should be unique, inexpensive, and returnable.

adjective, adjective

- He described her as a beautiful, talented child.
- Use a comma to set off an introductory element from an independent clause. (See 51d.)

introductory element independent clause

Mysteriously, independent clause the image reappeared.

 Use commas to set off nonessential elements that interrupt, interject, or modify. (See 51e-g.)

beginning of sentence, nonessential phrase, end of sentence

The flower garden, untended for years, produced only weeds.

■ Use a comma to separate a direct quotation from the phrase that signals it. (*See 51h.*)

signal phrase, direct quotation

- Mead said, "I am glad that I am alive."
- Use commas to separate parts of dates, addresses, titles, and numbers. (See 51i.)

city<mark>, state, day,</mark> year

They traveled to Orlando, Florida, on January 5, 2009.

Use a comma to take the place of an omitted word or to prevent misreading. (See 51j.)

omitted word: had

► The punch bowl had a crack and the crystal glass, a chip.

	and but	
	_ for _	
independent clause <mark>,</mark>	nor	independent clause
	or	
	so	
	yet	

He felt a pain in his knee, and he began to play cautiously.

Note: Do not place a comma between the coordinating conjunction and the second independent clause. (See 51m, pp. 764–65.)

If you are joining two long clauses that contain commas, using a semicolon instead of a comma and a coordinating conjunction between the two clauses can make your sentence clearer for readers.

After his knee surgery, he needed almost a year to recover, but once his however, doctor gave her approval, he began to play with his old skill, enthusiasm,

and nerve.

If you are joining two short clauses, the comma is optional unless it is needed for clarity. $\,$

I ran and they cheered.

Do not use a comma with a coordinating conjunction that joins word groups that cannot stand alone as sentences (see 51l, p. 764).

Commas and Grammar Checkers

Grammar checkers usually do not highlight missing commas following introductory elements or between independent clauses joined by a coordinating conjunction such as *and*. They also cannot judge whether a sentence element is essential or nonessential.

Exercise 51.1 Using commas with coordinating conjunctions

Edit the following sentences, adding commas as needed between independent clauses joined by a coordinating conjunction.

EXAMPLE Organ transplants have saved many lives, so people should consider filling out a donor card. ^

- 1. Surgeons began attempting organ transplants in the early twentieth century but the first successful transplant did not take place until 1954.
- 2. The transplant was from one identical twin to another and the twin who received the organ—a kidney—lived for eight years after the operation.
- 3. Recently, surgeons have transplanted hands and they have transplanted faces successfully as well.
- 4. Face transplants raise ethical issues so this type of operation is controversial.
- 5. Some organs for transplant operations come from live donors but most organs come from cadavers.

Exercise 51.2 Combining sentences with commas and coordinating conjunctions

Use a comma and a coordinating conjunction to combine each set of sentences into one sentence. Vary your choice of conjunctions.

EXAMPLE The experiment did not support our hypothesis—We considered it a success.

- Asperger's syndrome and autism are not the same. Asperger's syndrome is often confused with autism.
- 2. People with Asperger's syndrome have normal IQs. They have difficulty interacting with others in a social setting.
- 3. Children with this disorder often engage in solitary, repetitive routines. In school they may have difficulty working in groups.
- 4. People with Asperger's syndrome also have a difficult time with nonverbal communication. They may be unable to read other people's body language.
- 5. The public has only recently become aware of Asperger's syndrome. Drugs that can cure this neurobiological disorder have yet to be developed.

51b Use commas between items in a series.

A comma should appear between each of three or more items in a series.

Three industries that have been important to New England are

first item, second item, third item shipbuilding, tourism, and commercial fishing.

Occasionally, separating the items in a sentence with commas only—omitting *and*, *or*, or another coordinating conjunction before the last item—can help you add emphasis: *Her coat was thin, muddy, torn.*

Commas clarify which items are part of the series. In the following example, the third comma clarifies that the hikers are packing lunch *and* snacks, not chocolate and trail mix for lunch.

CONFUSING For the hiking trip, we needed to pack lunch,

chocolate and trail mix.

CLEAR For the hiking trip, we needed to pack lunch,

chocolate, and trail mix.

Items in a series can consist of words, phrases, or clauses. If the items in a series contain commas, separate the items with semicolons instead of commas (see 52d, p. 770).

During the play's three acts, the characters gather at a deserted, lonely house by the seashore; discover that one of their number, an obnoxious business executive, has been murdered; and call on the hero, an off-duty police officer, to help them solve the mystery.

When three or more items within a sentence are preceded by numbers or letters, treat them as items within a series.

The hawks that have built their nest on a ledge of this building prey on (1) squirrels, (2) pigeons, and (3) other small birds.



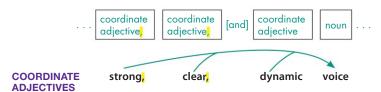
NAVIGATING THROUGH COLLEGE AND BEYOND

Commas in Journalism

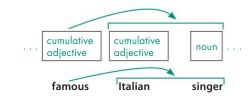
If you are writing for a journalism course, you may be required to leave out the final comma that precedes *and* in a series, just as magazines and newspapers usually do. Follow the convention that your instructor prefers.

51c Use commas between coordinate adjectives.

Two or more adjectives placed side by side before a noun or pronoun are either coordinate or cumulative. **Coordinate adjectives** act individually to modify a noun or pronoun; each adjective should be separated from the next one with a comma.



Cumulative adjectives act as a set: the first cumulative adjective modifies the following adjective or adjectives as well as the noun or pronoun. Because they act as a set, cumulative adjectives are not separated by commas.



CUMULATIVE ADJECTIVES

If you are not sure whether a comma should separate two or more adjectives, try changing the order of the adjectives or putting the word *and* between them. If the sentence sounds wrong, then do not add a comma.

Andrea Boccelli is a famous Italian tenor; he is known for his

In the example above, we could say that Boccelli has a clear, strong, dynamic voice, but it would be awkward to say that he is an Italian famous tenor.

Note that the comma is placed between the coordinate adjectives, not between the adjective and the noun.

I'm tired of that boring, monotonous/song.

Also note that a comma is not used between two coordinate adjectives joined by and or between a number and an adjective.

- He addressed a crowd of loud/ and excited supporters.
- The scientist focused her attention on the two/black bears under a tree.

Exercise 51.3 Using commas with series of nouns and adjectives

Edit the following sentences, adding commas as needed to separate items in a series and coordinate adjectives. Some sentences may be correct; circle their numbers.

EXAMPLE One part of the wall was covered with pictures of leaping, prancing animals.

- 1. Scholars have studied prehistoric cave paintings for almost a century.
- 2. Paintings have been found in North America Europe Africa and Australia.
- 3. Paintings found in southeastern France contain images of animals birds and fish.
- 4. Some scholars believe that the cave painter may have been a rapturous entranced shaman

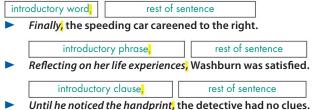


FIGURE 51.1 An image of a horse painted around 15,000 years ago on the wall of a cave in Lascaux, France.

- 5. We can picture the flickering dazzling torchlight that guided the painter's way through dank dark passageways.
- 6. Mixing colors with their saliva and blowing the paint onto the wall with their breath must have given the cave painters feelings of creative power supernatural control and expressive glory.

✓ 51d Use a comma after an introductory word group that is not the subject of the sentence.

A comma both attaches an introductory word, phrase, or clause to and distinguishes it from the rest of the sentence.



Do not add a comma after a word group that functions as the subject of the sentence, however. Be especially careful with word groups that begin with -ing words.

subject

Persuading Washington lawmakers is one of a lobbyist's main tasks.

introductory word group subject

Persuading Washington lawmakers, lobbyists pursue the interests of their clients.

A comma is also not used following the opening phrase in an inverted sentence, where the subject follows the verb (see 510, p. 765).

verb subject

In the bushes lurked a poisonous snake.

When the introductory phrase contains fewer than five words and there is no danger of confusion without a comma, the comma is optional.

For several hours we rode on in silence.

Exercise 51.4 Using commas with introductory word groups

Edit the following sentences, adding commas as needed after introductory word groups. Some sentences may be correct; circle their numbers.

EXAMPLE During the early Middle Ages, Western Europeans remained fairly cut off from the East.

- 1. After the year 1000 c.E. Europeans became less isolated.
- 2. To the Holy Lands traveled Western pilgrims and merchants in a steady stream.
- 3. Increasingly aware of the rich civilizations beyond their borders Europeans began to enter into business relationships with the cities and countries in the East.
- 4. Establishing contact with the principal ports of the eastern Mediterranean and Black seas allowed merchants to develop a vigorous trade.
- 5. As this trade expanded across the Mediterranean world Western Europeans were able to enjoy spices and other exotic products.
- 6. In the thirteenth and fourteenth centuries European missionaries and merchants traveled to China, India, and the Near East.

Exercise 51.5 Combining sentences with commas and introductory word groups

Combine the following sentences into one sentence using the suggestions in parentheses. Revise the wording of the sentences as necessary.

To , some researchers

conducted an experiment that tested the results of pressure on students' memory. (introductory phrase)

- The researchers are Dr. Sian Bellock of Miami University of Ohio and Dr. Thomas Carr of Michigan State. An article about their work appeared in the *New York Times*. (introductory phrase)
- 2. They administered two math tests to two groups of students.

 The experiment took place recently. (introductory word)
- 3. One test was a low-pressure situation. The other test was a high-pressure situation. (introductory clause)
- 4. Strong students performed well on the low-pressure test. They did not perform as well on the high-pressure test. (introductory clause)
- Other students had lower scores on the first test. Their performance on the second test was about the same as on the first. (introductory phrase)
- 6. The results were a surprise. They suggest that high-pressure situations interfere with the short-term memories of the strongest students. (introductory word)

Use a comma or commas to set off nonessential (nonrestrictive) elements.

Nonessential, or **nonrestrictive**, elements add information to a sentence but are not required for its basic meaning to be understood. They are set off with commas. They can also be set off with dashes or parentheses. (See 55c on pp. 791–92 and 55f on p. 793.)

main part of sentence, nonrestrictive element

Robert's essay won the contest, which was sponsored by the local paper.

The clause *which was sponsored by the local paper* gives more information about the contest, but it does not tell you more about Robert's essay, which is what the sentence is about.

first part of sentence nonrestrictive element rest of sentence

Robert's essay, which was about charter schools; won the contest.

The clause *which was about charter schools* tells you more about the essay but is not necessary to identify which essay won the contest.

Essential, or **restrictive**, elements identify who or what the writer is describing. Because readers need these elements to understand the sentence's meaning, they are not set off with commas.

first part of sentence

restrictive element

rest of sentence

► The essay that was about charter schools won the contest.

The clause *that was about charter schools* tells you which essay the sentence is about and is essential to conveying the sentence's meaning: that the essay on charter schools was the winner.

In the first two examples, the commas help you see that the words they set off are an aside—a piece of additional information. In the third example, the words are more than an aside. They identify the essay. Therefore, they are restrictive—or required—and thus are not set off with commas.

Sometimes the addition of a comma or commas can subtly change a sentence's meaning, as in the next pair of sentences.

The customers, demanding a refund, lined up by the register.

The commas set off a phrase that gives us additional information about all of the customers in question: they are demanding a refund.

► The customers demanding a refund lined up by the register.

We can assume that out of all the customers in the store only the group named—those demanding a refund—lined up by the register.

In this case, the context would determine whether to enclose *demanding a refund* with commas. Notice how a preceding sentence can affect the meaning of the sentence in question and determine whether a comma is needed:

- Two customers with angry looks on their faces approached the checkout counter. The customers, demanding a refund, lined up by the register.
- The store opened at the usual time. The customers demanding a refund lined up by the register.

If you are unsure if an element is restrictive or nonrestrictive, imagine the sentence without it. Would the reader know which person, place, or thing you are describing? Would the basic meaning of the sentence remain unchanged? If so, the element is nonrestrictive and should be set off with commas.

1. Commas with nonrestrictive clauses

A **clause** is a group of words with a subject and a verb. **Adjective clauses**, which begin with *who*, *whom*, *whose*, *which*, *that*, *when*, *where*, or *why*, are dependent clauses that modify a noun or pronoun in an independent clause. **Adverb clauses**, which can begin with *when* or *where* or with a subordinating conjunction (see 31i, pp. 533–35), modify a verb in an independent clause. Adjective or adverb clauses can be nonrestrictive or restrictive.

An adjective clause is nonrestrictive and should be set off with commas when it does not identify the person, place, or thing that is being described, even if it supplies important information.

nonrestrictive

Odysseus, who is constantly tested on his epic voyage, returns home after a twenty-year absence.

The phrase who is constantly tested on his epic voyage does not identify the noun it modifies, Odysseus, even though it does tell us something important about him.

An adjective clause is restrictive—not set off with commas—when it is essential to the meaning of the noun it modifies.

restrictive

I had read many studies on the subject, but the studies that Johnson recommended were the most helpful.

Without the adjective clause, the sentence does not make sense: I had read many studies on the subject, but the studies were the most helpful. The adjective clause identifies the studies the writer thinks were helpful and is essential to the meaning of the sentence.

Note: Use *that* only with restrictive adjective clauses. *Which* can introduce either restrictive or nonrestrictive adjective clauses. Some writers prefer to use *which* only with nonrestrictive clauses.

that

I had read many studies on the subject, but the studies which
Johnson recommended were the most helpful.

An adverb clause at the beginning of a sentence is considered an introductory word group and should be set off with a comma (see 51d, pp. 748–50). Adverb clauses that are within or at the end of sentences are usually essential to the meaning of the sentence and are not set off with commas.

restrictive

Ruiz refused the prize because he objected to the judging process.

The clause because he objected to the judging process tells why Ruiz did what he did and is therefore essential.

However, some adverb clauses are nonessential, or nonrestrictive. (See page 754 for an example.)

IDENTIFY AND EDIT

Commas with Nonrestrictive Words or Word Groups



Follow these steps if you have trouble deciding whether a word or word group should be set off with a comma or commas:

1. Identify the word or word group that may need to be set off with commas. Pay special attention to words that appear between the subject and verb.

	subj	verb
PROBLEM SENTENCE	Joan Didion [a native of Cali	
GENTENGE	essays and screenplays as we	ell as novels.
PROBLEM	subj Her book [<i>The Year of Magica</i>	verb
SENTENCE	description of the experience	

2. Read the sentence to yourself without the word or word group. Does the basic meaning stay the same, or does it change? Can you tell what person, place, or thing the sentence is about?

SENTENCE WITHOUT THE WORD GROUP	Joan Didion has written essays and screenplays as well as novels. The subject of the sentence is identified by name.
	and the basic meaning of the sentence does not change.
SENTENCE WITHOUT THE WORD GROUP	Her book is a description of the experience of grief.
	Without the words <i>The Year of Magical Thinking</i> , we cannot tell what book the sentence is describing.

- 3. If the meaning of the sentence stays the same without the word or word group, set it off with commas. If the meaning changes, the word or word group should not be set off with commas.
 - Joan Didion, a native of California, has written essays and screenplays as well as novels.
 - Her book The Year of Magical Thinking is a description of the experience of grief.

The sentence is correct. Commas are not needed to enclose *The Year of Magical Thinking*.

nonrestrictive

Ruiz, when asked why he refused the prize, cited his objections to the judging process.

The sentence's meaning would be the same without the nonrestrictive clause: Ruiz cited his objections to the judging process.

Adverb clauses beginning with *although*, *even though*, *though*, and *whereas* present a contrasting thought and are usually nonrestrictive.

nonrestrictive

Ruiz will not accept the prize, even though it is a great honor.

2. Commas with nonrestrictive phrases

Phrases that modify nouns and verbs can also be restrictive or non-restrictive. An **adjective phrase** begins with a preposition (for example, *at*, *by*, *for*, *with*) or a verbal (a verb form with an *-ing*, *-ed*, or *-en* ending that can have various functions within a sentence). Non-restrictive adjective phrases are set off with commas.

nonrestrictive adjective phrase

Some people, by their faith in human nature or their general goodwill, bring out the best in others.

The sentence would have the same basic meaning without the non-restrictive phrase: Some people bring out the best in others.

A restrictive adjective phrase identifies the noun it modifies and should not be set off with commas.

restrictive adjective phrase

People fighting for their rights can inspire others to join a cause.

The adjective phrase tells readers which people the writer means.

3. Commas with nonrestrictive appositives

Appositives are nouns or noun phrases that rename nouns or pronouns and generally appear right after the word they rename. They can appear at the beginning, in the middle, or at the end of a sentence. Nonrestrictive appositives supply extra information about the noun or noun phrase, but they do not identify or limit it. Nonrestrictive appositives are set off with commas.

nonrestrictive

One researcher, the widely respected R. S. Smith, has shown that a child's performance on IQ tests is not reliable.

The noun *researcher* is limited by the word *one*, and the appositive, *the* widely respected R. S. Smith, provides additional information about that one researcher, including his name.

Restrictive appositives indicate which person, place, or thing is being named. They are not set off with commas.

restrictive

The researcher R. S. Smith has shown that a child's performance on IQ tests is not reliable.

The meaning of the noun researcher is restricted to the name R. S. Smith.

Exercise 51.6 Using commas with nonrestrictive elements

Edit the following sentences, adding commas as needed to set off nonrestrictive clauses, adjective phrases, and appositives. Some sentences may be correct; circle their numbers.

The brain, connected by nerves to all the other parts of the body, seems to be the seat of the mind, an abstract term for the workings of the brain.

- 1. The mind-body problem under debate for centuries concerns the relationship between the mind and the body.
- 2. Prehistoric peoples must have observed that when a person died the body remained and the mind departed.
- 3. Since the time of the ancient Greeks the prevailing opinion has been that the mind and the body are separate entities.
- 4. Plato the Greek philosopher is often credited with originating the concept of mind-body dualism.
- 5. The French philosopher René Descartes described the mind and the body as independent.
- 6. Descartes's influential theories helped lay the foundation for scientific rationalism which views nature as a vast machine.

Exercise 51.7 Combining sentences with commas and nonrestrictive word groups

Combine the following sentences into one sentence using the suggestions in parentheses. Revise the wording of the sentences as necessary.

EXAMPLE Brazil, is the largest country on the South American continent, Brazil has an area of more than three million square miles. (nonessential appositive)

- 1. The people in Brazil speak Portuguese. Brazil was formerly a colony of Portugal. (essential clause)
- 2. Peru is famous for its spectacular scenery. The Amazon River snakes through the northeastern part of the country and the Andes Mountains stretch along its coast. (nonessential phrase)
- 3. Argentina is in the southern part of South America. It exports beef to the United States and other countries. (nonessential clause)
- 4. The coast of Venezuela is on the Caribbean Sea. Venezuela is north of the equator. (nonessential phrase)
- A number of islands dot the Caribbean Sea. They are north of Venezuela. (essential phrase)
- 6. Chile stretches from the central part of South America to its southern tip. Chile is the longest country in South America. (nonessential appositive)
- Use a comma or commas with transitional expressions, parenthetical expressions, contrasting comments, and absolute phrases.

1. Transitional expressions

Transitional expressions show the relationship between ideas in two or more clauses or sentences and make the sentence in which they appear clearer. Conjunctive adverbs (however, therefore, moreover) and transitional phrases (for example, on the other hand) are usually set off by commas when used at the beginning, in the middle, or at the end of a sentence. You can also use a dash or dashes (see 55c, on pp. 791–92) or, in some cases, parentheses (see 55f, on pp. 793–94) to set off transitional expressions. (For a list of transitional expressions, see Chapter 33, p. 558.)

- Brian Wilson, for example, was unable to cope with the pressures of touring with the Beach Boys.
- As a matter of fact, he had a nervous breakdown shortly after a tour.
- He is still considered one of the most important figures in rock and roll, however.

When a transitional expression connects two independent clauses, use a semicolon before and a comma after it.

The Beatles were a phenomenon when they toured the United States in 1964; subsequently, they became the most successful rock band of all time. Short expressions such as *also*, *at least*, *certainly*, *instead*, *of course*, *then*, *perhaps*, and *therefore* do not always need to be set off with commas.

▶ I found my notes and *also* got my story in on time.

2. Parenthetical expressions

Parenthetical expressions are like whispered asides or a shrug in a conversation. The information they provide is relatively insignificant and could easily be left out. Therefore, they are set off with a comma or commas.

- Human cloning, so they say, will be possible within a decade.
- The experiments would take a couple of weeks, more or less.

3. Contrasting comments

Contrasting comments beginning with words such as *not*, *unlike*, or *in contrast to* should be set off with commas.

Will Ferrell is famous as a comedian, not a tragedian.

Exception: Contrasting comments that begin with *but* are often not set off with commas: *He was poor but honest.*

4. Absolute phrases

Absolute phrases usually include a noun (*sunlight*) followed by a participle (*shining*) and modify whole sentences. Set them off with commas.

- The snake slithered through the tall grass, the sunlight shining now and then on its green skin.
- Use a comma or commas to set off words of direct address, yes and no, mild interjections, and tag sentences.

Like nonrestrictive phrases and clauses, words that interrupt a sentence are set off by commas because they are not essential to the sentence's meaning.

direct address

- We have finished this project, Mr. Smith, without any help from your foundation.
- Yes, I will meet you at noon.

interjection

We must leave, sadly, this evening.

A **tag sentence** is a normal sentence with a phrase or question attached (or "tagged") on the end. Use a comma to set off the tag. When the tag is a question, end the sentence with a question mark.

taa

This is the right key, I think.

tag

This is the right door, don't you think?

Exercise 51.8 Using commas to set off other nonessential sentence elements

Edit the following sentences, adding commas where they are needed to set off nonessential sentence elements.

Yes, I will go with you to dinner; however, I must leave by ten, not a minute later.

- Millions of viewers watch reality-based television shows. Cultural critics however argue that shows such as *The Amazing Race, Survivor*, and *Jersey Shore* exploit human greed and the desire for fame.
- These shows so the critics say take advantage of our insecurities.
- 3. The participants who appear on these shows are average, every-day people not actors.
- 4. The Amazing Race follows its subjects contestants hoping to beat out their competitors by travelling around the world and solving puzzles.
- 5. The message is always the same: You too can be rich and famous Average Jane or Joe.
- 6. Yes many of these shows hold the promise that anyone can win a million dollars and gain instant notoriety.
- 7. These shows of course are extremely enjoyable.
- 8. Their entertainment value is why we watch them don't you think?

Use a comma or commas to separate a direct quotation from the phrase that signals it.

Commas are used with quotation marks to set off a quotation from the words that identify its source, such as *she said* or *Robert Rubin maintains*. When the signal phrase introduces the quotation, the comma precedes the opening quotation mark. When the signal phrase follows the quotation, the comma goes inside the quotation marks. (See Chapter 54: Quotation Marks, pp. 778-89, for more on punctuating quotations.)

- Irving Howe declares, "Whitman is quite realistic about the place of the self in an urban world" (261).
- "Whitman is quite realistic about the place of the self in an urban world," declares Irving Howe (261).

Exception: If the words that introduce the quotation form a complete sentence, you can use a colon instead of a comma to introduce the quotation, especially if it is long.

Thomas Paine inspired the colonists with a famous rallying cry:

"These are the times that try men's souls. The summer soldier and
the sunshine patriot will, in this crisis, shrink from the service of
their country; but he that stands it now, deserves the love and
thanks of man and woman."

If the quoted sentence is interrupted, use commas to set off the interrupting words.

"When we interpret a poem," DiYanni says, "we explain it to ourselves in order to understand it."

If you are quoting more than one sentence and interrupting the quotation between sentences, the interrupting words should end with a period.

"But it is not possible to give to each department an equal power of self defence," James Madison writes in *The Federalist No. 51*. "In republican government the legislative authority, necessarily, predominates."

A comma is not needed if the quotation ends with a question mark or an exclamation point.

- "Where are my glasses?" she asked in a panic.
- "I don't know!" he replied angrily.

Commas are not used to separate indirect quotations or paraphrases from the source of the quotation.

Irving Howe notes/ that Whitman realistically depicts the urban self as free to wander (261).

Exercise 51.9 Using commas to set off direct quotations

Edit the following sentences to correct problems with the use of commas. Some sentences may be correct; circle their numbers.

"Nothing I studied was on the test," she moaned to her friends.

- 1. Professor Bartman entered the room and proclaimed "Today we will examine Erikson's eight stages of human development."
- 2. "Who may I ask has read the assignment," he queried.
- 3. "Patricia" he hissed "please enlighten the rest of the class."
- 4. "What would you like to know?" she asked.
- 5. Now smiling, he replied "Begin by telling us what the eight stages are."
- 6. She explained that during the first stage infants must learn to trust that their needs will be met.

Use commas with parts of dates and addresses, with people's titles, in numbers, and in parts of correspondence.

1. Dates

Use a comma or paired commas in dates when the month, day, and year are included or when the day of the week is followed by the date. Do not use commas when the day of the month is omitted or when the day appears before the month.

- On March 4, 1931, she traveled to New York.
- She traveled to New York on March 4, 1931.
- On Wednesday, March 4, she traveled to New York.
- In March 1931 she traveled to New York.
- On 4 March 1931 she traveled to New York.

When a season appears with a year, a comma is not needed: spring 2011.

2. Addresses

Use a comma or commas to set off the parts of an address or the name of a state, but do not use a comma preceding a zip code.

- ► He lived at 1400 Crabgrass Lane, Garrison, New York.
- At Cleveland, Ohio, the river changes direction.

Here is my address for the summer: 63 Oceanside Drive, Apt. 2A, Surf City, New Jersey 06106.

3. People's titles or degrees

Put a comma between the person's name and the title or degree when it comes after the name. If the sentence continues, place another comma after the title or degree.

Luis Mendez, MD, gave her the green light to resume her exercise regimen.

If an abbreviation such as Jr. or a roman numeral such as II follows a name, it usually is not necessary to set it off with a comma or commas. (Consult your discipline's style manual.)

The show was hosted by Milton Clark Jr.

4. Numbers

When a number has more than four digits, use commas to mark off the numerals by hundreds—that is, by groups of three beginning at the right.

- Andrew Jackson received 647,276 votes in the 1828 presidential election.

 If the number is four digits long, the comma is optional.
- The survey had 1856 [or 1,856] respondents.

Exceptions: Street numbers, zip codes, telephone numbers, page numbers (p. 2304), and years (1828) do not include commas.

Within text, you should use a comma to separate two numbers that appear together, whether the numbers are spelled out or given as numerals: ten feet, six inches; page 15, paragraph 4; act 3, scene 1.



For MULTILINGUAL WRITERS

Long Numbers

In some other languages, periods, not commas, are used to mark off numerals by hundreds. In American English, however, periods indicate decimals only; commas are used in long numbers.

5. Parts of correspondence

Add a comma after the greeting in an informal letter and after the closing in any kind of letter.

- Dear Aunt Di,
- Sincerely yours,
- With best wishes,

A colon follows the greeting in a business letter.

Dear Professor Chodoff:

Use a comma to take the place of an omitted word or phrase or to prevent misreading.

When a writer omits one or more words from a sentence to create an effect, a comma is often needed to make the meaning of the sentence clear for readers. In the following example, the second comma substitutes for the phrase *he found*.

Under the tree he found his puppy, and under the car, his cat.

Commas are also used to keep readers from misunderstanding a writer's meaning when words are repeated or might be misread.

- Many birds that sing, sing first thing in the morning.
- Any offbeat items that can be, are sold at online auction sites.

It is often better, however, to revise the sentence and avoid the need for the clarifying comma.

- Many songbirds sing first thing in the morning.
- A wide variety of offbeat items are sold at online auction sites.

Exercise 51.10 Editing for conventional and stylistic uses of commas

Edit the following sentences, adding commas where they are needed.

EXAMPLE Before work she visits her father, and after work, her mother.

- 1. Families lured west by the Homestead Act of 1862 were promised "free land," and with this land the opportunity for a new life.
- 2. Any belongings that could be were piled into Conestoga wagons for the long journey west.
- 3. The journey from Missouri to Oregon, a 2000-mile trip, was made by some 150000 people during the mid-nineteenth century.
- 4. Born in Wisconsin on February 7 1867, children's book author Laura Ingalls Wilder traveled with her family throughout the West, settling in various places.

- 5. In October 1880 Wilder and her family were living in De Smet South Dakota; they experienced the first of a series of blizzards that lasted until May 1881.
- Mary Anne Miller PhD wrote her dissertation on the pioneer experience.

COMMON MISUSES OF THE COMMA

Comma errors result when writers place commas between grammatical elements that belong together. (See also Chapter 33: Comma Splices and Run-on Sentences, pp. 552–63.)

Do not use commas to separate major elements in an independent clause.

Do not use a comma to separate a subject from its verb or a verb from its object.

Reflecting on your life/is necessary for emotional growth.

The subject, reflecting on your life, should not be separated from the verb, is.

Washburn resolved/that she would succeed.

The verb, *resolved*, should not be separated from its direct object, the subordinate clause *that she would succeed*.

Editing to Eliminate Unnecessary Commas

 Delete commas that separate a subject from a verb or a verb from an object. (See 51k.)

subject verb objec

- Kahn's homage to his father/contains/moments of humor.
- Delete commas that separate compound word groups unless the word groups are independent clauses. (See 511.)

subject subject verb verb

- Evan/and Sam were drinking tea/and reading in my room.
- Delete a comma that follows a preposition or a coordinating or subordinating conjunction. (See 51m.)

sub conj prep

► Although/he is a famous actor, he is in/emotional limbo.

- Delete commas that set off restrictive elements. (See 51n.)
 - ► The knowledge/that Pete had lied/was hard for her to bear.
- Delete a comma after an introductory phrase if the phrase begins an inverted sentence. (See 510.)
 - In the heart of the forest/lives Baba Yaga.
- Delete a comma that falls before the first or after the last item in a series. In a series of adjectives, also delete a comma placed between the last adjective and the noun it modifies. (See 51p.)
 - The shelf held/a kettle, a pot, and a dusty, greasy/pan.
- Delete commas that appear with other punctuation, with some exceptions. (See 51q.)
 - "Isn't my home cooking better than any restaurant's?/" asked her cousin.

Do not use commas to separate compound word groups unless the word groups are independent clauses.

A comma should not be used between word groups joined with a coordinating conjunction (such as and) unless each word group could stand alone as a sentence.

Injuries were so frequent that he became worried/and started to play more cautiously.

Here, and joins two verbs (became and started), not two independent clauses.

He is worried that injuries are more frequent/ and that he will have to play more cautiously to avoid them.

Here, *and* joins two subordinate clauses—both beginning with the word *that*—not two independent clauses.

51m Do not place commas after prepositions or conjunctions.

A comma should not be placed after a preposition or a conjunction unless you are inserting a parenthetical phrase. Avoid the common error of placing a comma after *although*, *such as*, *like*, and *than*.

- The duomo in Siena was begun in the thirteenth century, and/it was used as a model for other Italian cathedrals.
- Puppets were used in the stage version of The Lion King to represent many different animals, although/human actors were still needed to operate them.

51n Do not use commas to set off restrictive modifiers, restrictive appositives, or slightly parenthetical words or phrases.

Words that are necessary to identify the noun or pronoun they describe should not be set off with commas. (For more on restrictive modifiers, see 51e, pp. 750-56.)

restrictive clause

The applicants who had studied for the admissions test were restless and eager for the exam to begin.

restrictive appositive

The director Alfred Hitchcock was responsible for many classic thrillers and horror films, including Psycho.

Concluding adverb clauses that begin with *after*, as soon as, before, because, if, since, unless, and when are usually essential to a sentence's meaning and should not be set off with commas.

I am eager to test the children's IQ again because significant variations in a child's test score indicate that the test itself may be flawed.

If setting off a brief parenthetical remark would interrupt the flow of the sentence, the commas can be left out.

Science is basically the last frontier.

Note: An adverb clause that appears at the beginning of a sentence is an introductory element and is usually followed by a comma: *Until we meet, I am continuing my work on the budget.* (See 51d, pp. 748–50, and 51e, pp. 750–56.)

Do not use a comma after a phrase that begins an inverted sentence.

Although commas are used to set off introductory phrases (see 51d, pp. 748–50), do not use them after a phrase that appears at the beginning of an inverted sentence. A sentence is "inverted" when the verb precedes the subject.

verb subject

Deep in the jungle/ prowls a tiger.

Do not place a comma before the first or after the last item in a series. Do not place a comma between an adjective and a noun, even in a series of coordinate adjectives.

Use commas to separate items in a series but never before the first item in the series. Do not place a comma after the final item in a series either, unless another comma rule calls for its use (for example, if the series falls at the end of an introductory word group or independent clause).

- He wanted to record/country music, blues, ballads, and gospel/on the same album.
- ► He has long, ropy/arms and/small, close-set/eyes.

Exception: If a nonrestrictive appositive consists of a series of items, you can set it off with commas.

He wanted to record four types of music, country music, blues, ballads, and gospel, on the same album.

Often, however, dashes are a better option in this situation (see 55c, pp. 791–92).

Do not use a comma to repeat the function of other punctuation.

A comma is never used before an opening parenthesis. It is used after a closing parenthesis only when another comma rule applies. In the following example, the comma following the closing parenthesis sets off the introductory clause.

When they occupy an office cubicle/(a relatively recent invention), workers need to be especially considerate of their neighbors.

When a question mark or an exclamation point ends a quotation, a comma is unnecessary.

"Why did Rome fall?/" he asked the class.

Commas are never placed next to dashes.

I saw her/—what a surprise—/with my brother.

Exercise 51.11 Editing for misused commas

Edit to eliminate unnecessary or disruptive commas in the following sentences. Some of the commas are correctly placed.

EXAMPLE

The Constitution, which was ratified in 1789, reflects the colonial and/revolutionary experience of the thirty-nine men/who signed it.

- 1. The colonies revolted against British rule, but English tradition provided ideas about, government, power, and freedom, that were expressed in the Declaration of Independence and, later in the Constitution.
- 2. The Constitution was, in part, designed to confine power, and limit government.
- 3. To this end, the Framers, (the name given to the creators of the Constitution), confined government to certain expressly granted powers, and denied certain specific powers.
- 4. The Bill of Rights was added, to the Constitution to guarantee freedom of, speech, assembly, and other individual liberties.
- 5. However, the separation of powers, was the most significant provision, according to some political scientists.
- 6. Each of the three branches of government, acts as a check on the others, in an arrangement that, has, in fact, prevented abuses of power.
- 7. In *Marbury v. Madison*, the Supreme Court assumed authority to review legislation, and executive actions, and to declare them unconstitutional, and invalid.
- 8. The Framers respected self-government, but distrusted, popular majorities.
- 9. Presidential voting, direct election of senators, and primary elections, strengthen the majority's influence, and are rooted in ideas deeply held by Americans,—that the people must have substantial control.
- 10. In this balancing of interests, rests the genius, power, and strength of the Constitution.

Exercise 51.12 Chapter review: Commas

Edit the following passage, adding and deleting commas as needed.

Every society has families but the structure of the family varies from, society to society. Over time the function of the family, has changed so that in today's postindustrial society for instance the primary function of the family is to provide "emotional gratification" according to Professor Paula Stein noted sociologist of Stonehall University New Hampshire. In a recent interview Stein also said "Images of the family tend to be based on ideals not realities." To back up this claim Stein pointed to, a new survey of more than 10000 married

American couples, that she and her staff conducted. Released in the October 17 2008 edition of the *Weekly Sociologist*, the survey indicates that the biggest change has been the increase in the variety of family arrangements including singles single parents and childless, couples. Most Americans marry for love they say, but research portrays courtship as an analysis of costs benefits assets and liabilities, not unlike a business deal.

Virtually all children, are upset by divorce, but most recover in a few years while others suffer lasting serious, problems. Despite the high rate of divorce which reached its height in 1979, Americans still believe in the institution of marriage as indicated by the high rate of remarriages that form *blended families*. "Yes some see the breakup of the family as a social problem or the cause of other problems but, others see changes in the family as adaptations to changing social conditions as I do" concluded the professor.



52 Semicolons

Semicolons join statements that are closely related and grammatically equivalent. They also mark major breaks within some sentences that contain commas.

Semicolons and Grammar Checkers

Computer grammar checkers catch some comma splices that can be corrected by putting a semicolon between the two clauses, and they also catch some incorrect uses of the semicolon. They cannot tell you when a semicolon *could* be used for clarity, however, nor can they tell you if a semicolon is the best choice.

52a Use a semicolon to join independent clauses.

A semicolon is an effective way to link two clauses if readers are able to see the relationship between the two without the help of a coordinating conjunction. Each clause in this example has a subject and a verb and could stand alone as a sentence, but the writer chose a semicolon to mark the close relationship between the statements.

Mary Roach wanted to write about the space program; Packing for Mars is the result.

Sometimes, the close relationship is a contrast.

Philip had completed the assignment; Lucy had not.

Semicolons are useful when repairing comma splices and run-on sentences (see Chapter 33, pp. 558–60).

Use semicolons with transitional expressions that connect independent clauses.

Transitional expressions, including transitional phrases (after all, even so, for example, in addition, on the contrary) and conjunctive adverbs (consequently, however, moreover, nevertheless, then, therefore), indicate the way in which two clauses are related to each other. When a transitional expression appears between two clauses, it is preceded by a semicolon and usually followed by a comma.

Sheila had to wait until the plumber arrived; consequently, she was late for the exam.

If the transitional expression is a short word such as *then*, the comma is often omitted. In academic writing, however, it is usually best to include it.

Note: The semicolon always appears between the two clauses, even when the transitional expression appears in another position within the second clause. Wherever it is placed, the transitional expression is usually set off with a comma or commas.

- My friends are all taking golf lessons; my roommate and I, however, are more interested in tennis.
- My friends are all taking golf lessons; my roommate and I are more interested in tennis, however.

Joining two independent clauses with a comma and a transitional expression results in a comma splice (see Chapter 33, pp. 552–53).

52c Use care when placing a semicolon before a conjunction.

A comma is the correct punctuation before a coordinating conjunction (and, but, for, nor, or, so, yet) that joins independent clauses.

Forsythia blooms in the early spring, but azaleas bloom later.

However, if the independent clauses contain internal commas, a semicolon can help the reader identify where the clauses begin and end.

The closing scenes return to the English countryside, recalling the opening; but these scenes are bathed in a different, cooler light, suggesting that memories of her marriage still haunt her.

If you are in doubt, it is always correct to use a comma before a coordinating conjunction.

Use semicolons to separate items in a series when the items contain commas.

Typically, commas are used to separate items in a series.

► The committee included Curtis Youngblood, Roberta Collingwood, and Darcy Coolidge.

Semicolons can take the place of commas when the items within the series contain other commas. The semicolons mark the breaks between the items, and the commas mark breaks within them.

The committee included Dr. Curtis Youngblood, the county medical examiner; Roberta Collingwood, the director of the bureau's criminal division; and Darcy Coolidge, the chief of police.

Exception: This rule is an exception to the general principle that there should be a full sentence (independent clause) on each side of a semicolon.

Exercise 52.1 Editing using semicolons

Use semicolons to correct any comma splices and run-on sentences in the following items. (See Chapter 33 for a detailed discussion of comma splices and run-ons.) Also add semicolons in place of commas in sentences that contain two independent clauses with internal commas joined by a coordinating conjunction or a series with internal commas (see 52c and 52d).

The witness took the stand, the defendant, meanwhile, never looked up from her notepad.

- 1. The Pop Art movement flourished in the United States and in Britain in the 1960s it was a reaction to the abstract art that had dominated the art scene during the 1950s.
- 2. Pop artists were inspired by popular culture and consumerism, for example, they painted advertisements, comic strips, supermarket products, and even dollar bills!
- 3. The artists' goal was to transform ordinary daily experiences into art, they also wanted to comment on the modern world of mass production.
- 4. Pop artist Andy Warhol used silkscreening techniques to create identical, mass-produced images on canvas, so the result was repeated images of Campbell's soup cans and Coca-Cola bottles, as well as famous people like Marilyn Monroe, Elvis Presley, and Jacqueline Kennedy.
- 5. Other pop artists include Roy Lichtenstein, who is best known for his depiction of cartoons, Richard Hamilton, who is famous for his collages of commercial art, and David Hockney, whose trademark theme is swimming pools.
- 6. These artists all attained great fame in the art world however, many people did not accept their work as real art.

Exercise 52.2 Combining sentences with semicolons

Use a semicolon to combine each set of sentences into one sentence. Add, remove, or change words as necessary. Use a semicolon and a transitional expression between clauses for at least two of your revised sentences. More than one answer is possible for each item.

EXAMPLE A recent *New York Times* article discusses new discoveries/

the

These discoveries are about personality in animals, Some

scientists are quoted in the article. The scientists are

studying personality traits in hyenas and wild birds.

- 1. Some scientists are studying a European bird related to the chickadee. The scientists are at the Netherlands Institute of Ecology. They are conducting experiments with this bird.
- 2. Another scientist has studied hyena populations. His name is Dr. Samuel Gosling. Dr. Gosling asked handlers to rate the

hyenas using a questionnaire. He adapted a version of a questionnaire used for humans.

- 3. These studies and others indicate that animals display personality traits. These traits include boldness and shyness. Bold birds quickly investigate new items in their environment. Shy birds take more time.
- 4. Bold birds have an advantage over shy birds in some situations. They do not have an advantage in other situations.
- 5. Some experts on human personality are skeptical. They doubt that animals have the same personality traits that humans do. Scientists who study personality in animals need to be careful to avoid anthropomorphism. That is the tendency to attribute human characteristics to animals.

52e Edit to correct common semicolon errors.

Writers sometimes use semicolons when commas or colons are needed. Avoid these common errors.

1. Do not use a semicolon to join independent clauses linked by a coordinating conjunction unless the clauses contain commas.

coordinating conjunction

- Women in the nineteenth century wore colorful clothes, but their clothes look drab in black-and-white photographs.
- Do not use a semicolon to join an independent clause to a dependent clause.

dependent clause

Although cats seem tames, they can be fierce hunters.

Some instructors consider the dependent clause in the uncorrected version of this sentence to be a type of sentence fragment. (For help with fragments, see Chapter 32, pp. 540-51.)

3. Do not use a semicolon to join an independent clause to a phrase.

phrase

- He has always hated birthday parties, even as a child.
- ► Foremost among the German competition horses is the

appositive

Hanoveriany, a great show-jumping breed.

4. Do not use a semicolon to introduce a list or a quotation. A colon should usually be used for this purpose. (See Chapter 53, pp. 774–78, for more on using colons.)

lis

- My day was planned;: a morning walk, an afternoon in the library,
 and an evening with friends.
- Boyd warns of the difficulty in describing Bachy: "Even his

 quotation
 physical appearance largely eludes us."

You can also use a dash to introduce a list. (See Chapter 55, pp. 791–92, for more on dashes.)

An occasional semicolon adds variety to your writing. Too many semicolons can make your writing seem monotonous, however. If you have used three or more semicolons in a paragraph, you should edit your sentences to eliminate most of them. (For help with sentence variety, see Chapter 45, pp. 689–96.)

Exercise 52.3 Chapter review: Semicolons

Edit the following passage, using semicolons as appropriate to join independent clauses or separate items in a list. Delete any incorrectly used semicolons, and supply the correct punctuation.

EXAMPLE Professional writers need to devote time every day to their writing; because otherwise they can lose momentum. Some writers carve out a few hours in the morning; others wait for the stillness of night.

DNA fingerprinting is a technique that can be used to identify a person accurately, it is also known as DNA profiling. DNA is present in cells and can be isolated from the following; blood, skin, hair, and sweat. DNA fingerprinting can be used to diagnose inherited disorders in fetuses and newborn babies; it can be used to study and research genetic disorders; it is also a key tool in determining paternity or maternity. Criminal identification and forensics rely on DNA fingerprinting to connect suspects to biological evidence; and it has proven a very precise method by which to convict suspects.

DNA fingerprinting may eventually become a means of personal identification, it would work as a kind of genetic bar code. Many people like Tim Smith express their discomfort with this idea; "It sounds like something out of a science fiction movie." Although it may seem like science fiction; the U.S. armed services has already started a program to collect DNA fingerprints to make it easy to identify casualties. This may appear to be a practical way to keep track of people, ensuring clear identification in an emergency situation; but it is a controversial issue, causing some people to rethink joining the military or even to leave the military because they do not want to have their DNA filed in a databank.

Information derived from DNA fingerprinting should be more private than other medical information for several reasons: it includes information about a person's future, such as possible genetic illnesses, the DNA code has not yet been fully broken, making it likely that further research will reveal even more information, and a person's DNA is connected to family, potentially revealing information about parents, siblings, and children. Luckily, it would be expensive and very time-consuming to isolate, analyze, and file the DNA information for all human beings; so picture IDs and Social Security numbers are here to stay for at least a while longer.



53 Colons

Colons function within sentences to introduce elements, and they also have other conventional uses.

Colons and Grammar Checkers

Computer grammar checkers may point out when you have used a colon incorrectly. However, because colons are usually optional, most of the time you will need to decide for yourself whether a colon is your best choice in a sentence.

Use a colon after a complete sentence to introduce a list, an appositive, or a quotation.

Like an announcer on a television show, a colon draws the reader's attention to what it is introducing. It is used after a complete sentence (independent clause) to introduce lists, appositives (nouns or noun phrases that appear right after the word they rename), and quotations.

independent clause

list

Several majors interest me; biology, chemistry, and art.

independent clause

appositive

She shared with me her favorite toys: a spatula and a pot lid.

independent clause

quotation

He said the dreaded words: "Let's just be friends."

Note: If you introduce a quotation with a signal phrase such as *he said* or *Morrison comments* instead of a complete sentence, you should use a comma, not a colon, before the quotation.

When you use a colon to introduce a sentence element, make sure that it is preceded by an independent clause (a clause with a subject and a verb that can stand alone as a sentence).

lacks a complete verb-not an independent clause

INCORRECT Three kinds of futility dealt with in the novel: pervasive

poverty, lost love, and inescapable aging.

independent clause

CORRECT Three kinds of futility are dealt with in the novel:

pervasive poverty, lost love, and inescapable aging.

The words *the following* or *as follows* often appear at the end of the introductory sentence.

The three ingredients are as follows: graham crackers, marshmallows, and chocolate bars.

Use a colon when a second closely related independent clause elaborates on the first one.

The colon can be used to link independent clauses when the second clause restates or elaborates on the first. Use a colon between two independent clauses of this sort when you want to emphasize the second clause.

I can predict tonight's sequence of events; my brother will arrive late, talk loudly, and eat too much.

Note: When a complete sentence follows a colon, the first word may begin with either a capital or a lowercase letter. Be consistent throughout your document.

- Use colons in ratios and expressions of times of day, for city and publisher citations in bibliographies, between titles and subtitles, and in business letters and memos.
- The ratio of armed to unarmed members of the gang was 3:1.
- He woke up at 6:30 in the morning.
- New York: McGraw-Hill, 2011
- Possible Lives: The Promise of Public Education in America
- Dear Mr. Worth:
- Date: September 27, 2010

To: Dean John Kim

From: Professor Christine Soros

Re: Department Meeting

Note: Colons are often used to separate biblical chapters and verses (John 3:16), but the Modern Language Association (MLA) recommends using a period instead (John 3.16).

In some situations, such as in the military, time is expressed in four digits without a colon: 1500 hours instead of 3:00.

53d Edit to eliminate unnecessary colons.

Do not use a colon to separate sentence parts that belong together, such as a verb and its object or complement or a preposition and its object or objects.

verb complement

► The elements in a good smoothie are; yogurt, fruit, and honey.

preposition objects

Some feel cancer can be prevented by/ diet, exercise, and screening.

Do not use a colon after *such as, for example,* or *including,* even when you are introducing a list.

► I am ready for a change, such as/ a new job or a new apartment.

Expressions like *that is* and *namely*, which often precede appositives, should follow the colon: *He had a next-to-impossible goal: namely, a career in the major leagues*.

Do not use a colon between a phrase or a dependent clause and an independent clause. Some instructors consider this error to be a sentence fragment. (For help with fragments, see Chapter 32, pp. 540–51.)

I had no

- No such luck: the doctor was not at home.
- Before the children go to lunch/, We will observe their interactions.

Do not use more than one colon in the same sentence.

He was taken in by a new con: the Spanish lottery scam! the victim is told that he or she has won a big prize and is asked to send financial information to the officer of a fake Spanish company.

Exercise 53.1 Chapter review: Colons

Edit the following passage by adding or deleting colons.

EXAMPLE The director of the soup kitchen is considering ways to raise funds, for exampley a bake sale, car wash, or readathon.

Ciguatera is a form of food poisoning, humans are poisoned when they consume reef fish that contain toxic substances called ciguatoxins. These toxins accumulate at the end of the food chain: large carnivorous fish prey on smaller herbivorous fish. These smaller fish feed on ciguatoxins, which are produced by microorganisms that grow on the surface of marine algae. Ciguatoxins are found in certain marine fish, snapper, mackerel, barracuda, and grouper. People should avoid eating fish from reef waters, including: the tropical and subtropical waters of the Pacific and Indian oceans and the Caribbean sea.

Some people think that ciguatera can be destroyed by: cooking or freezing the fish. People who consume reef fish should avoid eating: the head, internal organs, or eggs. People who eat contaminated fish experience gastrointestinal and neurological problems: vomiting, diarrhea, numbness, and muscle pains. Most physicians offer the same advice, "Eat fish only from reputable restaurants and dealers."



54 Quotation Marks

As an academic writer, you are engaged in a dialogue with the work of other scholars, and you will often need to incorporate their words into your texts. Parts 3 and 4 discuss the process of researching and documenting sources. This chapter covers the use of quo-

tation marks—as well as the punctuation marks that appear with them—to present other people's written and spoken words in your writing. It also explains other uses of quotation marks.

As you proofread your work, bear in mind that every opening quotation mark (") must be accompanied by a closing mark (") and vice versa. A missing closing quotation mark is all too easy to overlook.

Note: You should credit the source of direct quotations using the documentation style appropriate to your audience. Most of the examples in this chapter are not fully documented because they are not meant to illustrate documentation styles; that advice is given in detail in Part 4: Documenting across the Curriculum.

Use quotation marks to indicate the exact words of a speaker or writer.

Direct quotations from written material may include whole sentences or only a few words or phrases.

In Angela's Ashes, Frank McCourt writes, "Worse than the ordinary miserable childhood is the miserable Irish childhood." Frank McCourt believes that being Irish worsens what is all too "ordinary"—a "miserable childhood."

Note: Do not use quotation marks to set off an **indirect quotation**, which reports what a speaker said but does not use the exact words.

► He said that "he didn't know what I was talking about."

Quotation Marks and Grammar Checkers

Computer grammar checkers cannot determine where a quotation should begin and end. In addition, they miss many errors in the use of quotation marks with other marks of punctuation. A grammar checker did not highlight the error in the following sentence.

Barbara Ehrenreich observes, "There are no Palm Pilots, cable channels, or Web sites to advise the low-wage job seeker".
[The period should come before the closing mark.]

Use quotation marks to set off brief direct quotations and lines of dialogue.

Quotation marks are used to incorporate brief direct quotations within the main body of your text. Longer direct quotations are set off from the main text by indenting them (see 54d).

1. Using signal phrases to introduce quotations

If you introduce a quotation with a signal phrase such as *he said* or *she noted*, add a comma after the phrase and use a capital letter to begin the quotation.

Hamilton says, "That is the miracle of Greek mythology—a humanized world."

If the phrase follows the quotation, add a comma at the end of the quotation, before the closing quotation mark. (If the quotation ends in a question mark or an exclamation point, however, do not add a comma.) Capitalize the first letter of the quotation even if the first word does not begin a sentence in the original source.

"The only white people who came to our house were welfare workers and bill collectors," James Baldwin wrote. If you interrupt a quoted sentence with a signal phrase, place quotation marks around both parts of the quoted sentence, and set the signal phrase off with commas. Note that the first word of the second part of the quoted sentence is not capitalized.

"The first thing that strikes one about Plath's journals," writes Katha Pollitt in The Atlantic, "is what they leave out."

To interrupt a quotation of two or more sentences with a signal phrase, attach the signal phrase to the first sentence with a comma, and put a period after it. The next sentence begins with an opening quotation mark and a capital letter.

"There are at least four kinds of doublespeak," William Lutz observes.
"The first is the euphemism, an inoffensive or positive word or phrase used to avoid a harsh, unpleasant, or distasteful reality."

2. Using complete sentences to introduce quotations

When you are introducing a quotation with a complete sentence, use a colon.

Hamilton credits the Greeks with a shift in the portrayal of gods: "Until then, gods had no semblance of reality."

3. Integrating quotations into your sentence

When a quotation is integrated into a sentence's structure, treat the quotation as you would any other sentence element, adding a comma or not as appropriate.

- Saying that the moth "now knew death," Woolf contemplates its strangeness.
- Hoagland has described the essay as a work that "hangs somewhere on a line between two sturdy poles."

4. Quoting dialogue

When you are quoting dialogue between two or more speakers, you should usually begin a new paragraph to indicate a change in speaker.

- "I don't know what you're talking about," he said. "I did listen to everything you told me."
 - "If you had been listening, you would know what I was talking about."

If a speaker continues for more than a paragraph, begin each subsequent paragraph with an opening quotation mark, but do not insert a closing quotation mark until the end of the quotation.

Use single quotation marks, slashes, ellipses, and brackets with direct quotations as required.

Along with the quotation marks indicating that material comes from another source, you may also need to use single quotation marks, slashes, ellipses, and brackets when quoting. The box that follows indicates where you can find detailed coverage of these four marks in this text.

Punctuation Mark	Use in Direct Quotation	Section (Page No.)
Single quotation marks''	Enclose a quotation within a quotation	54e (p. 783)
Slash /	Mark line division within a poetry quotation	55k (p. 800)
Ellipses	Mark missing words within a quotation	55j (pp. 797–800)
Brackets []	Show changes, additions, or comments from an outside source within a quotation	55i (pp. 795–96)

54d Set off long quotations in indented blocks rather than using quotation marks.

If you are using a long quotation, set it off from the text as an **extract**, or a **block quotation**. If you are following MLA style, a quotation of five typed lines or more of prose or four or more lines of a poem should be treated as a block quotation. If you are following APA style, a quotation of forty words or more should be set off in this way. Always double-space the lines in a block quotation, as well as the lines above and below it. The lines of a block quotation should be indented one inch (ten spaces) in MLA style and one-half inch (five spaces) in APA style. (For more information, on these styles, see Chapters 23 and 24.)

Do not surround a block quotation with quotation marks. However, if the passage that you are quoting contains quotation marks, include them exactly as they appear in the passage. If your quotation is more than one paragraph long, indent the first line of each new paragraph an extra quarter inch (three spaces) if you are following MLA style and one-half inch (five spaces) if you are following APA style. The following examples are in MLA style.

PROSE EXTRACT

As Carl Schorske points out, the young Freud was passionately interested in classical archaeology:

Colon used to introduce quotation.

Quotation marks for quotation within passage.

He cultivated a new friendship in the Viennese professional elite especially rare in those days of withdrawal—with Emanuel Loewy, a professor of archaeology. "He keeps me up till three o'clock in the morning," Freud wrote appreciatively to Fleiss. "He tells me about Rome." (273)

POETRY EXTRACT

In the following lines from "Crossing Brooklyn Ferry," Walt Whitman celebrates the beauty of the Manhattan skyline and his love for the city:

Colon used to introduce quotation.

Indent turned lines an

extra ¼ inch

(3 spaces).

Ah what can ever be more stately and admirable

to me than mast-hemm'd Manhattan?

River and sunset and scallop-edg'd waves of flood-tide?

The sea-gulls oscillating their bodies, the hay-boat

in the twilight, and the belated lighter?

What gods can exceed these that clasp me by

the hand, and with voices I love call me promptly

and loudly by my nighest name as I approach? (92–95)

When quoting poetry, represent the formatting, spelling, capitalization, and punctuation of the original work.

Ferlinghetti's interpretation of Klimt's painting leads him to this conclusion:

Formattina of poem follows the original.

She

will not open

He

is not the One (59-62)

Note: Writers often end a sentence introducing a block quotation with a colon. If your instructor allows, you may introduce the quotation with the beginning of a sentence that the quotation completes. If you do so, the quotation should not begin with a capital letter unless it starts with a proper noun.

Use single quotation marks to enclose a quotation within a quotation.

Unless you are using a block quotation, set off a quotation within a quotation with a pair of single quotation marks.

Kenneth Burke notes with displeasure that his "procedures have been characterized as fintuitive and fidiosyncratic."

Note: In the unlikely event that you need to include quotation marks within an already embedded quotation or title, use double quotation marks again: "I agree with the article titled 'The "Animal Rights" War on Medicine.'"

Exercise 54.1 Using double and single quotation marks

Below is a passage from the Seneca Falls Declaration (1848) by Elizabeth Cady Stanton, followed by a numbered series of quotations from this passage. Add, delete, or replace quotation marks to quote from the passage accurately. Some sentences may be correct; circle their numbers.

The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of an absolute tyranny over her. To prove this, let facts be submitted to a candid world.

WHEREAS, The great precept of nature is conceded to be that "man shall pursue his own true and substantial happiness." Blackstone in his *Commentaries* remarks that this law of Nature being coeval with mankind, and dictated by God himself, is of course superior in obligation to any other. It is binding over all the globe, in all countries and at all times; no human laws are of any validity if contrary to this, and such of them as are valid, derive all their force, and all their validity, and all their authority, mediately and immediately, from this original; therefore,

RESOLVED, That such laws as conflict, in any way, with the true and substantial happiness of woman, are contrary to the great precept of nature and of no validity, for this is "superior in obligation to any other."

EXAMPLE As Elizabeth Cady Stanton points out, "The great

precept of nature is conceded to be that $^{\prime\prime}$ man shall

pursue his own true and substantial happiness."

- "The history of mankind is a history of repeated injuries and usurpations on the part of man toward woman," Elizabeth Cady Stanton asserts, "having in direct object the establishment of an absolute tyranny over her."
- 2. To prove this, writes Stanton, let facts be submitted to a candid world.
- 3. Stanton argues that men have oppressed women throughout history.
- 4. Stanton contends "that all laws are subject to natural laws."
- 5. Stanton resolves "that such laws as conflict, in any way, with the true and substantial happiness of woman, are contrary to the great precept of nature and of no validity, for this is "superior in obligation to any other."

Use quotation marks to enclose titles of short works such as articles, poems, and stories.

The titles of long works, such as books, are usually put in italics or underlined (see Chapter 60, pp. 831–32). The titles of book chapters, essays, most poems, and other short works are usually put in quotation marks.

If you need to know when to use quotation marks with titles in a works-cited or references list, see the chapter in Part 4: Documenting across the Curriculum that covers the documentation style you are using.

Note: If quotation marks are needed within the title of a short work, use single quotation marks: "The 'Animal Rights' War on Medicine."

TITLES THAT SHOULD BE ENCLOSED IN QUOTATION MARKS

- Essays
 - "Once More to the Lake"
- Songs
 - "Seven Nation Army"
- Short poems
 - "Daffodils"
- Short stories
 - "The Tell-Tale Heart"

TITLES in QUOTATION MARKS (continued)

- Articles in periodicals
 - "Scotland Yard of the Wild" (from American Way)
- Book chapters or sections
 - "Microcredit: The Financial Revolution" (Chapter 11 of $Half\ the\ Sky$)
- Part of a Web site
 - "Explainer" (part of the Slate site)
- Episodes of radio and television programs
 - "I Can't Remember" (on 48 Hours)
- Titles of unpublished works, including student papers, theses, and dissertations
 - "Breaking News: Blogging's Impact on Traditional and New Media"

Do not, however, use quotation marks to enclose the title of your own text on your title page.

Use quotation marks to indicate that a word or phrase is being used in a special way.

Occasionally, you can use quotation marks around a word or phrase that someone else uses, or has used, in a way that you or your readers may not agree with.

► The "worker's paradise" of Stalinist Russia included slave-labor camps.

Quotation marks used in this way function as raised eyebrows do in conversation and should be used sparingly. Do not use quotation marks to distance yourself from slang, clichés, or trite expressions. Avoid those expressions altogether.

Words cited as words and words that you are defining can also be put in quotation marks, although the more common practice is to italicize them. (You should be consistent throughout your paper.)

- The words "compliment" and "complement" sound alike but have different meanings.
- "Chatter," the communications intercepted by an intelligence agency, needs to be interpreted to be useful.

You should enclose a word you are defining in quotation marks only when you introduce and explain it, not afterward.

Use quotation marks to give the English translation of a word in another language.

Merci means "thank you."

Finally, do not enclose well-known nicknames in quotation marks: *President Bill Clinton*. not *President "Bill" Clinton*.

Place punctuation marks within or outside quotation marks, as convention and your meaning require.

As you edit, check closing quotation marks and the punctuation that appears next to them to make sure that you have placed them in the correct order.

1. Periods and commas

Place the period or comma before the final quotation mark, even when the quotation is brief. When single and double quotation marks appear together, both should be placed after the period or comma (see the example in 54e on p. 783).

"Instead of sharing an experience the spectator must come to grips with things," Brecht writes in "The Epic Theatre and Its Difficulties."

However, place the period or comma after a parenthetical citation.

Brecht wants the spectator to "come to grips with things" (23).

2. Question marks and exclamation points

Place a question mark or an exclamation point after the final quotation mark if the quoted material is not itself a question or an exclamation.

► How does epic theater make us "come to grips with things"?

Place a question mark or an exclamation point before the final quotation mark when it is part of the quotation. No additional punctuation is needed after the closing quotation unless there is a parenthetical citation.

- "Are we to see science in the theater?" Brecht was asked.
- Brecht was asked, "Are we to see science in the theater?"
- Brecht was asked, "Are we to see science in the theater?" (27).

3. Colons and semicolons

Place colons and semicolons after the final quotation mark.

Dean Wilcox cited the items he called his "daily delights": a free parking space for his scooter at the faculty club, a special table in the club itself, and friends to laugh with after a day's work.

4. Dashes

Place a dash outside either an opening or a closing quotation mark if the dash precedes or follows the quotation or outside both if two dashes are used to set off the quotation.

One phrase—"time is running out"—haunted me.

Place a dash inside either an opening or a closing quotation mark if it is part of the quotation.

► "Where is the—" she called. "Oh, here it is. Never mind."

(For more on integrating quotations into your sentences, see Chapter 21, Working with Sources and Avoiding Plagiarism, pp. 343-47.)

Exercise 54.2 Using quotation marks with other punctuation

Edit the following sentences to correct problems with the use of quotation marks with other punctuation. Some sentences may be correct; circle their numbers.

EXAMPLE

In June 1776, Richard Henry Lee proposed that the Continental Congress adopt a resolution that "these united Colonies are, and of right ought to be, free and independent States."/

- "We hold these truths to be self-evident", wrote Thomas Jefferson in 1776.
- 2. Most Americans can recite their "unalienable rights:" "life, liberty, and the pursuit of happiness."
- 3. According to the Declaration of Independence, "whenever any form of government becomes destructive to these ends, it is the right of the people to alter or to abolish it."!
- 4. The signers of the Declaration of Independence contended that the "history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states."
- 5. What did the creators of this document mean by a "candid world?"
- 6. Feminists and civil rights advocates have challenged the Declaration's most famous phrase "—all men are created equal"—on the grounds that these "unalienable rights" were originally extended only to white men who owned property.

Edit to correct common errors in using quotation marks.

Writers are sometimes overzealous in their use of quotation marks or unsure about how to use end punctuation with the closing mark. Watch out for the following errors in particular.

- 1. Do not use quotation marks to distance yourself from slang, clichés, or trite expressions. Avoid overused or slang expressions in college writing. If your writing situation permits slang, however, do not enclose it in quotation marks.
 - Californians are reputed to be very #laid back.#

Revising the sentence is usually a better solution:

- Many Californians have a carefree attitude.
- 2. Do not use quotation marks for indirect quotations.
 - ► He told his boss that #the company had lost its largest account. #

Another way to correct this sentence is to change it into a direct quotation.

- He said to his boss, "We just lost our largest account."
- 3. Do not add another question mark or exclamation point to the end of a sentence that concludes with a quotation ending in one of those marks.
 - What did Juliet mean when she cried, "O Romeo, Romeo! wherefore art thou Romeo?"?

If you quote a question within a sentence that makes a statement, place a question mark before the closing quotation mark and a period at the end of the sentence.

- "What was Henry Ford's greatest contribution to the Industrial Revolution?" he asked.
- 4. Do not use quotation marks to enclose the title of your own paper on the title page or above the first line of the text.
 - #Edgar Allan Poe and the Paradox of the Gothic/

If you use a quotation or the title of a short work in your title, though, put quotation marks around that quotation or title.

Edgar Allan Poe's "The Raven" and the Paradox of the Gothic

Exercise 54.3 Chapter review: Quotation marks

Edit the following passage to correct problems with the use of quotation marks.

On August 28, 1963, Dr. Martin Luther King Jr. delivered his famous 'I Have a Dream' speech at the nation's Lincoln Memorial. According to King, "When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir". King declared that "this note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness." This promissory note, however, came back "marked "insufficient funds."" King's speech, therefore, was designed to rally his supporters to "make justice a reality."

Unlike the more militant civil rights leaders of the 1950s, King advocated nonviolence. This stance is why King said that the 'Negro community' should not drink "from the cup of bitterness and hatred" and that they should not use physical violence.

King's dream was uniquely American: "I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident: that all men are created equal.' "King challenged all Americans to fully embrace racial equality. Nearly fifty years later, we must ask ourselves if King's dream has in fact become a reality. Are "all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics . . . able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God Almighty, we are free at last!?""



Dashes, Parentheses, and Other Punctuation Marks

Like commas, dashes and parentheses are used to set off information within a sentence. Dashes emphasize and parentheses de-emphasize the set-off material.

- Our neighbors have taken up bird-watching, an ideal pastime for naturestarved city dwellers.
- We were surprised that Jim—a man who never owned a pair of running shoes—spends hours in the park.
- Carrie (who now lives in Florida) introduced them to the hobby.

Brackets are also used to set off information from an outside source within a quotation or to set off material within parentheses. Ellipses indicate that words have been deleted from a quotation, and slashes indicate line breaks in quotations from poetry, among other uses.

Other Punctuation Marks and Grammar Checkers

All of the punctuation marks covered in this chapter involve judgment calls on the writer's part. Computer grammar checkers will not tell you when you might use a pair of dashes or parentheses to set off material in a sentence, for example. They may catch some errors in the use of these marks, but in general you will want to proofread your work to make sure that you are using these marks correctly.

Use the dash provided by your word-processing program, or form it by typing two hyphens.

A typeset dash, sometimes called an em dash, is a single, unbroken line about as wide as a capital M (-). Most word-processing programs provide the em dash as a special character or will convert two hyphens to an em dash as an autoformat function. Otherwise, you can make a dash on the keyboard by typing two hyphens in a row (-) with no space between them. Do not put a space before or after the dash. A handwritten dash should be about as long as two hyphens.

Use a dash to highlight an explanation or a list that begins or ends a sentence.

A dash indicates a very strong pause and emphasizes what comes immediately before or after it.

- ▶ I think the Comets will win the tournament for one reason—their goalie.
- Coca-Cola, potato chips, and brevity—these are the marks of a good study session.

Do not break up an independent clause with a dash.

and

► Haydn, Mozart, Beethoven → are the most famous composers of the classical period.

Use one or two dashes to highlight a nonessential phrase or an independent clause within a sentence.

Dashes are especially useful for inserting clarifying information such as a definition, an example, or an appositive (a word or phrase that renames a noun) into a sentence.

DEFINITION In addition to the trumpet, he played the cornet—a wind

instrument smaller than a trumpet, with three valves.

EXAMPLE All finite creatures—including humans—are incomplete

and contradictory.

APPOSITIVE Located in east London, Smithfield Market—a huge

meat market—has a long history.

Make sure that the word or words set off with dashes appear next to the word they are clarifying.

found

On a day hike we found—my sisters and I—a wounded owl.

A dash or pair of dashes can also be used to insert a contrast.

CONTRAST Watercolor paint is easy to buy—but hard to master.

Independent clauses can also be inserted into a sentence using dashes.

The first rotary gasoline engine—it was made by Mazda—burned 15 percent more fuel than conventional engines.

If the clause you are adding is a question or an exclamation, the question mark or exclamation point should precede the second dash: *I never imagined—how could I?—that he would return*. When editing, make sure that your sentence is clear and complete without the material within dashes.

Because we wanted the tickets so badly—it was the last performance of the season—so we stood in line for hours.

The two parts of the original sentence (without the inserted material) do not fit together: *Because we wanted the tickets so badly so we stood in line for hours.* Removing *so* fixes the problem.

Use a dash or dashes to indicate a sudden break in tone, thought, or speech.

- Breathing heavily, the archaeologist opened the old chest in wild anticipation and found—old socks and an empty soda can.
- His last words were "There's nothing here except—"

This use is rare in academic writing.

Note: Commas, semicolons, and periods should never appear beside dashes. An opening or a closing quotation mark sometimes appears next to a dash, as in the preceding example, but the two marks should never overlap.

55e Do not overuse dashes.

Used sparingly, dashes can be effective, but too many dashes make your writing disjointed.

CHOPPY After we found the puppy—shivering under the

porch—we brought her into the house—into the entryway, actually—and wrapped her in an old

towel—to warm her up.

SMOOTHER After we found the puppy shivering under the

porch, we brought her into the house—into the entryway, actually—and wrapped her in an old

towel to warm her up.

Exercise 55.1 Using dashes

Insert or correct dashes where needed in the following sentences.

Women once shut out of electoral office altogether have made great progress in recent decades.

 Patsy Mink, Geraldine Ferraro, Antonia Novello, Madeleine Albright, Hillary Clinton, and Sarah Palin all are political pioneers in the history of the United States.

- 2. Patsy Mink the first Asian-American woman elected to the U.S. Congress served for twentyfour years in the U.S. House of Representatives.
- 3. Geraldine Ferraro she was a congresswoman from Queens, New York became the first female vice presidential candidate when she was nominated by the Democratic Party in 1984.
- 4. Antonia Novello—former U.S. Surgeon General—was the first woman—and the first Hispanic—to hold this position.
- 5. Madeleine Albright, the first female Secretary of State, has observed, "To understand Europe, you have to be a genius-or French."



FIGURE 55.1 Hillary Clinton running for President in 2008.

6. In 2008 two strong women candidates Hillary Clinton and Sarah Palin ran for the Democratic presidential nomination and as the Republican vice presidential nominee, respectively.

Use parentheses to enclose supplementary information.

Parentheses are useful when you want to insert additional—but nonessential—information about a sentence element. Parentheses can enclose an explanation, an example, a brief but pertinent digression, or an abbreviation. Parentheses are always used in pairs (an opening and a closing parenthesis).

EXPLANATION The last four telephone bills (September to

December) have each been more than fifty

dollars.

EXAMPLE Every household is filled with items (buttons,

for example) that people will never use but will

not throw away.

DIGRESSION Envious of the freedoms adults enjoy, few chil-

dren realize (I never did) how stressful adult

life can be.

ABBREVIATION When quoting poetry in the style of the Modern

Language Association (MLA), put the line num-

bers in parentheses following the quotation.

Caution: Enclose information in parentheses only occasionally in your writing. If you notice that you have used parentheses more than once or twice, ask yourself whether, in each case, the information they enclose could be deleted or incorporated into your sentence without the parentheses.

Use parentheses to enclose numbers or letters, according to convention.

Parentheses are used to enclose numbers or letters that label items in a list that is part of a sentence.

He wants the sales data to be updated in (1) the monthly report, (2) the quarterly forecast, and (3) the annual budget.

Do not use parentheses to enclose the numbers or letters in a list set up so that each entry starts a new line.

Parentheses are also used to enclose page numbers and other reference information in the MLA, APA, Chicago, and CSE name-year documentation styles (see Part 4 for details). They are also used in business writing to enclose a numeral following a spelled-out number and, in some disciplines, to set off alternate forms of a measurement.

- The contract will terminate in sixty (60) days.
- I added the compound to 2 liters (2.114 quarts) of water.

55h Learn the conventions for capitalization and punctuation with parentheses.

- The first word of a sentence that stands by itself within parentheses should begin with a capital letter, and the sentence should conclude with a period, a question mark, or an exclamation point.
 - Folktales and urban legends often reflect the concerns of a particular era. (The familiar tale of a cat accidentally caught in a microwave oven is an example.)
- 2. The first word of a sentence in parentheses that appears within another sentence should not begin with a capital letter unless the word is a proper noun. The sentence should not end with a period, a comma, or a semicolon. However, it can end with a question mark or an exclamation point.
 - Angela Merkel (she is the first female chancellor of Germany) formed a coalition government following her election in 2005.

- The most popular major in this school a decade ago was business administration (although wasn't psychology a close second?).
- Dirt absorbs light and uses more energy (clean your light bulbs!).
- 3. Do not use any punctuation before the opening parenthesis within a sentence. To decide whether any punctuation should follow the closing parenthesis, imagine the sentence without the parenthetical material.
 - As he walked past/(dressed, as always, in his Sunday best), I got ready to throw the spitball.
 - He walked past (never noticing me behind the statue)/ on his way to the assembly.
- 4. Quotation marks should never surround parentheses.
 - ► His first poem //("Eye")/was also his most famous.

Exercise 55.2 Using parentheses

Insert parentheses where needed in the following sentences, and correct any errors in their use.

EXAMPLE During leap year, February has twenty-nine 29 days.

- German meteorologist Alfred Wegener he was also a geophysicist proposed the first comprehensive theory of continental drift.
- 2. According to this geological theory, 1 the earth originally contained a single large continent, 2 this land mass eventually separated into six continents, and 3 these continents gradually drifted apart.
- 3. Wegener contended that continents will continue to drift. They are not rigidly fixed. The evidence indicates that his predictions are accurate.
- 4. The continents are moving at a rate of one yard .09144 meters per century.
- 5. The movement of the continents, (slow though this movement may be), occasionally causes earthquakes along fault lines such as the famous San Andreas Fault in California.

When quoting, use brackets to set off material that is not part of the original quotation.

Brackets set off information you add to a quotation that is not part of the quotation itself. Use brackets to add significant information that is needed to make the quotation clear. Samuel Eliot Morison has written, "This passage has attracted a good deal of scorn to the Florentine mariner [Verrazano], but without justice."

In this sentence, the writer is quoting Morison, but Morison's sentence does not include the name of the "Florentine mariner." The writer places the name—Verrazano—in brackets so that readers will know his identity.

Information that explains or corrects something in a quotation is also bracketed.

Vasco da Gama's man wrote in 1487, "The body of the church it was not a church but a Hindu shrine is as large as a monastery."

Brackets are also used around words that you insert within a quotation to make it fit the grammar, style, or context of your own sentence. If you replace a word with your own word in brackets, ellipses are not needed.

At the end of Pygmalion, Henry Higgins confesses to Eliza Doolittle that he has "grown accustomed to [her] voice and appearance."

To make the quote fit properly into the sentence, the writer inserts the bracketed word *her* in place of *your*.

If you change the first letter of a word in a quotation to a capital or lowercase letter, enclose the letter in brackets: *Ackroyd writes*, "[F]or half a million years there has been in London a pattern of habitation and hunting if not of settlement."

If you are adding ellipses to a passage that already contains ellipses, you can distinguish them from the ellipses that appear in the original by using brackets. (See 55j on ellipses.)

Note: Brackets may be used to enclose the word sic (Latin for "thus") after a word in a quotation that was incorrect in the original. If you are following MLA style, the word sic should not be italicized when it appears in brackets. The three other styles covered in this book (APA, Chicago, and CSE) put sic in italics.

The critic noted that "the battle scenes in The Patriot are realistic, but the rest of the film is historically inacurate [sic] and overly melodramatic."

Sic should be used sparingly because it can appear pretentious and condescending, and it should not be used to make fun of what someone has said or written.

If you need to set off words within material that is already in parentheses, use brackets: (I found the information on a Web site published by the National Institutes of Health [NIH].)

Use ellipses to indicate that words have been omitted from a quotation or that a thought is incomplete.

If you wish to shorten a passage you are quoting, you may omit words, phrases (such as the one highlighted in the quotation that follows), or even entire sentences. To show readers that you have done so, use three spaced periods (. . .), called *ellipses* or an *ellipsis mark*.

FULL QUOTATION

Just before noon on April 23, 1838, the *Sirius*, a small paddle-wheel steam packet nineteen days out of Cork, limped across the Upper Bay, its coal supply all but exhausted, and made landfall to the cheers of a great crowd gathered at the Battery. A scant four hours later, a second steamer, twice as big and half again as fast, hove into view, belching black smoke. This was the *Great Western*, fourteen days out of Bristol. She had been chasing *Sirius* across the Atlantic, and the sight of her churning toward the city touched off even more exuberant rejoicing, as it was now doubly clear that New York had established a maritime steam link to Europe.

—EDWIN G. BURROWS AND MIKE WALLACE, Gotham: A History of New York City to 1898, p. 649

EDITED QUOTATION

In their account of the boom in transatlantic trade in the mid-nineteenth century, Burrows and Wallace describe its beginning: "Just before noon on April 23, 1838, the *Sirius*, a small paddlewheel steam packet... made landfall to the cheers of a great crowd gathered at the Battery" (649).

Some instructors may ask you to use brackets to enclose any ellipses that you add, to indicate that the ellipses are yours and were not in the original source.

EDITED QUOTATION (ALTERNATE STYLE, WITH BRACKETS)

In their account of the boom in transatlantic trade in the mid-nineteenth century, Burrows and Wallace describe its beginning: "Just before noon on April 23, 1838, the *Sirius*, a small paddlewheel steam packet [...] made landfall to the cheers of a great crowd gathered at the Battery" (649).

The following guidelines will help you use ellipses correctly for the different kinds of omissions you may need to make. All quotations are cited in the style recommended by the Modern Language Association (MLA). (For guidance in using MLA style, see Chapter 23; for guidance in using the APA, Chicago, and CSE styles to cite sources, see Chapters 24, 25, and 26.) 1. If you are leaving out the end of a quoted sentence, the three ellipsis points are preceded by a period to end the sentence. (See also item 4 on p. 799.)

END OF A QUOTED SENTENCE OMITTED

In describing the arrival in New York of the first transatlantic steamers, Burrows and Wallace note that "four hours later, a second steamer, twice as big and half again as fast, hove into view.... It too was greeted with 'rejoicing'" (649).

Note that ellipses are not needed at the beginning of the quotation because the lowercase letter f makes it clear that the first part of the sentence has been left out.

To add a parenthetical reference after the ellipses at the end of a sentence, place it after the quotation mark but before the final period.

EDITED QUOTATION WITH PARENTHETICAL REFERENCE

In describing the arrival in New York of the first transatlantic steamers,
Burrows and Wallace note that "four hours later, a second steamer, twice as
big and half again as fast, hove into view . . ." (649).

2. If you are leaving out a sentence or sentences, use three ellipsis points preceded by a period.

ENTIRE SENTENCE OMITTED

Burrows and Wallace recount the arrival of the second steamer:

A scant four hours later, a second steamer, twice as big and half again as fast, hove into view, belching black smoke.... She had been chasing *Sirius* across the Atlantic, and the sight of her churning toward the city touched off even more exuberant rejoicing, as it was now doubly clear that New York had established a maritime steam link to Europe. (649)

3. If you are leaving out the last part of one sentence and the first part of the next, use three ellipses points.

PARTS OF TWO ADJACENT SENTENCES OMITTED

Burrows and Wallace describe a joyful scene: "This was the *Great*Western, ... and the sight of her churning toward the city touched off even

more exuberant rejoicing, as it was now doubly clear that New York had established a maritime steam link to Europe" (649).

Note that the comma after *Western* has been retained because it is needed before the coordinating conjunction *and*, which is joining two independent clauses. Commas and other punctuation marks that are not needed in the new sentence can be dropped.

4. If you are leaving out the last part of a sentence and one or more of the sentences that follow it, use three ellipsis points preceded by a period.

LAST PART OF ONE SENTENCE AND ONE OR MORE SUBSEQUENT SENTENCES OMITTED

"[A] second steamer, twice as big and half again as fast, hove into view..... She had been chasing *Sirius* across the Atlantic, and the sight of her churning toward the city touched off even more exuberant rejoicing ... " (Burrows and Wallace 649).

Note that ellipses are not needed at the beginning of the quotation because the letter *A* in brackets indicates that the first part of the sentence has been omitted. At the end of the quotation, the sentence period follows the parenthetical citation, and the three ellipsis points represent the omission of the end of the quoted sentence.

Note: If the quotation begins with a capitalized word, rather than with a lowercased word or one starting with a bracketed capital letter, ellipses should precede the first word of the quotation so that readers will know that the first part of the sentence has been left out.

The arrival of the steamers in 1838 meant that "... New York had established a maritime steam link to Europe" (Burrows and Wallace 649).

5. Ellipses are usually not needed to indicate an omission when you are quoting only a word or phrase.

PHRASE QUOTED—NO ELLIPSES

According to Burrows and Wallace, the arrival of the two steamers caused "exuberant rejoicing" in the city (649).

6. To indicate the omission of an entire line or more from the middle of a poem or of a paragraph or more from a prose quotation, insert a line of spaced periods. (Otherwise, the rules for omitting words from a poetry quotation are the same as those given in items 1–5.)

Shelley seems to be describing nature, but what is really at issue is the seductive nature of desire:

See the mountains kiss high Heaven.

And the waves clasp one another:

And the sunlight clasp the earth,

And the moonbeams kiss the sea:

What is all this sweet work worth

If thou kiss not me? (1-2, 5-8)

Ellipses should be used only as a means of shortening a quotation, never as a device for changing its fundamental meaning or for creating emphasis where none exists in the original.

You can also use ellipses to leave a thought or statement hanging or to suggest that a series continues.

INCOMPLETE THOUGHT

She glared at me and said, "If I have to come over there one more time ..."

INCOMPLETE SERIES

The chores were seemingly endless. Feed the animals, make breakfast, wash the dishes, make the beds, sweep the floors ... and then do it all over again the next day.

Use a slash to show line breaks in quoted poetry, to separate options or combinations, and in electronic addresses.

When quoting two or three lines of poetry within a sentence, use a slash to show where each line of poetry ends. Add a space before and after the slash.

QUOTATION WITH SLASHES

In "The Tower," Yeats makes his peace with "All those things whereof / Man makes a superhuman / Mirror-resembling dream" (163–65).

Reproduce the capitalization and punctuation of the original poetry, but add a period if necessary to end your sentence. If you leave out the end of the last line you are quoting, add ellipses (see 55j). Do not use slashes in block quotations or extracts of poetry (see 54d).

You should also use back slashes to mark divisions in Internet addresses (URLs) and in fractions.

- www.mheducation.com/college.html
- > 3/4, 1 2/3

Note: There is a space, not a hyphen, between the 1 and the 2/3.

Slashes are also used to indicate a choice or combination.

credit/noncredit owner/operator and/or

Note: Although this use of the slash is common in business writing, it is discouraged in academic writing, especially in the humanities.

Exercise 55.3 Using brackets, ellipses, and slashes

Insert brackets, ellipses, and slashes where needed in the following sentences, and correct any errors in their use. Refer to the following excerpts from a poem and an essay.

The lights begin to twinkle from the rocks;

The long day wanes; the slow moon climbs, the deep

Moans round with many voices. Come, my friends.

'Tis not too late to seek a newer world. (54–57)

—from *Ulysses* by Alfred, Lord Tennyson

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river!

—from "Two Views of the Mississippi" by MARK TWAIN

EXAMPLE The speaker in the poem *Ulysses* longs to seek "///a newer world" (57).

- 1. Ulysses is tempted as he looks toward the sea: "The lights begin to twinkle from the rocks; The long day wanes . . ." (54–55).
- 2. In "Two Views of the Mississippi," Mark Twain writes that "I had mastered the language of this water. I had made a valuable acquisition."
- 3. Twain regrets that he "has lost something"—his sense of the beauty of the river.

- 4. In Tennyson's poem, "the deep the ocean / moans round with many voices" (55–56).
- 5. In *Ulysses* the ocean beckons with possibilities; in "Two Views of the Mississippi," the river has become too familiar: "All the grace had gone out of the majestic river!"

Exercise 55.4

Chapter review: Dashes, parentheses, and other punctuation marks

Edit the following passage by adding or deleting dashes, parentheses, brackets, ellipses, and slashes. Make any other additions, deletions, or changes that are necessary for correctness and sense. Refer to the following excerpt as necessary.

This is a book about that most admirable of human virtues—courage.

Some of my colleagues who are criticized today for lack of forthright principles—or who are looked upon with scornful eyes as compromising "politicians"—are simply engaged in the fine art of conciliating, balancing and interpreting the forces and factions of public opinion, an art essential to keeping our nation united and enabling our Government to function.

—JOHN F. KENNEDY, Profiles in Courage, pp. 1, 5

John Fitzgerald Kennedy—the youngest man to be elected U.S. president—he was also the youngest president to be assassinated. He was born on May 29, 1917, in Brookline, Massachusetts. Kennedy was born into a family with a tradition of public service; his father, Joseph Kennedy, served as ambassador to Great Britain. (his maternal grandfather, John Frances Fitzgerald, served as the mayor of Boston.)

Caroline, John Fitzgerald Jr., and Patrick B. (Who died in infancy) are the children of the late John F. Kennedy. Kennedy's background, a Harvard education, military service as a lieutenant in the navy, and public service as Massachusetts senator—helped provide John F. Kennedy with the experience, insight, and recognition needed to defeat Richard Nixon in 1960.

Even before being elected U.S. president, Kennedy received the Pulitzer Prize for his book *Profiles in Courage* 1957. According to Kennedy, "This *Profiles in Courage* is a book about that most admirable of human virtues—courage" 1. "Some of my colleagues," Kennedy continues, "who are

criticized today for lack of forthright principles / are simply engaged in the fine art of conciliating. . . . " 5.

During Kennedy's presidency, Americans witnessed 1 the Cuban missile crisis, 2 the Bay of Pigs invasion, and 3 the Berlin crisis. Most Americans—we hope—are able to recognize Kennedy's famous words—which were first delivered during his Inaugural Address: "Ask not what your country can do for you—ask what you can do for your country."



End Punctuation: Periods, Question Marks, and Exclamation Points

Periods, question marks, and exclamation points mark the ends of statements, commands, questions, and exclamations. Periods are also used in abbreviations.

End Punctuation and Grammar Checkers

Computer grammar checkers will catch a few errors in the use of end punctuation, such as use of a period instead of a question mark at the end of a question. For the most part, though, you cannot rely on your grammar checker to recognize these errors. You will need to check your writing carefully for problems with end punctuation.

Use a period after most statements, indirect questions, polite requests, and mild commands.

STATEMENT

There are more than one thousand periods in this book.

STATEMENT CONTAINING A QUOTATION

"What is the word count?" she asked.

STATEMENT CONTAINING AN INDIRECT QUESTION

She asked me where I had gone to college.

POLITE REQUEST

Please go with me to the lecture.

MILD COMMAND

Take a vitamin every day.

Use a period in abbreviations according to convention.

A period or periods are used with the following common abbreviations, which end in lowercase letters.

Mr.	Dr.	Mass.
Ms.	i.e.	Jan.
Mrs.	e.g.	a.m.

If an abbreviation is made up of capital letters, however, the periods are optional. Be consistent throughout your document.

RN (or R.N.)	BA (or B.A.)	
MD (or M.D.)	PhD (or Ph.D.)	

Periods are omitted in abbreviations for organizations, famous people, states in mailing addresses, and acronyms (words made up of the initial letters of their parts).

FBI	$_{ m JFK}$	MA	NATO
CIA	LBJ	TX	NAFTA
NASA			

When in doubt, consult a dictionary. (For more on abbreviations, see Chapter 58.)

When an abbreviation ends a sentence, the period at the end of the abbreviation serves as the period for the sentence. If a question mark or an exclamation point ends the sentence, place it *after* the period in the abbreviation.

When he was in the seventh grade, we called him "Stinky," but now he is William Percival Abernathy, Ph.D.

Do not use a period at the end of a sentence within a sentence.

Omit the period when a sentence is contained within parentheses or quotation marks.

- I rapped on Mai's door (she is usually home), but no one answered.
- "I'm not home," came the reply.

56d Use a question mark after a direct question.

Who wrote The Old Man and the Sea?

Occasionally, a question mark changes a statement into a question.

You expect me to believe a story like that?

You can end a polite question with either a period or a question mark, but be consistent within your paper.

- Will you please go with me to the lecture.
- Will you please go with me to the lecture?

When questions follow one another in a series, each one can be followed by a question mark even if the questions are not complete sentences, as long as the meaning is understood. You begin each question in the series with a capital or a lowercase letter.

- ▶ What will you contribute? Your time? Your talent? Your money?
- What will you contribute? your time? your talent? your money?

Use a question mark in parentheses to indicate a questionable date, number, or word, but do not use it to convey an ironic meaning or to indicate that you are not certain of a fact.

- Chaucer was born in 1340 (?) and lived until 1400.
- ► His yapping dog had recently graduated from obedience (?) training.
- Franklin Roosevelt was elected president four (?) times.

Note: Do not use a question mark after an indirect quotation, even if the words being indirectly quoted were originally a question.

He asked her whether she would be at home later?

Use exclamation points sparingly to convey shock, surprise, or a forceful command.

- Stolen! The money was stolen! Right before our eyes, somebody snatched my purse and ran off with it.
- Watch out for the flying glass!

Note: Using numerous exclamation points throughout a document actually weakens their force. As much as possible, try to convey emotion with your choice of words and your sentence structure instead of with an exclamation point.

Jefferson and Adams both died on the same day in 1826, exactly fifty years after the signing of the Declaration of Independence!

The fact that the sentence reports is surprising enough without the addition of an exclamation point.

Although you might use an exclamation point within parentheses (!) to convey an ironic or sarcastic meaning in your personal writing, this use is inappropriate in academic writing.

- Place a question mark or an exclamation point within a sentence if your meaning requires it.
- ► The wait seems endless (how long has it been?), but he will return.
- He has been gone so long—will he ever return?—that I have almost forgotten his voice.
- "Will you wait for me?" he asked.
- "Never!" I answered.

(For more on inserting questions and exclamations within sentences, see Chapters 54 and 55.)

- Do not add a comma or an additional end mark after a period, a question mark, or an exclamation point.
- William earned a Ph.D./
- ls it you who asked, "Will he be home soon?"?
- "It isn't true!/" she exclaimed.
- Make sure that the end mark concludes a complete sentence.

Punctuating a dependent clause or phrase as if it were a sentence results in a fragment. Make sure that your sentence has a subject and a complete verb and does not start with a subordinating word. (For more on sentence fragments, see Chapter 32, pp. 540–51.)

SENTENCE Although it was clearly marked on the label. **FRAGMENT**

SENTENCE Driving all over town in search of a present?

Exercise 56.1 Chapter review: End punctuation

Insert periods, question marks, and exclamation points in the following passage. Delete any unnecessary commas.

Do you realize that there is a volcano larger than Mt St Helens Mt Vesuvius Mt Etna Mauna Loa is the largest volcano on Earth, covering at least half the island of Hawaii The summit of Mauna Loa stands 56,000 feet above its base This is why Native Hawaiians named this volcano, the "Long Mountain" Mauna Loa is also one of the most active volcanoes on the planet, having erupted thirty-three times since 1843 (most people do not think of a volcano as dormant) Its last eruption occurred in 1984 Most people associate a volcanic eruption with red lava spewing from the volcano's crater, but few people realize that the lava flow, and volcanic gases are also extremely hazardous Tourists like to follow the lava to where it meets the sea, but this practice is dangerous because of the steam produced when the lava meets the water So the next time you visit an active volcano, beware



FIGURE 56.1 Tourists watching lava from Mauna Loa flow into the sea.

CHECKLIST

Editing for Sentence Punctuation As you revise, ask yourself these questions: Are commas used appropriately to separate or set off coordinated independent clauses; items in a series and coordinate adjectives; introductory sentence elements; nonessential sentence elements; direct quotations; and the parts of dates, addresses, titles, and numbers? (See Chapter 51: Commas, pp. 742-63.) Are any commas mistakenly used with sentence elements that should not be separated or set off? (See Chapter 51: Commas, pp. 763-68.) Are semicolons used appropriately to join independent clauses and to separate items in a series when the items contain commas? (See Chapter 52: Semicolons, pp. 768-74.) Are colons used appropriately after a complete sentence to introduce a list, an appositive, or a quotation; after one independent clause to introduce a second that elaborates on the first; and in business letters, ratios, and bibliographic citations? (See Chapter 53: Colons, pp. 774–78.) Are quotation marks used appropriately with other punctuation to identify brief direct quotations, dialogue, and the titles of short works? Are single quotation marks used appropriately to identify quotations within quotations? (See Chapter 54: Quotation Marks, pp. 778-89.) Are brackets and ellipses used correctly to identify elisions and interpolations within quotations? Are dashes and parentheses used appropriately to insert or highlight nonessential information within a sentence? (See Chapter 55: Dashes, Parentheses, and Other Punctuation Marks, pp. 789-803.) Are periods used appropriately at the end of sentences and in abbreviations? Are question marks and exclamation points used appropriately at the end of sentences and within quotations? (See Chapter 56: End Punctuation, pp. 803–07.)

The invention of printing in China predates its development in Europe by at least 800 years, although movable type was not invented there until the eleventh century. This Chinese printing block from the eighteenth century shows how the parts—in this case, characters-fit together to make a whole piece of writing.



PART

It wasn't a matter of rewriting but simply of tightening up all the bolts.

—MARGUERITE YOURCENAR

- **57.** Capitalization
- 58. Abbreviations and Symbols
- 59. Numbers
- 60. Italics (Underlining)
- 61. Apostrophes
- 62. Hyphens
- 63. Spelling

Mechanics and Spelling



57 Capitalization

Many rules for the use of capital (uppercase) letters have been fixed by custom, such as the convention of beginning each sentence with a capital letter, but the rules sometimes change. As you revise your drafts,

check to make sure you are using capital letters appropriately in the following types of words:

- Proper nouns (names), words derived from proper nouns, brand names, and certain abbreviations (see 57a, pp. 811-13)
- People's titles (see 57b, p. 813)
- Names of areas and regions (see 57c, p. 814)
- Names of ethnic groups and sacred things (see 57d, p. 814)
- Titles of works of literature, art, and music; documents; and courses (see 57e, pp. 814-15)



WRITING OUTCOMES

Part 11: Mechanics and Spelling

This section will help you answer questions such as the following:

Rhetorical Knowledge

- Should I write 15 or fifteen? (59a, b)
- Should I use contractions like *can't* or *don't* in my paper? (61b)

Critical Thinking, Reading, and Writing

■ Should I capitalize names of religious and ethnic groups? (57a)

Processes

■ What are some strategies for improving my spelling? (63)

Knowledge of Conventions

- Should I capitalize titles like *Professor?* (57b)
- What is the difference between *its* and *it's?* (61c)

Composing in Online Environments

- Can my word processor's grammar checker help me edit for mechanics? (57-62)
- What should I remember when using my word processor's spelling checker? (63)

For a general introduction to writing outcomes, see 1a, p. 6.

- The first word of a sentence (see 57f, pp. 815–16)
- The first word of a quotation (see 57g, p. 816)
- The first word of an independent clause after a colon (see 57h, p. 817)

Capitalization and Grammar Checkers

Grammar checkers will flag words that should be capitalized or lowercased by convention, but they will not flag proper nouns unless the noun is stored in the program's dictionary, and they will not necessarily point out a noun that can be either proper or common, depending on the context. For example, a grammar checker flagged the capitalization error in the first sentence (should be *North America*) but not the second (should be *Buffalo*):

Maria is going to study the mammals of north America.

The Darwin Martin House, designed by Frank Lloyd Wright, is located in buffalo, New York.

57a Capitalize proper nouns (names), words derived from them, brand names, certain abbreviations, and call letters

Proper nouns are the names of specific people, places, or things, names that set off the individual from the group, such as the name *Jane* instead of the common noun *person*. Capitalize proper nouns, words derived from proper nouns, brand names, abbreviations of capitalized words (including *acronyms*, abbreviations that form words), and the call letters of radio and television stations.

PROPER NOUNS	Ronald Reagan, the Transamerica Pyramid, the Internet
WORDS DERIVED FROM PROPER NOUNS	Reaganomics, Siamese cat, but french fries, simonize
BRAND NAMES	Apple Computer, Kleenex, but eBay
ABBREVIATIONS AND ACRONYMS	FBI (government agency), A&E (cable television network), NATO (international alliance)
CALL LETTERS	WNBC (television), WMMR (radio)

PROPER and COMMON NOUNS

- People: Helena Bonham Carter, Sonia Sotomayor, Bill Gates
- Nationalities, ethnic groups, and languages: English, Swiss, African Americans, Arabs, Chinese, Turkish
- **Places:** the United States of America, Tennessee, the Irunia Restaurant, the Great Lakes, but my state, the lake
- **Organizations and institutions:** Phi Beta Kappa, Republican Party (Republicans), Department of Defense, Cumberland College, the North Carolina Tarheels, *but* the department, this college, my hockey team
- Religions, religious bodies, books, and figures: Islam, Jews, Buddhism, Christians, Baptists, Hindus, Roman Catholic Church, the Bible, the Koran *or* Qur'an, the Torah, God, Holy Spirit, Allah, *but* a Greek goddess, a biblical reference
- Scientific names and terms: Homo sapiens, H. sapiens, Acer rubrum, A. rubrum, Addison's disease, Cenozoic era, Newton's first law, but the law of gravity
- Names of planets, stars, and other astronomical bodies: Earth (as a planet) *but otherwise* the earth, Mercury, Polaris *or* the North Star, Whirlpool Galaxy, *but* a star, that galaxy, the solar system
- Computer terms: the Internet, the World Wide Web *or* the Web, *but* search engine, a network, my browser
- **Days, months, and holidays:** Monday, Veterans Day, August, the Fourth of July, *but* yesterday, spring and summer, the winter term, second-quarter earnings
- Historical events, movements, periods, and documents:
 World War II, Impressionism, the Renaissance, the Jazz
 Age, the Declaration of Independence, the Constitution of the
 United States, *but* the last war, a golden age, the twentieth
 century, the amendment
- **Academic courses and subjects:** English 101, Psychology 221, a course in Italian, *but* a physics course, my art history class



NAVIGATING THROUGH COLLEGE AND BEYOND

Capitalization Rules in the Disciplines

Different disciplines have their own guidelines for capitalizing specialized vocabulary. In scientific names, for example, the genus is capitalized, but the species is not: *Homo sapiens*. The names of higher divisions—phylum, class, order, family—are capitalized: *Felidae*. In musical chord notation, a capital *M* stands for "major"; a lowercase *m* stands for "minor." Consult a discipline-specific style guide when in doubt.

Note: Seasons, such as summer, and the days of the month are not capitalized when they are spelled out.

- Why would Valentine's Day, the day representing love and romance, fall in winter—and in the coldest month of the year at that?
- She will be available to meet with you on Sunday, the seventh of March.

Capitalize a person's title when it appears before a proper name but not when it is used alone.

Capitalize titles when they come before a proper name, but do not capitalize them when they appear alone or after the name.

Every Sunday, Aunt Lou tells fantastic stories.

My aunt is arriving this afternoon.

Everyone knew that *Governor Grover Cleveland* of New York was the most likely candidate for the Democratic nomination.

The most likely candidate for the Democratic nomination was Grover Cleveland, *governor* of New York.

Exceptions: Capitalize the name for a family relationship used alone (without a possessive such as *my* before it).

l saw *Father* infrequently during the summer months.

Most writers do not capitalize the title *president* unless they are referring to the President of the United States: "The *president* of this university has seventeen honorary degrees." Usage varies, but be consistent. If you write "the President of the University," you should also write "the Chair of the History Department." A company may capitalize a reference to its own Board of Directors in internal communications.



For MULTILINGUAL WRITERS

Capitalizing the Pronoun I

Unlike other languages, English requires you to capitalize the first person singular pronoun: *I*. All other pronouns are lowercase, unless they start a sentence or are part of the title of a work.

When I get home, I will call my doctor for the test results and let you know what she says.

English also is the only language that distinguishes between common and proper nouns. For example, in German all nouns are capitalized; in English only proper nouns are capitalized.

57c Capitalize names of areas and regions.

Names of geographical regions are generally capitalized if they are well established, like *the Midwest* and *Central Europe*. Names of directions, as in the sentence *Turn south*, are not capitalized.

CORRECT East meets West at the summit.

CORRECT You will need to go *west* on Sunset Road.

Note: The word *western* is capitalized only when it is part of the name of a specific region.

western

- The river flows through the Western part of the state.
 - western
- ► The Western High Noon is one of my favorite movies.

Western

I visited western Europe last year.

Follow standard practice for capitalizing names of races, ethnic groups, and sacred things.

The words *black* and *white* are usually not capitalized when they are used to refer to members of racial groups because they are adjectives that substitute for the implied common nouns *black person* and *white person*. However, names of ethnic groups and races are capitalized: *African Americans, Italians, Asians, Caucasians*.

Note: In accordance with current APA guidelines, most social scientists capitalize the terms *Black* and *White*, treating them as proper nouns.

Many religious terms, such as *sacrament*, *altar*, and *rabbi*, are not capitalized. The word *Bible* is capitalized (though *biblical* is not), but it is never capitalized when it is used as a metaphor for an essential book.

- His book Winning at Stud Poker used to be the bible of gamblers.
- **57e** Capitalize titles of works of literature, works of art, musical compositions, documents, and courses.

Capitalize the first and last word of a title and subtitle. Capitalize all the words within the title or subtitle except articles (a, an, and

the), the to in infinitives, and prepositions, as well as coordinating conjunctions. (However, if you are using APA style, capitalize any word that has four or more letters.) Capitalize all words in a hyphenated word unless the additional word is a preposition (Hands-on), a conjunction or an article (Peaches-and-Cream, Dime-a-Dozen), or a second number (Twenty-five). Capitalize the word that follows a colon or semicolon in a title.

Book: Two Years before the Mast

Chapter: "Capitalization"

Play or film: The Taming of the Shrew

Building: the Eiffel Tower

Ship or aircraft: the *Titanic* or the *Concorde*

Painting: the Mona Lisa

Article or essay: "On Old Age"

Poem: "Ode on a Grecian Urn"

Music: "The Star-Spangled Banner"

Document: the Bill of Rights

Course: Economics 206: Macro-Economic Analysis



TEXTCONNEX

Emphasis in E-Mail

Words or phrases in all capital letters are not always welcome in e-mails, chat rooms, electronic mailing list postings, and other online forums where they might be seen as shouting. Also, strings of words or sentences in capital letters can be difficult to read. If you want to emphasize a word or phrase in an online communication (and bold or italic type is unavailable), put an underscore or asterisk before and after it.

That's a _very_ interesting point.

57f Capitalize the first word of a sentence.

A capital letter is used to signal the beginning of a new sentence.

Robots reduce human error, so they produce uniform products.

Sentences in parentheses also begin with a capital letter unless they are embedded within another sentence.

- Although the week began with the news that he was hit by a car, by Thursday we knew he was going to be all right. (It was a terrible way to begin the week, though.)
- Although the week began with the news that he was hit by a car (it was a terrible way to begin the week), by Thursday we knew he was going to be all right.
- Capitalize the first word of a quoted sentence but not the first word of an indirect quotation.
- ► She cried, "Help!"
- ► He said that jazz was one of America's major art forms.

The first word of a quotation from an outside source is capitalized if the quotation is introduced with a phrase such as *she notes* or *he concludes*.

Jim, the narrator of My Ántonia, concludes, "Whatever we had missed, we possessed together the precious, the incommunicable past" (324).

When a quotation from an outside source is treated as an element in your sentence, not a sentence on its own, the first word is not capitalized.

Jim took comfort in sharing with Ántonia "the precious, the incommunicable past" (324).

If you need to change the first letter of a quotation to fit your sentence, enclose the letter in brackets.

► The lawyer noted that "[t]he man seen leaving the area after the blast was not the same height as the defendant."

If you interrupt the sentence you are quoting with an expression such as *he said*, the first word of the rest of the quotation should not be capitalized.

"When I come home an hour later," she explained, "the trains are usually less crowded."

Many authors in earlier centuries and some writers today—especially poets—use capital letters in obsolete or eccentric ways. When quoting a text directly, reproduce the capitalization used in the original source, whether or not it is correct by today's standards.

Blake's marginalia include the following comment: "Paine is either a Devil or an Inspired Man" (603).

57h Capitalizing the first word of an independent clause after a colon or in a series of short questions is optional.

If the word group that follows a colon is not a complete sentence, do not capitalize it. If it is a complete sentence, you can capitalize it or not, but be consistent throughout your document.

The question is serious: do you think the peace process has a chance?

or

The question is serious: Do you think the peace process has a chance?

In a series of one- or two-word questions that follow a complete sentence, you can capitalize the first word of each question or not, as long as you are consistent.

▶ When are you available? Next week? Next month?

or

When are you available? next week? next month?

Note, however, that incomplete questions like these are not usually appropriate in academic writing.

57i Capitalize the first word of each item in a formal outline.

Capitalize the first word of each item in an outline, whether or not the item is a complete sentence. If the items are complete sentences, remember to add a period at the end of each one.

- I. Evidence of the last Ice Age in New England and the Middle Atlantic States
 - A. Glacial deposits in Cape Cod
 - B. Terminal moraines on Long Island
 - C. The Finger Lakes in central New York

Be consistent about the capitalization of the first word of items in numbered lists.

Lists can either run in with your text or be displayed. In either case, you are required to capitalize the first word of each item if the items are complete sentences. In run-in lists, do not capitalize the first letter of items in a list if they are not sentences. In displayed lists, capital letters are optional for items that are not sentences, but you need

to be consistent. If the lead-in to the list is a complete sentence, it can end with a colon. If it is not, you should incorporate the list into your sentence.

RUN-IN LIST WITH PHRASES

There are three ways to register: (1) by mail, (2) by telephone, and (3) in person on the day classes begin.

or

The three ways to register are (1) by mail, (2) by telephone, and (3) in person on the day classes begin.

DISPLAYED LIST WITH PHRASES

There are three ways to register:

1. By mail

or

1. by mail

2. By telephone

2. by telephone

3. In person on the day classes begin

3. in person on the day classes begin

It is preferable to introduce a displayed list with a complete sentence ending in a colon. Items in a displayed list do not need to end in periods unless they are complete sentences.

Note that the items in each sample list are grammatically parallel. (For more on parallel structure in lists, see Chapter 42: Faulty Parallelism, pp. 669–71.)

57k Capitalize the first word in the greeting and closing of a letter.

Dear Mr. Morrison:

Sincerely,

Yours truly,

Exercise 57.1 Chapter review: Capitalization

Edit the following passage, changing letters to capital or lowercase as necessary.

Perhaps the most notable writer of the 1920s is F. Scott Fitzgerald. He was born on September 24, 1896, in St. Paul, Minnesota, to Edward Fitzgerald and Mary "mollie" McQuillan, who were both members of the catholic church. After attending Princeton university and embarking on a career as a writer, Fitzgerald married southern belle Zelda

Sayre from Montgomery, Alabama. Together, he and his Wife lived the celebrated life of the roaring twenties and the jazz age. Fitzgerald wrote numerous short stories as well as four novels, This Side of Paradise, The Beautiful and Damned, The Great Gatsby, and Tender is the night. The Great Gatsby, which he finished in the Winter of 1924 and published in 1925, is considered Fitzgerald's most brilliant and critically acclaimed work, readers who have read this novel will remember the opening words spoken by Nick Carraway, the narrator in the story: "in my younger and more vulnerable years my father gave me some advice that i've been turning over in my

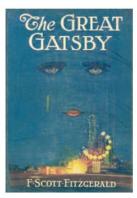
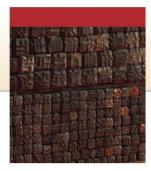


FIGURE 57.1 The cover of the first edition of *The Great Gatsby*.

mind ever since. 'Whenever you feel like criticizing anyone,' he told me, 'Just remember that all the people in this world haven't had the advantages that you've had.'"



58 Abbreviations and Symbols

Abbreviations and symbols are used in the body of scientific and technical reports. Abbreviations are also used in lists of works cited or references for all types of academic texts. However, in nontechnical

writing you should avoid using abbreviations or symbols, except in the situations explained in this chapter.

Abbreviations and Grammar Checkers

Computer grammar or spelling checkers may flag an abbreviation, but they generally cannot tell you if your use of it is acceptable or consistent within a piece of writing.

58a Abbreviate familiar titles that precede or follow a person's name.

Some abbreviations appear before a person's name (Mr., Mrs., Dr.) and some follow a proper name (Jr., Sr., MD, Esq., PhD). Abbreviations that follow a person's name often indicate academic or professional degrees or honors.

Punctuation tips: Periods are used with most abbreviations that end in lowercase letters: Mr., Ms., Jr. If the abbreviation is made up of capital letters, however, the periods are optional: RN or R.N.; PhD or Ph.D.; MD or M.D. In most cases, when an abbreviation follows a person's name, a comma is placed between the name and the abbreviation. In the case of Jr., however, the comma between the name and abbreviation is optional (see Chapter 51: Commas, p. 761).



For MULTILINGUAL WRITERS

Reading Abbreviations in Standard American English

Learning how to read abbreviations in standard American English can be puzzling—to native speakers as well as multilingual students—because no universal logic governs the way they are pronounced. In general, however, they fall into five types.

- 1. Acronyms—abbreviations composed of the initial letters of words or syllables—that are read as individual letters, such as ATM (automated teller machine), ID (identification), IBM (International Business Machines), and UN (United Nations)
- 2. Acronyms that are read as words, such as NATO (North Atlantic Treaty Organization) and AIDS (acquired immunodeficiency syndrome)
- 3. Acronyms that are sometimes read as the phrases they represent and sometimes as individual letters, such as FYI (for your information) and AKA (also known as)
- 4. Abbreviations that are consistently read as full words, such as *Dr.* or *Mr*.
- Clippings—words used in a shortened form, usually informally—such as lab (for laboratory), exam (for examination), and memo (for memorandum)

To avoid confusion, identify an abbreviation for your audience word by word the first time you use it. For a list of common abbreviations, consult your English dictionary. TITLES BEFORE NAMES Mrs. Jean Bascom

Dr. Epstein

TITLES AFTER NAMES Robert Robinson, Jr. or

Robert Robinson Jr. Elaine Less, CPA, LLD

Do not use two abbreviations that represent the same thing: Dr. Peter Joyce, MD. Use either Dr. Peter Joyce or Peter Joyce, MD. Spell out titles used without proper names.

doctor.

Mr. Carew asked if she had seen the dr.

Academic titles such as PhD can appear by themselves, however.

Elena earned her PhD in biochemistry.

Use abbreviations only when you know your readers will understand them.

If you use a technical term or the name of an organization, a country, or a government agency in a report, you may abbreviate it as long as your readers are likely to be familiar with the abbreviation.

FAMILIAR The EPA has had a lasting impact on the air

ABBREVIATION quality in this country.

UNFAMILIAR After you have completed them, take these the Human Resources and Education Center.

forms to HREC.

Write out an unfamiliar term or name the first time you use it, and give the abbreviation in parentheses.

The Student Nonviolent Coordinating Committee (SNCC) was far to the left of other civil rights organizations, and its leaders often mocked the "conservatism" of Dr. Martin Luther King Jr. SNCC quickly burned itself out and disappeared.

Note: In the body of a paper, you can use *U.S.* as an adjective *(U.S. Constitution)* but not as a noun *(I grew up outside of the United States).*

Punctuation tip: Periods are omitted in abbreviations for organizations, certain famous people, states in mailing addresses, and acronyms (words made up of initials): *FBI, CIA, APA, JFK, LBJ, TX, NASA, NATO, NAFTA, WWII.* The periods in the abbreviations for the United States of America are optional: *U.S.A. (U.S.)* or *USA (US).*



TEXTONNEX

Digital Age Abbreviations and Acronyms

CD compact disc

CD-ROM compact disc read-only memory

DVD digital video disc (or digital versatile disc)

DVD-ROM digital video disc read-only memory

FTP file transfer protocol

GB gigabyte

HTML hypertext markup language http hypertext transfer protocol

KB kilobyte

IM instant message MB megabyte

MOO multiuser domain, object-oriented

URL uniform resource locator

WWW World Wide Web

Abbreviate words typically used with times, dates, and numerals, as well as units of measurement in charts and graphs.

Abbreviations or symbols associated with numbers should be used only when accompanying a number: 3 p.m., not in the p.m.; \$500, not How many \$ do you have? The abbreviation B.C. ("before Christ") follows a date; A.D. ("in the year of our Lord") precedes the date. The alternative abbreviations B.C.E. ("before the Common Era") and C.E. ("Common Era") can be used instead of B.C. or A.D., respectively.

6:00 p.m. or 6:00 P.M. or 6:00 PM 9:45 a.m. or 9:45 A.M. or 9:45 AM 498 B.C. or 498 B.C.E. or 498 BCE A.D. 275 or 275 C.E. or 275 CE 6,000 rpm 271 cm

Note: Be consistent. If you use a.m. in one sentence, do not switch to A.M. in the next sentence.

In charts and graphs, abbreviations and symbols such as = for *equals*, *in*. for *inches*, % for *percent*, and \$ with numbers are acceptable because they save space.

58d Use abbreviations in mailing addresses.

Abbreviations such as *St.*, *Ave.*, and *Apt.* are used in mailing addresses on correspondence. The following list gives the postal abbreviations for states and territories in the United States and provinces and territories in Canada.

Unit	ted States	MN	Minnesota	VA	Virginia
AK	Alaska	MO	Missouri	VT	Vermont
AL	Alabama	MS	Mississippi	WA	Washington
AR	Arkansas	MT	Montana	WI	Wisconsin
AZ	Arizona	NC	North	WV	West Virginia
CA	California		Carolina	WY	Wyoming
CO	Colorado	ND	North Dakota	Can	ada
CT	Connecticut	NE	Nebraska	AB	Alberta
DC	District of Columbia	NH	New Hampshire	BC	British Columbia
DE	Delaware	NJ	New Jersey	MB	Manitoba
FL	Florida	NM	New Mexico	NB	New
GA	Georgia	NV	Nevada		Brunswick
GU	Guam	NY	New York	NL	New found land
HI	Hawaii	OH	Ohio		and Labrador
IA	Iowa	OK	Oklahoma	NS	Nova Scotia
ID	Idaho	OR	Oregon	NT	Northwest
IL	Illinois	PA	Pennsylvania	NU	Territories
IN	Indiana	PR	Puerto Rico		Nunavut
KS	Kansas	RI	Rhode Island	ON	Ontario
KY	Kentucky	SC	South Carolina	PE	Prince Edward
LA	Louisiana	SD	South Dakota		Island
MA	Massachusetts	TN	Tennessee	QC	Québec
MD	Maryland	TX		SK	Saskatchewan
ME	Maine	UT	Texas	YT	Yukon
MI	Michigan	O'I'	Utah		Territory

58e Become familiar with abbreviations used in research citations.

Depending on the documentation style they are using, writers of research papers may use the following abbreviations in the list of works cited or references at the end of the paper or in explanatory notes. Refer to Chapters 23–26 or to a discipline-specific style manual (see $p.\ 356$ for a list) for guidelines about using abbreviations for this purpose.

Names

anon. ed., eds.	anonymous editor(s), edited by, edition	dir. illus.	director, directed by illustrator, illustrated by
gen. ed.	general editor	trans.	translator,
comp.	compiler, compiled by		translated by

Parts of Publications

app.	appendix	1., 11.	line, lines
ch., chap.	chapter	n, nn	note, notes
col., cols.	column, columns	no.	number
cont.	contents	n. pag.	no pagination
div.	division	p., pp.	page, pages
fig.	figure	par., pars.	paragraph,
ff.	following		paragraphs
	(pages or lines)	pref.	preface
fwd.	foreword	pt.	part
illus.	illustration	sec., secs.	section,
introd.	introduction		sections

Types of Publications

bk.	book	rev.	revision, revised, or
bull.	bulletin		review, reviewed
diss.	dissertation	rept.	reprint or report
ed.	edition	ser.	series
jour.	journal	supp.	supplement
mag.	magazine	vol., vols.	volume, volumes
ms., mss.	manuscript,		
	manuscripts		

Months of Publication

Jan.	January	Sept.	September
Feb.	February	Oct.	October
Mar.	March	Nov.	November
Apr.	April	Dec.	December
Aug.	August		

Publishers

P	Press	Soc.	Society
U	University	n.p.	no place of publica-
UP	University Press		tion or no publisher
GPO	Government		
	Printing Office		

Other Abbreviations

died

d.

b.	born	esp.	especially
©	copyright	n.d.	no date of publication
c. or ca.	about (circa)	v. or vs.	versus

58f Avoid Latin abbreviations in formal writing.

Latin abbreviations can be used in notes or works-cited lists, but in formal writing it is usually a good idea to avoid even common Latin abbreviations (e.g., et al., etc., and i.e.). Instead of e.g., use such as or for example.

cf.	compare (confer)	i.e.	that is (id est)
e.g.	for example, such as	N.B.	note well (nota bene)
	(exempli gratia)	viz.	namely (videlicet)
et al.	and others (et alii)		
etc.	and so forth, and so		
	on (et cetera)		

58g Avoid inappropriate abbreviations and symbols.

Days of the week (*Sat.*), places (*TX* or *Tex.*), the word *company* (*Co.*), people's names (*Wm.*), disciplines and professions (*econ.*), parts of speech (*v.*), parts of written works (*ch.*, *p.*), symbols (@), and units of measurement (*lb.*) are all spelled out in formal writing.

The environmental (not env.) engineers from the Paramus Water Company (not Co.) are arriving in New York City (not NYC) this Thursday (not Thurs.) to correct the problems in the physical education (not phys. ed.) building in time for Christmas (not Xmas).

Exceptions: If an abbreviation such as *Inc.*, *Co.*, or *Corp.* is part of a company's official name, then it can be included in formal writing: *Apple Inc. announced these changes in late December.* The ampersand symbol (&) can also be used but only if it is part of an official name: *Church & Dwight.*

Exercise 58.1 Chapter review: Abbreviations and symbols

Spell out any inappropriate abbreviations in this passage of nontechnical writing.

In today's digital-savvy world, a person who has never used a computer with access to the WWW and a Motion Pictures Experts Group Layer 3 (MP3) player would be surprised to find that anyone can download and groove to the sounds of "Nights in White Satin" by the 1960s rock band the Moody Blues at 3 AM without ever having to have spent \$ for the album Days of Future Past. However, music listeners should understand that such file sharing, commonly known as "file swapping," is illegal and surrounded by controversy. The Recording Industry Association of America (RIAA), which represents the U.S. recording industry, has taken aggressive legal action against such acts of online piracy, etc. E.g., in a landmark case in 2004, U.S. District Judge Denny Chin ruled that ISPs must identify those subscribers who share music online, at least in the states of NY, NJ, and CT. As the nature of music recordings changes with the proliferation of digital music services & file formats, this controversy is far from being resolved. In recent yrs companies such as Apple and Amazon as well as cellular phone carriers have set up online music stores. Consumers can buy downloadable music for very little \$.



59 Numbers

Numbers appear in all types of academic writing, but they are handled differently in a nontechnical context than in a technical context. Academic writing in the humanities is usually nontechnical; academic writing in the sciences and in business is often technical.

- 59a In nontechnical writing, spell out numbers up to one hundred and round numbers greater than one hundred.
- The principal announced that twenty-five students failed the exam, but more than two hundred passed.

When you are using a great many numbers or when spelling out a number would take more than two words, use numerals.

► This regulation affects nearly 10,500 taxpayers, substantially more than the 200 originally projected. Of those affected, 2,325 filled out the papers incorrectly, and another 743 called the office for help.

Round numbers larger than one million are expressed in numerals and words: 8 million, 2.4 trillion.

Use all numerals rather than mixing numerals and spelled-out words for the same type of item in a passage.

16

▶ We wrote to 130 people but only sixteen responded.

Exception: When two numbers appear together, spell out one and use numerals for the other: two 20-pound bags.

When you are writing about more than one type of item, you can spell out numbers for one type and use numerals for the other, as long as you are consistent.

➤ The two football teams battled to a 28–28 tie, so the game went into overtime. The Raptors won with a 3-point field goal and then went on to defeat the other three teams in the league.

Punctuation tip: Use a hyphen with two-word numbers from twenty-one through ninety-nine, whether they appear alone or within a larger number: fifty-six, one hundred twenty-eight. A hyphen also appears in two-word fractions (one-third, five-eighths) and in compound words made up of a spelled-out number or numeral and another word (forty-hour work week, 5-page paper).

- In technical and business writing, use numerals for exact measurements and all numbers greater than ten.
- ► The endosperm halves were placed in each of 14 small glass test tubes.
- A solution with a GA₃ concentration ranging from 0 g/ml to 10⁵ g/ml was added to each test tube.
- With its \$1.9 trillion economy, Germany has an important role to play in the 27-member European Union.
- **59c** Always spell out a number that begins a sentence.

If a numeral begins a sentence, spell out the numeral or reword the sentence.

Twenty-five

25 children are in each elementary class.

Each elementary class has

25 children, are in each elementary class.

Reword sentences that start with numbers to avoid mixing numerals and spelled-out numbers for the same type of quantities.

Boarding the vessel were 22

Twenty-two men and 300 women. boarded the vessel.

Use numerals for dates, times of day, addresses, and similar kinds of conventional quantitative information.

Dates: October 9, 2008; 1558–1603; A.D. 1066 (or AD 1066); but October ninth, May first

Time of day: 6 A.M. (*or* AM *or* a.m.); but a quarter past eight in the evening; three o'clock in the morning

Addresses: 21 Meadow Road, Apt. 6J, Grand Island, NY 14072 **Percentages:** 73 percent; 73%

Fractions and decimals: 21.84; 0.05; 6½; but two-thirds (not 2-thirds): a fourth

Measurements: 100 miles per hour (or 100 mph); 9 kilograms (or 9 kg); 38°F; 15° Celsius; 3 tablespoons; 4 liters (or 4 l); 18 inches (or 18 in.)

Volume, chapter, page: volume 4 (or Volume 4); chapter 8 (or Chapter 8); page 44 (or p. 44)

Scenes, lines in a play: Hamlet, act 2, scene 1, lines 77–84

Scores and statistics: 0 to 3; 98–92; an average age of 35

Amounts of money: 10¢ (or 10 cents); \$125, \$2.25, \$2.8 million (or \$2,800,000)

Serial or identification numbers: batch number 4875; 1520 on the AM dial

Telephone numbers: (716) 555-2174

Note: In nontechnical writing, spell out the names of units of measurement (*inches*, *liters*) in text. You can use abbreviations (*in.*, *l*) and symbols (%) in charts and graphs to save space.

Numbers and Grammar Checkers

Computer grammar checkers cannot help you decide if a number should be expressed in figures or spelled out. Although grammar checkers cannot offer guidance, the advice in this chapter and the writing situation—including the rules of the discipline—can help you decide.



For MULTILINGUAL WRITERS

Dates and Decimals

In American English, the day usually follows the month in dates: $May\ 9,\ 2011;\ 5/9/11$. Decimals are preceded by a period (one-tenth = 0.1), and commas are used within whole numbers longer than four numerals (twenty-two thousand three = 22,003). In four-digit numbers, the comma is optional: 4,010 or 4010.

Exercise 59.1 Chapter review: Numbers

Edit the sentences that follow to correct errors in the use of numbers. Some sentences are correct; circle their numbers.

\$ 546

EXAMPLE I have five hundred forty-six dollars in my bank account.

- The soccer team raised one thousand sixty seven dollars by selling entertainment booklets filled with coupons, discounts, and special promotions.
- 2. 55% of the participants in the sociology student's survey reported that they would lie to a professor in order to have a late assignment accepted.
- 3. In one year alone, 115 employees at the company objected to their performance appraisals, but only twenty-four filed formal complaints.
- 4. When preparing a professional letter, set the margins at 1 inch.
- 5. Eighty-five applicants hoped to win the four-year scholarship, but only one person was awarded full tuition and living expenses.
- 6. Four out of 5 children who enter preschool in Upper East County already know the alphabet.
- 7. The motorcycle accident occurred at a half past 4 in the morning on the interstate highway, but paramedics did not arrive until six thirty AM.
- 8. The horticulturist at the nursery raises more than 200 varieties of orchids.



60 Italics (Underlining)

To set off certain words and phrases, printers have traditionally used *italics*, a typeface in which the characters slant to the right. MLA documentation style requires italics instead of underlining. How-

ever, your instructor may prefer you to use underlining. (See Chapter 23: MLA Documentation Style, pp. 360-411).

- Daniel Day-Lewis gives one of his best performances in There Will Be Blood.
- Daniel Day-Lewis gives one of his best performances in There Will Be Blood.



TEXTCONNEX

Italics and Underlining

Italics may not be available in online environments. To indicate italics, put an underscore mark before and after what you would italicize in a manuscript: Daniel Day-Lewis gives one of his best performances in _There Will Be Blood_.

On the Web, underlining indicates a hypertext link. If your work is going to be posted online, use italics for titles instead of underlining to avoid confusion.

Editing tip: The abbreviation *ital* indicates that italics are needed. (Professional editors and proofreaders also mark words to be italicized by underlining them.) The abbreviation *rom*, which stands for roman (or regular) type, indicates that an italicized word or words should not be italicized. (Professional editors and proofreaders also circle words to be changed from italics to roman.)

Italics and Grammar Checkers

Computer grammar checkers cannot help you decide if you have used italics or underlining appropriately. Although grammar checkers cannot offer guidance on the use of italics, the advice in this chapter and the writing situation—including the rules of the discipline—will help you make decisions.

60a Italicize (underline) titles of lengthy works or separate publications.

Italicize (or underline) titles of long works or works that are not part of a larger publication. The box below provides a guide.

In titles of lengthy works, *a*, *an*, or *the* is capitalized and italicized if it is the first word, but *the* is not treated as part of the title in names of newspapers and periodicals in MLA or Chicago style: the *New York Times*. APA and CSE style treat *the* as part of the title.

Court cases may also be italicized or underlined, but legal documents are not.

- In Brown v. Board of Education of Topeka (1954), the U.S. Supreme Court ruled that segregation in public schools is unconstitutional.
- ► He obtained a writ of habeas corpus.

Do not italicize or underline punctuation marks that follow a title unless they are part of the title:

I finally finished reading Moby Dick!

Exceptions: Do not use italics or underlining when referring to the Bible and other sacred books.

WORKS THAT SHOULD BE ITALICIZED (or UNDERLINED)

Books (including textbooks)

The Color of Water
The Art of Public Speaking

Magazines and journals

Texas Monthly College English

Newspapers

Chicago Tribune

Comic strips

Dilbert

Artworks

Edward Hopper's Nighthawks

Plays, films, television series, and radio programs

Death of a Salesman On the Waterfront The American Experience Car Talk

Published speeches

Lincoln's A House Divided

Long musical compositions

Beethoven's *Pastoral Sym*phony (but Beethoven's Symphony no. 6—the title consists of the musical form, a number, and/or a key)

ITALICIZED WORKS (continued)

Choreographic works

Balanchine's Jewels

Web sites

Slate

Software

Microsoft PowerPoint

Long poems Odyssey

Pamphlets

Gorges: A Guide to the Geology of the Ithaca Area

Electronic Databases

Academic Search Premier

Quotation marks are used for the titles of short works, including essays, newspaper and magazine articles and columns, short stories, and short poems. Quotation marks are also used for the titles of unpublished works when they are referred to within texts, including student papers, theses, and dissertations. (See Chapter 54, pp. 784–85, for more on quotation marks with titles.)

60b Italicize (underline) the names of ships, trains, aircraft, and spaceships.

Italicize the name of a specific ship, aircraft, or spaceship, but do not italicize any abbreviations used with the name, such as HMS or SS. Model names and numbers (such as Boeing 747) are not italicized.

Queen Mary 2 Orient Express

Spirit of St. Louis

Apollo 11

60c Italicize (underline) foreign terms.

In the Paris airport, we recognized the familiar no smoking sign: Défense de fumer.

Many foreign words have become so common in English that everyone accepts them as part of the language. Terms such as rigor mortis, pasta, and sombrero, for example, do not require italics or underlining.

60d Italicize (underline) scientific names.

The scientific (Latin) names of organisms, consisting of the genus and species, are always italicized. Although the whole name is italicized, only the genus is capitalized.

 Most chicks are infected with Cryptosporidium baileyi, a parasite typical of young animals.

60e Italicize (underline) words, letters, and numbers referred to as themselves.

For clarity, italicize words or phrases used as words rather than for the meaning they convey. (You may also use quotation marks for this purpose, but be consistent.)

The term romantic does not mean the same thing to the Shelley scholar that it does to the fan of Danielle Steel's novels.

Letters and numbers used alone should also be italicized.

- The word bookkeeper has three sets of double letters: double o, double k, and double e.
- Add a 3 to that column.

60f Use italics (underlining) sparingly for emphasis.

An occasional word in italics helps you make a point. Too much emphasis, however, may mean no emphasis at all.

WEAK You don't *mean* that your *teacher* told the whole

class that he did not know the answer himself?

REVISED Your teacher admitted that he did not know the

answer? That is amazing.

Note: If you add italics or underlining to a quotation, indicate the change in parentheses following the quotation.

Instead of promising that no harm will come to us, Blake only assures us that we "need not fear harm" (emphasis added).

Exercise 60.1 Chapter review: Italics

Edit the following passage, underlining the words that should be italicized and circling the italicized words that should be roman.

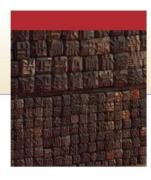
Today, thousands of people in the United States practice yoga for its physical, spiritual, and mental benefits. The word yoga, originating from the Sanskrit root yuj, means the union of the body, spirit, and mind. Although there are many styles of yoga, people who want a gentle introduction to yoga should practice Iyengar yoga, a style developed by B.K.S. Iyengar of India, which uses props such as blocks, belts, and pillows to help the body find alignment in asanas (poses) and pranayama

(breathing). Those people who want to learn more about Iyengar yoga are encouraged to read the following books written by the master himself: Light on Yoga, Light on Pranayama, The Art of Yoga, The Tree of Yoga, and Light on the Yoga Sutras of Patanjali. Those who want to learn about the



FIGURE 60.1 A yoga class.

general benefits of *yoga* can find numerous articles, such as "*Yoga and Weight Loss*," by doing a general online search. All forms of *yoga* promise the *diligent* and *faithful* practitioner increased *strength*, *flexibility*, and *balance*.



6 Apostrophes

Apostrophes show possession (the dog's bone) and indicate omitted letters in contractions (don't). They are also used in such a wide variety of other ways that they can be confusing. Keep track of the uses that give you trouble, and when in doubt consult this chapter.

Apostrophes and Grammar Checkers

Spelling and grammar checkers can help you catch some errors in the use of apostrophes. For example, a spelling checker may sometimes highlight *its* used incorrectly instead of *it's* or an error in a possessive (for example, *Englands' glory*). You should double-check all words that end in *-s* in your work, however.

61a Use apostrophes to indicate possession.

For a noun to be possessive, two elements are usually required: (1) someone or something is the possessor and (2) someone, something, or some attribute or quality is possessed.

POSSESSOR	PERSON, THING, ATTRIBUTE, QUALITY, VALUE, OR FEATURE POSSESSED	possession
woman	son	the woman's son
Juanita	shovel	Juanita's shovel
child	bright smile	a child's bright smile

Sometimes the thing possessed precedes the possessor.

thing possessed possessor

The motorcycle is the student's.

Sometimes the sentence may not name the thing possessed, but its identity (in this case, *house*) is clearly understood by the reader.

I saw your cousin at Nick's.

Note: You can also indicate possession using the preposition *of*: *the bright smile of a child.*

1. Deciding whether to use an apostrophe plus s or use only an apostrophe

Making singular nouns possessive To form the possessive of all singular nouns, add an apostrophe plus s to the ending: baby's. Even singular nouns that end in s form the possessive by adding -'s: bus's.

Note: If a singular noun with more than two syllables ends in *s* and adding -'s would make the word sound awkward, it is acceptable to use only an apostrophe to form the possessive: *Socrates*'. Whatever your choice, be consistent.

Making plural nouns ending in s possessive To form the possessive of a plural noun that ends in *s*, add only an apostrophe to form the possessive: *subjects'*, *babies'*.

Making plural nouns that do not end in s possessive To form the possessive of a plural noun that does not end in s, add an apostrophe plus s to form the possessive: *men's*, *cattle's*.

Making indefinite pronouns possessive To form the possessive of most indefinite pronouns, such as *no one*, everyone, everything, or something, add an apostrophe plus s: no one's, anybody's.

Note: Adding -'s makes some indefinite pronouns sound awkward. In those cases, use of to form the possessive: the wishes of a few, the parents of both.

Forming Possessives

IF THE WORD IS A(N) ADD EXAMPLE singular noun -'s horse's Moore's plural noun ending in -s plural noun not ending in -s indefinite pronoun ADD EXAMPLE ADD EXAMPLE horse's Moore's children's everybody's			
plural noun ending in $-s$ -' horses' horses' moores' plural noun not ending in $-s$ -'s children's	IF THE WORD IS A(N)	ADD	EXAMPLE
plural noun not ending in $-s$ $-s$ children's	singular noun	-'S	
	plural noun ending in -s	_',	
indefinite pronoun -'s everybody's	plural noun not ending in $-s$	- <i>'</i> S	children's
	indefinite pronoun	- <i>'</i> S	everybody's

2. Using the apostrophe in tricky situations

Multiple possessors To express joint ownership by two or more people, use the possessive form for the last name only; to express individual ownership, use the possessive form for each name.

Felicia and Elias's report

The city's and the state's finances

Compound words To form the possessive of compound words, add an apostrophe plus s to the last word in the compound.

My father-in-law's job

The editor-in-chief's responsibilities

Proper names To form the possessive of proper names, follow the rules given above, with some exceptions. Place names that include a possessive noun generally lack an apostrophe, and many organizational names do as well.

Kings Point	Department of	Governors State	
	Veterans Affairs	University	

Note: To form the possessive of buildings, machines, and other inanimate objects, use of if adding -'s sounds awkward: the windows of the house (instead of the house's windows).

Exercise 61.1 Using apostrophes to form the possessive

Write the possessive form of each word. The first one has been done for you.

Word(s)

Possessive

the press

the press's

nobody

newspapers

Monday and Tuesday classes (individual ownership)

deer

women

someone

Edward

trade-off

well-worn footpath

United States

this year and last year combined population (joint ownership)

61b Use apostrophes to form contractions.

A contraction is a shortened word or group of words formed when some letters or sounds are omitted. In a contraction, the apostrophe serves as a substitute for the omitted letters.

we've = we have

weren't = were not

here's = here is

In informal writing, apostrophes can also substitute for omitted numbers in a decade: *the '90s*. It is usually better to spell out the name of the decade in formal writing, however: *the nineties*.



NAVIGATING THROUGH COLLEGE AND BEYOND

Contractions in Academic Writing

The MLA and APA style manuals allow contractions in academic writing, but the MLA manual says they should be used rarely. Some instructors think that contractions are too informal, so check with your instructor before using them in an assignment.

61c Distinguish between contractions and possessive pronouns.

The following pairs of **homonyms** (words that sound alike but have different meanings) often cause problems for writers. Note that the apostrophe is used only in the contraction.

CONTRACTION	POSSESSIVE PRONOUN
it's (it is or it has) It's too hot.	its The dog scratched <i>its</i> fleas.
you're (you are) <i>You're</i> a lucky guy.	your Is that <i>your</i> new car?
who's (who is) Who's there?	whose The man <i>whose</i> dog was lost called us.
they're (they are) They're reading poetry.	their* They gave <i>their</i> lives.

^{*}The adverb there is also confused with their and they're: She was standing there.

Exercise 61.2 Distinguishing between contractions and pronouns

Underline the correct word choice in each sentence.

EXAMPLE

Transcendentalists have had a strong influence on American thought; (there/they're/their) important figures in our literary history.

- 1. In the essay "The Over-soul," Ralph Waldo Emerson describes the unity of nature by cataloging (it's/its) divine, yet earthly, expressions, such as waterfalls and well-worn footpaths.
- 2. Emerson states that you must have faith to believe in something that supersedes or contradicts (your/you're) real-life experiences.
- 3. (Who's/Whose) the author of the poem at the beginning of Emerson's "Self-Reliance"?
- 4. Emerson believes that (there/they're/their) are ways to live within a society without having to give in to its pressures.
- 5. According to Emerson, people should occasionally silence the noise of (there/they're/their) inner-voices and learn to listen to the world's unconscious voice.
- 6. Emerson also believes that, in the end, (it's/its) the individual—and the individual alone—who must decide his or her own fate.

An apostrophe can be used with s to form plural letters and words used as words, but it usually should not be used to form plural numbers and abbreviations.

If a letter or word is used as a letter or word rather than as a symbol of the meaning it conveys, it can be made plural by adding an apostrophe plus *s*. The letter or word should be italicized but not the 's.

Committee has two m's, two t's, and two e's.

There are twelve no's in the first paragraph.

MLA and APA style recommend against using an apostrophe to show the plural of a number or an abbreviation (1990s, RPMs).

He makes his 2s look like 5s.

Previously, use of the apostrophe was common in these circumstances (he makes his 2's look like 5's).

Because styles vary, consult the appropriate guide for your discipline and course, or ask your instructor.

61e Watch out for common misuses of the apostrophe.

Do not use an apostrophe with *s* to form a plural noun.

teachers

The teacher's asked the girls and boys for their attention.

(See Chapter 63, pp. 846–47, for more on forming plural nouns.)

Do not use an apostrophe with s to form the present tense of a verb used with a third-person singular subject (*he*, *she*, *it*, or a singular noun).

needs

A professional singer need's to practice different vocal techniques.

Do not use an apostrophe with the possessive form of a pronoun such as *hers*, *ours*, or *theirs*.

ours

That cat of our's is always sleeping!

(See 61c for advice on distinguishing contractions [it's] from possessive pronouns [its].)

Exercise 61.3 Chapter review: Apostrophes

Edit the following passage by adding and deleting apostrophes and correcting any incorrect word choices.

Transcendentalism was a movement of thought in the mid to late 1800s that was originated by Ralph Waldo Emerson, Henry David Thoreau, and several other's who's scholarship helped to shape the democratic ideals of their day and usher America into it's modern age. Emerson, a member of New Englands' elite, was particularly interested in spreading Transcendentalist notion's of self-reliance; he is probably best known for his essay "Self-Reliance," which is still widely read in todays' universities. Most people remember Thoreau, however, not only for what he wrote but also for how he lived: its well known that—for a while, at least—he chose to live a simple life in a cabin on Walden Pond. Altogether, one could say that Emerson's and Thoreau's main accomplishment was to expand the influence of literature and philosophy over the development of the average Americans' identity. With a new national literature forming, people's interest in they're selfdevelopment quickly increased as they began to read more and more about what it meant to be American. In fact, one could even say (perhaps half-jokingly) that, today, the success of home makeovers on television and the popularity of self-help books might have a lot to do with Emerson's and Thoreau's ideas about self-sufficiency and living simply idea's that took root in this nation more than a hundred vears ago.



62 Hyphens

Hyphens are used to form compound words and to indicate that a word is being broken at the end of a line. Unlike a dash (-- or —), which is used *between* words, a hyphen (-) is used *within* words.

Editing tip: The abbreviation *hyph* indicates a problem with the use of a hyphen. Professional editors and proofreaders usually indicate that a hyphen is needed with a caret and two lines (=) to distinguish the hyphen from a dash.

► He was a self employed worker for most of his life.

Hyphens and Grammar Checkers

Spelling and grammar checkers will generally not help you find problems in the use of hyphens. Your dictionary is your best guide.

62a Use hyphens to form compound words and to avoid confusion.

Think of hyphens as bridges. A hyphen joins two nouns to make one compound word. Scientists speak of a *kilogram-meter* as a measure of force, and professors of literature talk about the *scholar-poet*. The hyphen lets us know that the two nouns work together as one.

A dictionary is the best resource when you are unsure about whether to use a hyphen. The dictionary sometimes gives writers several options, however. For example, you could write life-style or life style or lifestyle and be correct in each case, according to the Random House Webster's College Dictionary. If you cannot find a compound word in the dictionary, spell it as two separate words. Whatever spelling you choose, be consistent throughout your document.

Use hyphens to join two or more words to create compound adjective or noun forms.

A hyphen can link words to form a compound adjective.

accident-prone quick-witted

Modifiers that are hyphenated when they are placed *before* the word they modify are usually not hyphenated when they are placed *after* the word they modify.

- It was a bad-mannered reply.
- ► The reply was bad mannered.

Do not use a hyphen to connect an *-ly* adverb to the word it modifies. The fact that the word is an adverb makes the relationship between the words clear.

They explored the newly/discovered territories.

Use a hyphen with most compound adjectives containing comparatives (-er) and superlatives (-est), but do not hyphenate more/most and less/least.

When buying a car, gas mileage is my most important consideration.

Foreign phrases used as modifiers do not take hyphens.

The treasurer made most decisions and was the committee's de facto leader.

Do not hyphenate possessive phrases: All in a *full day's work*.

Hyphens are also used in nouns designating family relationships and compounds of more than two words.

brother-in-law stay-at-home stick-in-the-mud

Note: Compound nouns with hyphens generally form plurals by adding -s or -es to the most important word.

attorney-at-law/attorneys-at-law mother-in-law/mothers-in-law court-martial/courts-martial

In a pair or series of compound nouns or adjectives, add suspended hyphens after the first word of each item.

The child care center accepted three-, four-, and five-year-olds.

Some proper nouns that are joined to make an adjective are hyphenated.

the Franco-Prussian War of Mexican-American heritage

62c Use hyphens to spell out fractions and compound numbers.

Use a hyphen when writing out fractions or compound numbers from twenty-one through ninety-nine.

three-fourths of a gallon thirty-two twenty-five thousand **Note:** In MLA style, use a hyphen to show inclusive numbers: *acts 1-4*.

62d Use hyphens to attach some prefixes and suffixes.

Use a hyphen to join a prefix and a numeral or capitalized word.

un-American pre-Columbian

nbian pre-1900

mid-August neo-Nazi

A hyphen is sometimes used to join a capital letter and a word.

T-shirt V-six engine

The prefixes *all-*, *ex-*, *quasi-*, and *self-* and the suffixes *-elect*, *-odd*, and *-something* generally take hyphens.

all-purpose self-sufficient thirty-something

ex-convict president-elect

quasi-scientific fifty-odd

Most prefixes, however, are not attached by hyphens unless a hyphen is needed to show pronunciation, avoid double letters (anti-immigration), or to reveal a special meaning that distinguishes the word from the same word without a hyphen: recreate (play) versus re-create (make again). Hyphens also join prefixes to open compounds: anti-drunk driving. Check a dictionary to be sure you are using the standard spelling.

62e Use hyphens to divide words at the ends of lines.

When you must divide words, do so between syllables, but pronunciation alone cannot always tell you where to divide a word. If you are unsure about how to break a word into syllables, consult your dictionary.

My writing group had a very fruitful collaboration. [not colla-boration]

Never leave just one or two letters on a line.

He seemed so sad and vulnerable and so disconnected from his family. [not disconnect-ed]

Compound words such as *hardworking*, *rattlesnake*, and *bookcase* should be broken only between the words that form them: *hard-working*, *rattle-snake*, *book-case*. Compound words that already have hyphens, like *brother-in-law*, are broken after the hyphens only.

Note: Do not hyphenate an abbreviation or acronym (*CIA*) or a one-syllable word (*pitched*).



TEXTCONNEX

Dividing Internet Addresses

If you need to divide an Internet address between lines, divide it after a slash. Do not interrupt a word within the address with a hyphen; readers may assume the hyphen is part of the address. Break an e-mail address after @. Check your style manual for specific guidelines.

Exercise 62.1 Chapter review: Hyphens

Edit the following passage, adding and deleting hyphens as necessary.

We need only to turn on the television or pick up a recent issue of a popular fashion or fitness magazine to see evidence of modern society's obsession with images of thinness. Few actors, models, or celebrities fail to flaunt their thinlytrimmed waist-lines, regardless of their gender. Not surprisingly, more than ten million females and almost one million males in the United States are currently battling eating disorders such as anorexia nervosa and bulimia nervosa. A person who is anorexic fears gaining weight, and thus en-gages in self starvation and excessive weight loss. A person who is bulimic binges and then engages in self-induced purging in order to lose weight. Although we are often quick to assume that those with eating disorders suffer from low self-esteem and have a history of family or peer problems, we cannot ignore the role that the media play in encouraging eating disorders, particularly when thinness is equated with physical attractiveness, health and fitness, and success over-all. We need to re-member the threat of these eating disorders the next time we hear a ten year old girl tell her mommy that she "can't afford" to eat more than one half of her peanut butter and jelly sandwich.



63 Spelling

Proofread your writing carefully. Misspellings creep into the prose of even the best writers.

Unfortunately, pronunciation is at best an unreliable guide to spelling in English. Words can have similar patterns of letters but be pronounced in different ways, or different patterns can be pronounced in the same way. For example, the following words, all containing the pattern *-ough*, are each pronounced differently: *thought*, *cough*, *through*, *bough*. On the other hand, these words, each with a different pattern, are pronounced in the same way in American English: *bite*, *fight*, *height*. In addition, word endings often get swallowed or mispronounced in everyday speech. *Supposed to* and *used to* come out sounding like *suppose to* and *use to*. Other difficulties come from common nonstandard pronunciations including *axe* for *ask* and *nucular* for *nuclear*.

Rather than relying on pronunciation, use the following strategies to help you improve your spelling:

- Become familiar with the major rules of spelling (see 63a, pp. 846–49).
- Learn to distinguish **homonyms**—words that are pronounced alike but have different meanings and spellings (see 63b, pp. 849–52).
- Be aware of commonly misspelled words, and keep your own list of words that give you trouble. Include tricks to help you remember how to spell particular words. For example, there is "a rat" in *separate*, and there are two double letters, *cc* and *mm*, in *accommodate* (see 63c, pp. 852–55).
- Keep a good college dictionary at hand. If you are not sure how to spell a word, try looking up different combinations of letters until you hit the right one. You can also try typing a synonym for the problem word into your word-processing program's thesaurus to see if the word you are looking for is listed as an alternative.

Editing tip: The abbreviation *sp* indicates a spelling error. Check your draft for spelling errors after you are happy with its style and content. First, check any words that your computer software's spell-checker has highlighted, and then print out a draft to review slowly. Some people find it helpful to use a ruler to focus on one line at a time or to read the draft from the final sentence to the first as a way of making sure to pay attention to individual words. Circle each spelling that you are unsure of. Then, when you have checked the entire paper, look up each circled word in a dictionary.

Spelling Checkers

Computer spell-checkers are helpful tools. Some word-processing programs automatically correct obvious misspellings as you type them. Spell-checkers will also give you a list of possible substitutes for a highlighted word. All spell-checkers have limitations, however. They cannot tell how you are using a particular word. If you write *their* but mean *there*, a spell-checker cannot point out your mistake. Spell-checkers also cannot point out many misspelled proper nouns.

63a Learn the rules that generally hold for spelling, as well as their exceptions.

1. Placing i before e

Use i before e except after e or when the combination is sounded like e, as in neighbor and weigh.

I BEFORE E	believe, relieve, chief, grief, wield, yield
EXCEPT AFTER C	receive, deceive, ceiling, conceit
EI SOUNDED LIKE A	weight, freight, eight, rein
EXCEPTIONS	caffeine, codeine, foreign, forfeit, height, leisure, seize, weird

2. Forming plurals

Most plurals are formed by adding -s. Some others are formed by adding -es.

When to Form the Plural with -es

SINGULAR ENDING	PLURAL ENDING
-s, -sh, -x, -z, "soft" -ch bus, bush, fox, buzz, peach	<i>-es</i> buses, bushes, foxes, buzzes, peaches
consonant + o hero, tomato	<i>-es</i> heroes, tomatoes exception: solo/solos
consonant + y beauty, city	change y to i and add -es beauties, cities exception: a person's name—Kirby/the Kirbys
-f, -fe leaf, knife, wife	change f to v and add -s or -es leaves, knives, wives EXCEPTION: Words that end in -ff and some words that end in -f (staff, roof) form the plural by adding only an -s (staffs, roofs).

Most plurals follow standard rules, but some have irregular forms (child/children, tooth/teeth). Some words with foreign roots create plurals in the pattern of the language they come from, as do these words:

addendum/addenda datum/data alumna/alumnae medium/media

alumnus/alumni phenomenon/phenomena

analysis/analyses stimulus/stimuli crisis/crises thesis/theses criterion/criteria

Some nouns with foreign roots have both irregular and regular plural forms (appendix/appendices/appendixes). As in other cases where you have options, you should be consistent in using the spelling you choose.

Note: Some writers now treat *data* as though it were singular, but the preferred practice is still to recognize that *data* is plural and takes a plural verb.

The *data are* clear on this point: events have made the pass/fail course obsolete.

Compound nouns with hyphens generally form plurals by adding -s or -es to the most important word.

attorney-at-law/attorneys-at-law mother-in-law/mothers-in-law court-martial/courts-martial

For some compound words that are spelled as one word, the same rule applies (*passersby*); for others, it does not (*cupfuls*). Consult a dictionary if you are not sure.

If both words in the compound are equally important, add -s to the second word: $singer\-songwriters$.

A few words such as *fish* and *sheep* have the same forms for singular and plural. To indicate that the word is plural, you need to add a word or words that indicate quantity: *five fish*, *a few sheep*.



For MULTILINGUAL WRITERS

American and British Spelling

Standard American spelling differs from British spelling for some words—among them color/colour, canceled/cancelled, theater/theatre, realize/realise, and judgment/judgement.

3. Adding suffixes

Although suffixes are simply added to the end of most words, sometimes a spelling change is required (see the box below and on the next page).

Words ending in *-cede*, *-ceed*, and *-sede* frequently cause spelling problems. Most words that end with this sound use the spelling *-cede* (recede, concede, precede, intercede); the following four words are the only exceptions:

exceed succeed proceed supersede

Note: Adding a prefix such as *re-*, *un-*, *de-*, or *anti-* does not change the spelling of the word the prefix is attached to (*reunion*, *unintended*, *destabilized*, *antidepressant*), although a hyphen may be needed for clarity (*recreate/re-create*, *anti-inflammatory*).

SPELLING CHANGES with SUFFIXES

Adding suffixes to words that end in a silent e

If the suffix begins with a vowel (as in -ed, -ing, -er, -est), drop the final e, and then add the suffix:

 $force/forced \\ surprise/surprising \\ remove/removable$

EXCEPTIONS: Keep the silent *e* if it is needed to clarify the pronunciation (*mile/mileage*), if the word would be confused with another word without the *e* (*dyeing*), or if the *e* is needed following *c* or *g* to keep the sound of the consonant the same (*manageable*, *traceable*).

In a few words the e is dropped when the suffix begins with a consonant:

true/truly judge/judgment

argue/argument acknowledge/acknowledgment

Adding suffixes to words that end in a consonant + y

Change the y to an i and add the suffix:

happy/happiness hungry/hungrier apply/applied

EXCEPTION: Do not change the *y* to an *i* when adding the suffix -ing (apply/applying, enjoy/enjoying, cry/crying) or when adding -s to a proper name ending in *y* (*Ballys*).

SPELLING CHANGES with SUFFIXES (continued)

Adding suffixes to words that end in one vowel + a consonant

Only when the consonant ends a one-syllable word or a stressed syllable (*refer*, not *glower*), double the final consonant, and add the suffix.

stun/stunning refer/referred transmit/transmitted

EXCEPTION: bus/busing

Adding the suffix -ly to words that end in -ic

Add -ally:

logic/logically terrific/terrifically static/statically

Exercise 63.1 Practicing spelling rules

Write the correct plural form for each of the following words. Consult the preceding rules or a dictionary, as needed:

Bentley	hoof	trophy
president-elect	potato	index
life	fungus	Sidney
box	brother-in-law	self
appendix	stereo	nucleus

Exercise 63.2 Practicing spelling rules

Some words in the following list are misspelled. Circle each of the misspelled words, and write the correct spelling next to it:

either	boxxing	hoping
hygiene	supplyed	nieghbor
dealer	neither	worried
buying	divorced	tring
exced	managable	receipt

Learn to distinguish words that are pronounced alike but spelled differently.

Homonyms are words that sound alike but have different meanings and different spellings. Many are commonly confused, so you should check them when you are proofreading your work. The box that

begins on this page contains a list of common homonyms as well as words that are almost homonyms. For more complete definitions, consult the Glossary of Usage (*Chapter 50*, pp. 730–39) and a dictionary.

Exercise 63.3 Distinguishing homonyms

Review the list of common homonyms on pages 850–52, and highlight the words that give you trouble. Then write each word in a sentence.

COMMON HOMONYMS and NEAR HOMONYMS

accept (to take willingly);
 except (to leave out; but
 for)

adapt (to change); adopt (to take as one's own)

advice (an opinion); advise (to give an opinion)

affect (to influence; a
 feeling); effect (to make;
 a result)

aisle (passage between seats);
isle (island)

all ready (prepared); already (by this time)

allude (to hint at); elude (to escape or avoid)

allusion (indirect reference); illusion (unreal image or faulty idea)

altar (a platform used in
 worship); alter (to change
 somewhat)

amoral (neither moral nor immoral); immoral (violating morals)

are (form of be); hour (sixty
 minutes); our (possessive
 of we)

ascent (the act of rising up);
assent (to agree to)

assistance (help); assistants (helpers)

bare (to reveal; naked); bear
 (to carry; an animal)

belief (conviction); believe (to
 have faith)

beside (by the side of);
besides (in addition, other
than)

board (a piece of lumber; a
 group; to enter a vehicle);
bored (uninterested)

brake (to stop); break (to separate into parts)

buy (to purchase); by (next to)
capital (punishable by death;
 uppercase letter; city);

capitol (the building)

censer (incense container);
 censor (to remove objectionable material); censure
 (to blame)

choose (to select); **chose** (past tense of *choose*)

cite (to quote or refer to);
 sight (a spectacle; the
 sense); site (a place)

clothes (attire); cloths (fabric)
coarse (rough); course (a
 path; a series of classes)

complement (something that
 completes); compliment
 (praise)

conscience (knowledge of right and wrong); conscious (to be aware)

council (an advisory group or meeting); counsel (to give advice)

descent (downward movement); dissent (to disagree, disagreement)

COMMON HOMONYMS and NEAR HOMONYMS (continued)

- desert (a dry, sandy place; to leave); dessert (an after-dinner course)
- device (a scheme; a piece of
 equipment); devise (to
 invent)
- discreet (showing good judgment); discrete (distinct)
- dominant (commanding, having influence); dominate (to control)
- elicit (to bring forth); illicit
 (illegal)
- emigrate (to move from a country); immigrate (to move to a country)
- eminent (highly ranked);
 imminent (about to
 happen); immanent
 (inherent)
- envelop (to surround); envelope (stationery)
- fair (beautiful; lawful; acceptable); fare (payment for travel; to go; food or drink)
- farther (related to geographical distances); further (in
 addition)
- **flaunt** (to show off); **flout** (to ignore in a showy way)
- forth (forward); fourth (numerical place)
- gorilla (large primate); guerrilla (unconventional soldier)
- **hear** (to perceive by listening); **here** (at this place)
- **hole** (an opening); **whole** (complete, in one piece)
- it's (it is, it has); its (possessive of *it*)
- know (to be aware of); no
 (negative)
- lay (to place); lie (to recline) lead (to guide; a metal); led (past tense of *lead*)

- **lessen** (to make less); **lesson** (something learned)
- **lightning** (flashing light in a storm); **lightening** (to make lighter)
- loose (not securely attached);
 lose (to misplace)
- meat (flesh of an animal);
 meet (to come together,
 encounter)
- moral (lesson); morale (attitude or mental condition)
- of (derived from, coming from);
 off (opposite of on)
- passed (past tense of pass);
 past (former time)
- patience (self-control); patients (people under medical care)
- peace (quiet; harmony); piece
 (part of)
- personal (private); personnel (employees)
- plain (simple); plane (aircraft; a tool for leveling wood)
- practicable (can be done);
 practical (sensible)
- precede (to go before);
 proceed (to go by; to
 carry on)
- presents (gifts); presence
 (being at hand)
- principal (chief); principle (a
 basic truth; a sum)
- rain (precipitation); reign (to
 govern as a monarch); rein
 (leather strap that controls
 an animal)
- raise (to lift something); raze
 (to tear down); rise (to go
 upward)
- respectfully (with respect); respectively (in the given order)

(continued)

COMMON HOMONYMS and NEAR HOMONYMS (continued)

right (correct); rite (part
 of a ceremony); write (to
 compose)

road (street); rode (past tense
 of ride)

scene (part of or place in a story); seen (past tense of see)

sense (a meaning; to be aware of); **since** (after, because)

stationary (not moving); stationery (writing paper)

straight (unbending; honest);
strait (a narrow channel)

than (used in comparisons);
then (related to time
sequence)

their (possessive of *they*); there (place); they're (they are)

threw (past tense of throw); through (from one end to another); thorough

(complete)

to (indicating movement);
 too (also); two (number)
waist (body part); waste
 (discarded material)

weak (not strong); week (seven days)

wear (to use as clothing);
 where (place); were (past
 tense form of be)

weather (atmospheric condition); whether (if it is or was true)

which (what one); witch (sorcerer)

who's (who is); **whose** (possessive of *who*)

you're (you are); your (possessive of you)

63c Check for commonly misspelled words.

Words that are exceptions to standard spelling rules are commonly misspelled. The words in the following box (pp. 852–55) often give writers trouble.

COMMONLY MISSPELLED WORDS

A absence acceptable accessible accidentally accommodate accomplish accuracy accustomed achieve

actually address admission adolescent aggressive amateur analysis analyze angel anonymous apology apparent appearance appreciate appropriate approximately arguing argument arrest assassination

COMMONLY MISSPELLED WORDS (continued)

atheist athlete audience average

B bargain basically beginning belief believe beneficial boundary breath bureaucracy

business

C calculator calendar carrying ceiling cemetery certain changeable changing characteristic chief chocolate chose coarse column commercial commitment committee competent competition conceive concentrate consistency

consistent

continuous

controlled

controversial

convenience

convenient

coolly courteous criticism criticize cruelty curiosity curious curriculum

D decision definitely descendant description desirable despair desperate destroy develop difference different disappear disappoint disapprove disastrous discipline discriminate discussion disease dissatisfied divide divine

easily
ecstasy
efficient
eighth
embarrass
emphasize
enemy
entirely
environment
equipment
equipped
especially

essential exaggerate exercise existence experiment explanation

F familiar fascinate favorite February finally foreign fulfill

G gauge generally government grammar guarantee guard guidance

H
happily
harass
height
heroes
humorous
hungry
hurriedly
hypocrisy
hypocrite

I ideally imaginary imagine imitation immediately incidentally incredible

(continued)

COMMONLY MISSPELLED WORDS (continued)

independence individual individually influential initiate innocuous inoculate integrate intelligence interest interference irrelevant irresistible irreverent irritable irritated

J jealousy judgment

K kindergarten knowledge

L laboratory leisure license lieutenant likelihood livelihood luxurious luxury lying

M magazine maintenance manageable marriage mathematics meant medicine miniature

mirror mischievous missile misspelled mortgage muscle mysterious

N naturally necessary neighbor niece noticeable noticing nuclear nuisance numerous

O occasion occasionally occur occurred occurrence official omission omitted opponent opportunity opposite ordinary originally

P parallel paralleled parliament particularly peaceable peculiar perception performance permanent permissible

personnel persuade physical physiology pitiful playwright poison politician possession practical practically preference prejudice preparation prevalent privilege probably process processes professor prominent pronunciation psychology purpose pursue pursuing pursuit

Q quandary questionnaire quizzes

R
really
rebel
receive
recognize
recommend
referred
relief
relieve
religious
remembrance
reminisce

wholly

woman

women

writing

written

COMMONLY MISSPELLED WORDS (continued) twelfth repetition sponsor representative strategy tyranny resemblance strenuous U restaurant studying rhyme succeed unanimous rhythm sufficient unconscious ridiculous undoubtedly summary superintendent unnecessary S supersede usually sacrifice suppress sacrilegious \mathbf{V} surely satellite surprise vacuum scarcity suspicious vengeance schedule villain T visible secretary technical seize separate technique W temperature Wednesday several shining tendency weird

Exercise 63.4 Commonly misspelled words

significance

similar

sincerely

sophomore

specimen

Highlight the words in the preceding list that give you trouble. In a list or spelling log, write down other words you often misspell. Try to group your errors. Do they fall into patterns—errors with suffixes or plurals, for example? Errors with silent letters or doubled consonants?

thorough

together

tomatoes

tomorrow

tragedy

Exercise 63.5 Chapter review: Spelling

Edit the following passage, correcting any misspelled words. In addition to applying the spelling rules in this chapter, you may need to consult a dictionary.

Most people will agree that scientists need to find cures for Alzheimer's and Parkinson's diseases, yet many individals are opposeed to stem cell research because of it's controversal use of human embryoes. The procedure that many people, including many goverment officials and law makers, oppose is somatic cell nucclear transfer, commonly known as therapeutic cloning. This tecnique involves creating and then harvesting embryoes for there stem cells. These cells can develop into any type of tissue in the body and perhaps regenerate mature organs. The results of this type of research might prove benefical.

Some people confuse therapeutic cloning with reproductive cloning, a procedure that creates embryoes for human reproduction rather than for medical research. People who oppose therapeutic cloning beleive that this procedure cannot be done ethicly because the embryo, an early stage of human life, is eventually destroyeed. Opponents argue on morale grounds that therapeutic cloning will lead to human cloning. Others assert that therapeutic cloning can produce genetic abnormalities, witch few people are willing to except. What position does your conscious allow you to support?



Ed	iting for Mechanics and Spelling	
	you revise, check your writing for mechanics and spelling by ing yourself these questions:	
	Are words and letters capitalized according to convention and context? (See Chapter 57: Capitalization, pp. 810–19.)	
	Are abbreviations capitalized and punctuated in a consistent way? Are Latin abbreviations and non-alphabetic symbols used appropriately? (See Chapter 58: Abbreviations and Symbols, pp. 819–26.)	
	Are numbers either spelled out or represented with numerals according to the conventions of the type of writing (nontechnical or technical) you are engaged in? (See Chapter 59: Numbers, pp. 826–29.)	
	Are italics (or underlining) used appropriately for emphasis and to identify the titles of works, foreign words, and words used as words? (See Chapter 60: Italics and Underlining, pp. 830–34.)	
	Are apostrophes used appropriately to indicate possession and to form contractions? Are any apostrophes misused to make a noun plural? (See Chapter 61: Apostrophes, pp. 834–40.)	
	Are hyphens used appropriately to form compound words, in spelled-out numbers, and with certain prefixes and suffixes? (See Chapter 62: Hyphens, pp. 840–44.)	
	Have you learned the rules for spelling (and their exceptions) and checked a dictionary for any words whose spelling you are unsure of? (See Chapter 63: Spelling, pp. 845–56.)	



Shinjuku's Skyscraper
District in Tokyo—featured in
the film Lost in Translation—
caters to an international,
multilingual populace with
signs in Japanese, English,
Chinese, and Korean.

Language is a city to the building of which every human being brought a stone.

—RALPH WALDO EMERSON

- 64. English Basics
- 65. English Sentence Structure
- 66. Identifying and Editing Common Errors

Guide for Multilingual Writers



64 English Basics

64a

Learn the characteristics of English nouns and their modifiers.

1. Reviewing noun types

To use an English noun properly, you need to know its basic characteristics and how it functions in a sentence. English nouns fall into a variety of overlapping categories, including these:

- count and noncount
- proper and common
- concrete and abstract

(For a brief overview of these and other noun categories, see Chapter 30: Parts of Speech, pp. 510–11.)

2. Recognizing the difference between count and noncount nouns

Recognizing the difference between count and noncount nouns can help you choose the correct article (a, an, or the) or quantifier (some, many, three, a few, for example) and verb form for each noun.



WRITING OUTCOMES

Part 12: Guide for Multilingual Writers

This section will help you answer questions such as the following:

Rhetorical Knowledge

■ What is the difference between *He stopped to rest* and *He stopped resting*? (64c) How does *few* differ from *a few*? (66b)

Critical Thinking, Reading, and Writing

How are verb tenses used with reported speech (indirect quotations)? (66j)

Processes

- How can I find and correct problems with subject-verb agreement? (66g)
- How can I check for mistakes in word order? (66i)

Knowledge of Conventions

- What are count and noncount nouns? How do their uses differ? (64a)
- Is it correct to say *I* must to write my term paper? (64c)

Composing in Online Environments

• How can online resources help me with the conventions of Standard Academic English?

For a general introduction to writing outcomes, see 1a, p. 6.

Count nouns —nouns that name specific, countable things—can be either singular or plural. Plural forms can be regular or irregular. In regular nouns, the ending -s signals the plural form:

shoe shoes clock clocks

grandmother grandmothers preference preferences

Irregular plurals take a variety of forms:

man	men	knife	knives
woman	women	mouse	mice
child	children	deer	deer
OX	oxen	species	species
loaf	loaves	syllabus	syllabi

Because irregular plurals take so many different forms, always check a dictionary when you are unsure of the correct form for a particular word.

Noncount nouns Noncount nouns refer to categories of people, places, things, or ideas that cannot be counted. Therefore, even noncount nouns that end in *s* are always singular, never plural. However, some noncount nouns derived from adjectives take plural verbs (the rich, the military).

The most common noncount nouns fall into one of the following categories:

- Abstract nouns: advice, bravery, capitalism, confusion, courage, fortitude, greed, patience, peace
- Certain classes of concrete nouns:
 - Collections of individual items: clothing, furniture, homework, jewelry, luggage, makeup
 - Fields of study: *astronomy, chemistry, linguistics, physics*
 - Games: baseball, chess, football, hockey, poker, soccer
 - Diseases: cholera, diabetes, pneumonia
 - Natural substances and phenomena: air, blood, cold, dust, heat, rain, weather

Note: Many nouns can be either count or noncount depending on the context in which they appear.

- Baseball [the game: noncount] is never played with two baseballs [the object: count] at the same time.
- The suspect's hair [noncount] is brown, and the two hairs [count] found at the scene of the crime are also brown.

3. Using articles appropriately with count, noncount, and proper nouns

In English, articles must accompany nouns in many situations. Be aware of the conventions that govern the use of articles, especially if English conventions differ from those of your native language or if articles do not exist in your native language.

Articles in English express three basic meanings:

- Indefinite (indicating nonspecific reference)
- Definite (indicating specific reference)
- Generic (indicating reference to a general category)

Indefinite and definite meaning A noun has indefinite meaning, or nonspecific reference, when it is first mentioned. To express indefinite meaning with count nouns, use the **indefinite article** (a, an) for singular forms and no article for plural forms.

I bought a new computer. / I bought new computers.

Note: Noncount nouns *never* take the indefinite article.

Knowledge

A knowledge is a valuable commodity.

To express definite meaning, or specific reference, use the **definite article** (*the*) with noncount nouns and both singular and plural count nouns. A noun has definite meaning in a variety of situations:

- 1. When the noun identifies something previously mentioned
 - ► I was driving along Main Street when a car [nonspecific reference] pulled up behind me. The car [specific reference to the previously mentioned car] swerved into the left lane and sped out of sight.
 - Knowledge [nonspecific] is a valuable commodity. The knowledge [specific] I gained in college, for example, helped me get a good job.
- 2. When the noun identifies something familiar or known from the context
 - We could not play today because the soccer field was wet.
- 3. When the noun identifies a unique subject
 - The moon will be full tonight.

- 4. When the noun is modified by a superlative adjective
 - ▶ We purchased *the* most economical appliance.
- 5. When information in modifying phrases and clauses makes the noun definite
 - The goal of this discussion is to explain article use.
 - The book that we studied in this course is about medieval art.
- 6. When the noun refers to a general category
 - The hummingbird is native to the Americas.

Generic meaning A noun is used generically when it is meant to represent all the individuals in the category it names. Singular count nouns used generically can take either an indefinite or a definite article depending on context.

- A student can use the Internet to research a topic efficiently.
- The university is an institution with roots in ancient times.

Plural nouns used generically take no article.

- As people live longer, they need more medical services.
- Psychologists believe that children should reduce the amount of time they spend watching television.

Articles and proper nouns Most proper nouns take no article.

The Arizona is a dry state.

Some proper nouns, however, do take the definite article.

- New York City has five boroughs: Manhattan, Staten Island, Brooklyn, Queens, and the Bronx.
- The Civil War was a watershed event in American history.

Some other exceptions are the names of structures, names that include the word *of*, and many countries with names that are two or more words long.

- the White House
- the Wizard of Oz
- the United States

4. Using quantifiers appropriately with count and noncount nouns

Because noncount nouns are singular only and refer to things that cannot be counted, they require different quantifiers than count nouns, which refer to countable entities and can be plural. Following is a list of some quantifiers for noncount and count nouns, as well as some quantifiers that can be used with both:

- With noncount nouns only: *much*, *a great deal of*, *a little*, *little* (note that *little* carries the negative connotation of "hardly any")
 - We did not spend *much time* studying for the exam.
 - Little time remains before the paper is due.
 - The coach gave us a little advice before the game.
- With count nouns only: many, several, a number of, a couple
 of, a few, few (note that few means "hardly any" in contrast to
 a few)
 - We did not spend many hours studying for the exam.
 - Few days remain before the paper is due.
 - The coach gave us a few suggestions before the game.
- With either count or noncount nouns: all, a lot of, any, some, no, enough
 - All homework must be handed in by Monday.
 - All assignments must be handed in by Monday.
 - We don't have any luggage.
 - We don't have any suitcases.

Exercise 64.1 Classifying nouns

Identify the category of each noun (common or proper, count or noncount), and give its singular or plural form, if applicable.

EXAMPLE

patience (common, noncount, singular only)

- 1. research
- 2. basis
- 3. baggage
- 4. fascination

- 5. idea
- 6. the Rocky Mountains

Exercise 64.2 Using quantifiers

In the following passages, choose the appropriate quantifiers from the options in parentheses. If there is more than one acceptable option, choose the one that best fits the context.

- 1. The airline industry has been facing (much/many) challenges lately. The high cost of fuel and services has left many companies nearly bankrupt. Major airlines are now turning to the government and even to their employees for (some/little/a little) help. They cannot expect to get as (many/much) understanding as they want, in either case.
- 2. Estate sales attract (many/much) bargain shoppers and collectors. Early arrivals can find (a great deal of/a number of) items, including, for example, (much/a lot of) jewelry, (some/many) furniture, and (much/many) antiques. The resale value of such items is unpredictable, however, so buyers cannot count on getting rich from their finds.
- 3. Long road trips can be taxing on families with small children. Psychologists have (a little/a few) tips to make these trips easier. These tips include planning (much/plenty of) activities for the car, packing (a great deal of/several) toys, bringing (some/any/little/a little) music to listen to, and trying to leave early in the morning so the children can sleep through the first (few/little) hours of the trip.

Exercise 64.3 Using articles in context

Correct any misused or missing articles in the following passage.

In her novel *Like Water for Chocolate*, Laura Esquivel uses the magical realism to tell story of a family. Young Tita lives with her strict mother and two older sisters, Gertrudis and Rosaura, on the ranch near the Mexican border with the United States. Pedro, the admirer, comes to ask permission to marry Tita, but her mother refuses because of their family tradition. It is the youngest child's duty to stay with and take care of her mother until death. Pedro then marries Rosaura, telling Tita that it is because he wants to stay near her. Through years in kitchen, Tita develops unique and magical cooking skills. She pours her heart and emotions into dishes that she prepares, sometimes with the disastrous results. Gertrudis becomes affected by the Tita's culinary delights and runs off on back of a revolutionary fighter's horse.

Tita eventually enters into the relationship with Dr. Brown, a kind man, and considers the marriage, but she cannot overcome her feelings for Pedro. At novel's end, Tita and Pedro are brought together in death. The heat of their spirits uniting sparks a fire that destroys ranch. Only thing left after a fire is Tita's cookbook.

5. Working with English adjectives

English adjectives do not change form to agree with the form of the nouns they modify. They stay the same whatever the gender or number of the noun.

Juan is an attentive father. Alyssa is an attentive mother. They are attentive parents.

Adjectives usually come before a noun, but they can also occur after a linking verb.

- ► We had a delicious meal.
- The food at the restaurant was delicious.

Be aware, however, that the position of an adjective can affect its meaning. The phrase *my old friend*, for example, can refer to someone with whom the speaker has had a long friendship (a friend I have known for a long time) or to an aged friend (my friend who is elderly). In the sentence My friend is old, in contrast, old has only one meaning—elderly.

When two or more adjectives modify a noun cumulatively, they follow a sequence—determined by their meaning—that is particular to English logic:

- 1. Determiner/article: the, his, my, that, some
- 2. Adjectives that express subjective evaluation: cozy, intelligent, outrageous, elegant, original
- 3. Adjectives of size and shape: big, small, huge, tiny, tall, short, narrow, thick, round, square
- 4. Adjectives expressing age: old, young, new
- 5. Adjectives of color: yellow, green, pale
- 6. Adjectives of origin and type: African, Czech, Gothic
- 7. Adjectives of material: brick, plastic, glass, stone
- $8. \ \ Nouns \ used \ as \ adjectives: dinner \ [menu], computer \ [keyboard]$
- 9. Noun modified

Here are some examples:

DETERMINER	SUBJECTIVE EVALUATION	SIZE AND SHAPE	AGE	COLOR	ORIGIN AND TYPE	MATERIAL	NOUN AS ADJECTIVE	N NO N
your	cozy			red		brick	family	cottage
those			old		African			statues
the	ugly			orange		plastic	school	chairs
its	striking	arched			Gothic	stained- glass		window

Exercise 64.4 Working with English adjectives

Correct any errors in adjective placement or agreement in the following sentences. Some of the sentences may be correct as written.

EXAMPLE

huge brick

The houses in the development were all brick huge mansions.

- Many house hunters look for a comfortable big place to live near a school.
- 2. Real estate agents describe properties in glowing terms such as brick spacious prewar buildings.
- 3. Multiple bedrooms, bathrooms fully equipped, and gardens landscaped are becoming standard features of suburban new properties.
- 4. The kitchens are filled with shiny surfaces and high-tech numerous gadgets.
- Many American young families cannot afford those expensive properties.

64b Learn the characteristics of English pronouns.

The pronoun system in English is less complex than the systems of many other languages. For instance, English has few pronoun case forms. Some features of English pronouns, however, may present problems for the multilingual learner:

 The second-person pronouns you and your/yours have only one form for both singular and plural referents.

- You are my friend.
- You are my friends.
- Your car is parked in the driveway. The car is yours.
- Your cars are parked in the driveway. The cars are yours.
- In English, the gender and number of a pronoun is determined by the gender and number of the noun or pronoun it replaces (its antecedent). (In some other languages, possessive pronouns take the gender and number of the nouns they modify.)
 - Daria bought her daughter a red bike and his son a yellow bike.
 - The school is planning a bike tour in Vermont for their students.

Exercise 64.5 Reviewing pronoun usage and reference

Correct the errors in pronoun usage and reference in the following sentences.

EXAMPLE

hers

This book is her, not mine.

- 1. The American college today often has a large international population and must deal with issues of ethnicity and national allegiance among their students.
- 2. Hoping to educate better citizens for an increasingly interconnected world, schools are emphasizing international relations in its programs.
- 3. Students should care about the future of the world, not just about the future of theirs careers.
- 4. That woman's mother is from Belgium, and his father is from Mexico.

64c Learn the characteristics of English verb phrases.

English verbs require auxiliary (helping) verbs in many situations to provide information about time (tense) and the characteristics of an action.

1. Using helping verbs to form tenses

Many English tenses consist of a form of the helping verbs *have* or *be* combined with either the *-ing* or the *-ed* form of the main verb. In these tenses:

• The subject agrees with the helping verb, not the main verb.

has

- She have traveled to many places.
- The helping verb should never be omitted.

is

- She traveling to South America next summer.
- To make a negative statement, insert not after the helping verb.
 - She is not traveling to Europe.

(For a complete discussion of English tenses and how to form them, see Chapter 35: Problems with Verbs, pp. 589–96.)

2. Understanding modal auxiliaries

In addition to those required for tense formation, English has a variety of helping verbs, known as modals, that express an attitude to the action or circumstances of a sentence:

can must will
could ought to would
may shall
might should

- These verbs do not change form to indicate person or number.
- They do not change form to indicate tense.
- They are followed directly by the base form of the verb without to.
 - We must to study now.
- Sometimes they are used with have plus the past participle of the verb to indicate the past tense (see the table on page 870).
 - He must have studied hard to do so well.

Some verbal expressions ending in *to* also function as modals, including *have to*, *be able to*, and *be supposed to*. These phrasal modals behave more like ordinary verbs than true modals, changing form to carry tense and agree with the subject.

Modals are used to express the following:

FUNCTION	PRESENT/FUTURE	PAST
Permission	may, might, can, could May (Might/Can/Could) I come at five o'clock?	might, could My instructor said I <i>could</i> hand in my paper late.
Polite request	would, could Would you please open the door?	
Ability	can, am/is/are able to I can (am able to) take one piece of luggage.	could, was/were able to I could (was able to) take only one piece of luggage on the plane yesterday.
Possibility	may, might She may (might) try to return this afternoon.	may, might + have + past participle His train <i>may (might) have</i> ar- rived already.
Expectation	should I only have one more chart to create, so I <i>should</i> finish my project today.	should + have + past participle The students should have finished the project by now.
Necessity	must (have to) I must (have to) pass this test.	had to + base form She had to study hard to pass.
Prohibition	must + not You <i>must not</i> go there.	
Logical deduction	must (has to) He <i>must (has to)</i> be there by now.	must + have + past participle You <i>must have</i> left early to make the noon bus.
Intention	will, shall I <i>will (shall)</i> go today.	would I told you I <i>would</i> go.
Speculation (past form implies that something did not happen)	would, could, might If she learned her lines, she could play the part.	would (could/might) + have + past participle If she had learned her lines, she <i>might have</i> gotten the part.
Advisability (past form implies that something did not happen)	should (ought to) You should (ought to) water the plant every day.	should + have + past participle You should have listened to the directions more carefully.
Habitual past action		would (used to) + base form When I was younger, I would ride my bike to school every day

3. Including linking verbs

In some languages, linking verbs (verbs like be, seem, look, sound, feel, appear, remain) may sometimes be omitted, but not in English.

```
Iook/seem/appear...
They happy.
am
I Jonathan.
```

Exercise 64.6 Using modals, other helping verbs, and linking verbs

Correct any errors in the use of modals, other helping verbs, and linking verbs in the following sentences.

EXAMPLE

had

We been hoping that we could to visit California before we graduated.

- 1. Do you know where you and Erica will to go on vacation this summer?
- We hoping to go to Europe, but it too expensive to travel there now.
- 3. You should to look online. You can to find great deals there.
- 4. I have been looking all over the Internet, but I not found any cheap hotels.
- 5. Have you thought about camping? My sister did able to save a lot of money by camping when she traveling around Europe last summer.
- 6. That is a great idea! Are there any campsites she can suggests in Spain and Portugal?
- 7. I am not sure if she went to Portugal, but she must been to Spain. Let me ask her.
- 8. That is excellent. I just hope I will not have buy too much camping gear.
- 9. I have a lot of gear, and I am sure Erica coulds borrow some of my sister's things.
- 10. Thanks so much! I have a feeling we going to have a great vacation after all.

Exercise 64.7 Using modal verbs with perfect tenses

Correct any errors in these sentences with modals.

EXAMPLE

been

The Civil War must have was an important event in American history.

- 1. My history paper is giving me a headache. I should have start earlier.
- 2. I could had begun my research earlier, but I waited until just last week.
- 3. Because the subject is so complicated, I should not have chose to write about the Civil War.
- 4. My history professor must has been using the same essay topics for twenty years.
- 5. If the instructor had given us more choices, I might picked an easier topic.
- 6. I could have did better on the last paper, so I should have research it more.

4. Understanding verbals

Verbals are words derived from verbs that function as nouns or modifiers. They do not indicate tense and cannot function alone as complete verbs. There are three kinds of verbals:

- Past and present participles used as adjectives or in adjective phrases
 - Reading as much as they could, the students learned many new words.

The participial phrase reading as much as they could modifies students.

Exhausted by the race, the candidate withdrew.

The participial phrase *exhausted by the race* modifies *candidate*.

- Gerunds, or present participles used as nouns or in noun phrases
 - Intensive reading enriches your vocabulary.

The gerund *reading* is the subject of the sentence.

► The conductor criticized his *singing* because it was off-key.

The gerund *singing* is the object of the sentence.

- **Infinitives** used as nouns or in noun phrases
 - To graduate on time became unlikely for her after she got sick.

The infinitive to graduate is the subject of the sentence.

He managed to complete his dissertation in six months.

The infinitive phrase to complete his dissertation is the object of the sentence.

Note: The present participle is the *-ing* form of a verb. In regular verbs, the past participle ends in *-ed*, but it takes many forms in irregular verbs. (See the list of irregular verb forms in Chapter 35: Problems with Verbs, pp. 581–82.)

An infinitive is the word to plus the base form of the verb: to be, to learn, to graduate, to complete.

Remember that English sentences require a complete verb that indicates tense. A participle alone cannot be a complete verb, so an expression that includes a participle but no helping verb or verbs is considered a fragment, not a complete sentence.

is

He writing an essay.

has

She written an essay.

Be aware of this strict rule, especially if your first language sometimes allows the omission of helping verbs. (For more on fragments and how to avoid them, see Chapter 32: Sentence Fragments, pp. 540-51.)

Gerunds after a preposition A gerund, not an infinitive, follows a preposition:

working doing

I look forward to work on the project with you instead of to do it alone.

Present versus past participle Although both present and past participles can function as adjectives, present-participle adjectives differ from past-participle adjectives in ways that can be difficult for multilingual writers to distinguish. To use these forms properly, keep the following in mind:

- Present-participle adjectives usually modify nouns that are the agent, or cause, of an action.
 - ► This problem is confusing.

The present participle *confusing* modifies *problem*, which is the agent, or cause, of the confusion.

- Past-participle adjectives usually modify nouns that are the recipient of an action.
 - The students are confused by the problem.

The past participle *confused* modifies *students*, who are the recipients of the confusion the problem is causing.

Here are some other present- and past-participle pairs that often cause trouble for multilingual writers:

amazing	amazed	frightening	frightened
annoying	annoyed	interesting	interested
boring	bored	satisfying	satisfied
depressing	depressed	shocking	shocked
embarrassing	embarrassed	surprising	surprised
exciting	excited	tiring	tired

Exercise 64.8 Choosing the correct participle

Underline the correct participle from each pair in parentheses.

EXAMPLE The (tiring/tired) students celebrated the end of final exams.

- 1. I spent a busy week (preparing/prepared) for the art history final.
- 2. The review material is very (boring/bored).
- 3. The term paper I am writing for the class is on a (challenging/challenged) topic: twentieth-century painting.
- $4. \quad I \ am \ (interesting/interested) \ in \ the \ paintings \ of \ Picasso.$
- 5. I will be (relieving/relieved) when I have finished the paper and handed it in.
- 6. Most students have already submitted their (completing/completed) papers.
- 7. I am so (exciting/excited) that the semester is almost over.

Gerunds versus infinitives Verbs in English differ as to whether they can be followed by a gerund, an infinitive, or either. Some verbs, like *avoid*, can be followed by a gerund but not an infinitive.

climbing

We avoided to climb the mountain during the storm.

Other verbs, like *attempt*, can be followed by an infinitive but not a gerund.

to reach

We attempted reaching the summit when the weather cleared.

Others can be followed by either a gerund or an infinitive with no change in meaning.

We began climbing. / We began to climb.

Still other verbs have a different meaning when followed by a gerund than they do when followed by an infinitive. Compare these examples:

She stopped eating.

She was eating, but she stopped.

She stopped to eat.

She stopped what she was doing in order to eat.

Learn these obligatory verb-verbal combinations as you would any other aspect of new vocabulary. The lists here provide common examples of each verb type.

Some verbs that take only an infinitive

afford	hope	promise
ask	intend	refuse
appear	learn	request
attempt	manage	seem
choose	mean	tend
claim	need	threaten
decide	offer	want
expect	plan	wish
fail	prepare	would like

Some verbs that take only a gerund

admit	finish	recommend
advise	forgive	regret
avoid	imagine	resist
consider	look forward to	risk
defend	mention	suggest
deny	mind	support
discuss	practice	tolerate
enjoy	propose	understand
feel like	quit	urge

Some verbs that can take either a gerund or an infinitive

An asterisk (*) indicates those verbs for which the choice of gerund or infinitive affects meaning.

begin	like	start
continue	love	stop^*
forget*	prefer	try^*
hate	remember*	

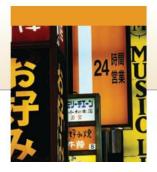
Exercise 64.9 Using gerunds versus infinitives after verbs

Underline the correct choice—gerund or infinitive—in each pair in parentheses.

EXAMPLE

Most people hope (to work/working) in rewarding jobs.

- 1. In the past, people were expected (to stay/staying) at the same job for a long time, ideally for their whole career.
- 2. Today, people tend (to change/changing) careers several times before retiring.
- 3. People who are not happy with their careers attempt (to find/finding) other jobs that interest them more.
- 4. Others who regret (not to get/not getting) undergraduate or graduate degrees when they were younger go back to school.
- 5. Some people even look forward to (change/changing) jobs every few years to avoid boredom.
- 6. If you do not like your job, stop (to complain/complaining) and do something about it.



65 English Sentence Structure

65a Learn the requirements of English word order.

English has strict rules about word order in sentences. These rules can present difficulties for multilingual students as they do for all students.

1. Understanding word order in declarative sentences

Declarative sentences provide information (declare something) about their subjects.

The English word order for declarative sentences with a transitive verb is subject-verb-object (or S-V-O). (See the box "For Multilingual Writers: English Word Order" in Chapter 31, p. 525.)



Stated, **nonduplicated subject** All English sentences and clauses except commands (see p. 879) must have an explicitly stated subject.

She said

The teacher told us to review sentence structure. Said we would have a quiz on it next week.

Unlike in some other languages, however, in English a pronoun cannot duplicate the subject.

The teacher she told us to review sentence structure.

If the subject follows the verb, then the expletive there or it is needed in the subject position.

There is

Is a new independent radio station in our city.

There indicates existence or locality. The verb is agrees with the subject (radio station), which follows the verb.

Note: The pronoun *it* (see the example below) can also be the subject of a sentence about weather or environmental conditions (*It is cold in this house*), time (*It is three o'clock*), or distance (*It is five miles to the next filling station*).

It is

Is hard to find doctors who are willing to move to rural areas.

Word order in verb phrases Helping verbs (hv) always precede the main verb (mv) in verb phrases.

I have been sick lately.

The negative word *not* usually precedes the main verb and follows the first helping verb in a verb phrase.

not

I have been not sick lately.

Word order of indirect and direct objects Some transitive verbs—including ask, bring, find, get, give, hand, lend, offer, pay, promise, read, send, show, teach, tell, and write—can take an indirect object as well as a direct object. The **direct object** receives the action of the verb; the **indirect object** is the beneficiary of the action.

The indirect object usually precedes the direct object.

		ind obj	dir obj
•	The students sent	their parents	an e-mail message.
	The students sent	them	an e-mail message.

The indirect object can follow the direct object if it is introduced by a preposition such as *to* or *for*.

to

► The students sent an e-mail message their parents.

Exception: If the indirect object is a noun and the direct object is a pronoun, the indirect object cannot come before the direct object.

to their parents

The students sent their parents it.

Some verbs, such as *analyze*, *describe*, *mention*, and *say*, do not take an indirect object before the direct object.

to her friend

She mentioned her friend the news.

forus

The scientist analyzed us the compound.

2. Understanding word order in questions

Questions can take a variety of forms. In most of them the S-V word order of declarative sentences is reversed, and the verb, or part of it, precedes the subject.

• For simple forms of the verb *be*, put the subject after the verb.

She was on time for the was she on time for the meeting?

• For other simple verbs, begin the question with a form of *do* followed by the subject and then the main verb.

You *noticed* the change in the report.

Did you notice the change in the report?

• For verbs consisting of a main verb with one or more helping verbs, put the subject after the first (or only) helping verb. Place any one-word adjective after the subject.

He is not pleased with Is he not pleased with the

the results. results?

You have been waiting Have you been waiting

a long time. a long time?

The guests have arrived. Have the guests arrived?

 Questions that begin with question words like how, what, who, when, where, or why follow the same patterns.

When did the guests arrive? Where have you been hiding?

 When the question word is the subject, however, the question follows the S-V word order of a declarative sentence.

What happened last night? Who spilled the milk?

3. Understanding word order in commands

In commands, or imperative sentences, the subject, which is always *you*, is omitted.

- [you] Read the instructions before using this machine.
- [you] Do not enter.
- [you] Do not touch this chemical—it is hazardous.

Exercise 65.1 Understanding word order in declarative sentences, questions, and commands

Find and correct the errors in the following sentences. Some sentences have more than one error.

the ring

EXAMPLE Frodo the ring carries to Mount Doom.

- 1. J. R. R. Tolkien he wrote the three books of *The Lord of the Rings*.
- 2. You have read them yet?
- 3. What the books are about?
- 4. The books describe us the world of Middle Earth.
- 5. Gandalf gives to Frodo a magical ring.

- 6. The movies are good?
- 7. The movies won many Oscars?
- 8. You tell me your opinion of the movies after you see them.

4. Understanding word order in reported speech

Changing a direct quotation (someone else's exact words) to an indirect quotation (a report of what the person said or wrote) often requires changing many sentence elements. When the quotation is a declarative sentence, however, the subject-before-verb word order does not change.

DIRECT QUOTATION	The instructor said, "You have only one more week
	to finish your papers."
	S V
INDIRECT QUOTATION	The instructor told the students that they had only
	one more week to finish their papers.

Changing a direct question to an indirect question, however, does require a word order change: from the V–S pattern of a question to the S–V pattern of a declarative sentence.

DIRECT QUESTION	The instructor always asks, "Are you ready to begin?"
QUESTION	S V
INDIRECT	The instructor always asks [us] if we are ready to begin.

In an indirect quotation of a command, a pronoun or noun takes the place of the command's omitted subject, *you*, and is followed by the infinitive *(to)* form of the verb.

DIRECT QUOTATION: COMMAND	The instructor always says, "[you] Write down the assignment before you leave."
INDIRECT QUOTATION: COMMAND	The instructor always tells us to write down the assignment before we leave.

In indirectly quoted negative imperatives, the word *not* comes before the infinitive.

DIRECT	The instructor said, "Do not forget your homework."
INDIRECT	The instructor reminded us <i>not</i> to forget our homework.

5. Placing adverbs

An adverbial modifier should never come between the verb and the direct object in a sentence.

quickly

She finished quickly the exam.

or

quickly

She finished quickly the exam.

with great eloquence

She presented with great eloquence the issue.

Adverbs can come after, but usually not before, the first helping verb in a verb phrase.

gradually

They gradually are moving into their new home.

Note that adverbs of frequency (sometimes, often, never) usually fall between the subject and the predicate.

She sometimes writes articles for this magazine.

Adverbs of degree (completely, absolutely) fall immediately before the modified word.

I absolutely agree!

Adverbs of manner (quickly, well, poorly) follow the verb.

She sang beautifully.

When adverbs occur at the very beginning of a sentence, they usually receive the special emphasis that any words appearing at the beginning of an English sentence tend to receive.

Sneakily, she hid the letter under her bed.

Certain adverbs—mostly negatives like *never*, *rarely*, and *seldom*—change the normal subject-before-verb word order when they appear at the beginning of a sentence.

ic

Rarely the weather is so cold in California.

(See the box "For Multilingual Writers: Adverbial Modifiers and Subject-Verb Order" in Chapter 45, p. 691.)

65b Use subordinating and coordinating words correctly.

1. Distinguishing the different functions of that

The word *that* can introduce a subordinate clause either as a relative pronoun or as a subordinating conjunction.

The house that they decided to buy needs a lot of renovation.

The relative pronoun *that* replaces the noun *house*.

► The Bakers said that their new house needed a lot of renovation.

The subordinating conjunction *that* introduces a noun clause that is the direct object of the sentence.

2. Using either subordination or coordination

Do not use both subordination and coordination together to combine the same two clauses, even if the subordinating and coordinating words are similar in meaning. Some examples include the use of *although* or *even though* with *but* and the use of *because* with *therefore*.

FAULIT Although I came early, but the tickets were alread	FAULTY	Although I came early, but the tickets were already
--	--------	---

sold out.

REVISED Although I came early, the tickets were already sold out.

or

I came early, but the tickets were already sold out.

FAULTY Because Socrates is human, and humans are mortal,

therefore, Socrates is mortal.

REVISED Because Socrates is human, and humans are mortal,

Socrates is mortal.

or

Socrates is human, and humans are mortal; therefore,

Socrates is mortal.

3. Distinguishing because and for

The word *for*, when used as a subordinating conjunction, has the same meaning as *because*. *For* is more formal, however, and is used less frequently.

FORMAL SOUNDING He did not respond to the employment ad, for he knew he had little chance of getting the job.

PREFERRED He did not respond to the employment ad because he

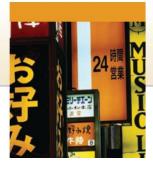
knew he had little chance of getting the job.

Exercise 65.2 Using English word order

Find and correct the errors in the following sentences. Some sentences have more than one error.

EXAMPLE Because they worry about food so much, therefore Americans may have more eating-related problems than people in other developed countries.

- As Michael Pollan in the New York Times Magazine writes, Americans have become the world's most anxious eaters.
- 2. Researchers have found that Americans they worry more about what they eat than people do in other developed countries.
- 3. Therefore, tend to enjoy their food less and associate a good meal with guilty pleasure.
- 4. Paradoxically, this worrying does not stop regularly many Americans from overeating.
- 5. The report also tells to readers that it is not uncommon for people to visit the gym after overeating.
- 6. The people of many other nations take pleasure in eating and turn often a meal into a festive occasion.
- 7. Although they relish their meals, but they are less prone to obesity or eating disorders than Americans.
- 8. Some scientists speculate that the people of these nations therefore are less obese because they cook with more healthful ingredients than Americans.
- 9. The question arises, however, whether might people's attitude toward eating be as important to good health as what they eat?



Identifying and Editing Common Errors

For multilingual writers, one of the main sources of errors in written English is native language interference, or the inappropriate transfer of usages from different languages into English. It helps to be

aware of the similarities and differences between English and your native language (for example, in vocabulary, tense formation, word order, and article use), especially when you are editing your writing.

Interference can be both lexical (involving the meaning and structure of words) and syntactic (involving the structure of sentences).

66a Beware of misleading cognates.

Because English evolved from several different languages, you may find that some English words are very similar to words in your native language (and may indeed have a similar origin). Explore these cognates, but do not rely on them. You will find many to be false friends: you turn to them for support, but they let you down because they have a different meaning in English than in your native language.

Here are some examples:

english word	meaning in english	Cognates in other languages and their meanings
assist	help	Spanish <i>asistir:</i> attend
attend	be present at	French attendre: wait for
demand	request forcefully, claim	French <i>demander:</i> request, ask a question of
fabric	cloth	German fabrik: factory
library	a place where books can be borrowed	French <i>librairie,</i> Spanish <i>librería,</i> Italian <i>libreria,</i> Portuguese <i>livraria:</i> bookstore
passionate	emotional	French <i>passionnant:</i> fascinating
sympathetic	compassionate	French <i>sympathique</i> , Spanish, <i>simpático</i> , Italian <i>simpatico</i> : nice, friendly

asked

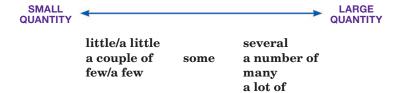
She demanded her instructor for an extension on her term paper.

bookstore

We bought our textbooks at the campus library.

66b Express quantity and intensity appropriately.

As discussed in Chapter 64 (Section 64a), some quantifiers can be used with count nouns only, some with noncount nouns only, and some with both count and noncount nouns. Certain quantifiers differ subtly in the quantity of a thing they designate. Here are some examples, arranged on a scale from small amount to large amount.



The quantifiers *a few* and *few* for count nouns and *a little* and *little* for noncount nouns all indicate a small quantity. In contrast to *a few* and *a little*, however, *few* and *little* have the negative connotation of "hardly any."

► The problems are difficult, and we have few options for solving them.

The outlook for solving the problems is gloomy.

The problems are difficult, but we have a few options for solving them.

The outlook for solving the problems is hopeful.

We have little time to find a campsite before sunset.

The campers might have to spend the night in the open by the side of the trail.

We have a little time to find a campsite before sunset.

The campers will probably find a place to pitch their tent before dark.

Similarly, both *very* and *too* intensify adjectives, but *too* has a negative meaning.

- The suitcase is very full.
- The suitcase is too full to close.

66c Understand adverb formation.

The usual way to form an adverb is to add the ending -ly to the corresponding adjective. The adjective *quick*, for example, becomes the adverb *quickly*, and the adjective *happy* becomes the adverb *happily*.

However, there are exceptions to this rule.

1. Not all adverbs end in -ly.

Adjective	Adverb	
good	well	
fast	fast	
hard	hard	

Note: Adding -ly to hard does produce an adverb, but one that has a different meaning than the adverb hard.

Hardly means "almost not at all."

► He hardly works. (He is lazy.)

Hard, in contrast, means "with great exertion."

- ► He works hard. (He works a lot.)
 - 2. Some words that end in -ly are adjectives, not adverbs. Examples include *friendly*, *lovely*, and *manly*.
 - 3. Adverbs such as *seldom* and *often* do not have corresponding adjectives.

When in doubt about the meaning or form of an adverb, consult your dictionary. (For more on adverb usage, see Chapter 37: Problems with Adjectives and Adverbs, pp. 623–34.)

Exercise 66.1

Avoiding lexical pitfalls: False friends, quantifiers, and adverb formation

Correct the errors in lexical usage in the following sentences. Note that to identify the errors in some of them, you will need to refer to Chapter 64 (pp. 860–76).

EXAMPLE Although the field hands work hardly all day, they make a little money.

- 1. A great deal of reports in the press point out that the spread of infections in hospitals has reached almost epidemic proportions.
- 2. The best way for hospital staffs to prevent the spread of infections is to follow meticulous hygiene procedures.
- 3. Hospital workers are demanded to wash their hands often.
- 4. They should wash their hands after the interaction with every patients.
- 5. Otherwise, there is a little hope of stopping the spread of infections.
- 6. On the other hand, no matter how hardly they try, hospital workers cannot completely eliminate the risk of infection.
- 7. Hospital visitors also need to take few precautions to avoid health risks to themselves and patients.

- 8. To avoid contact with dangerous microbes, for example, visitors should touch as little surfaces as possible while in the hospital.
- 9. Visitors should also wash their hands carefully after all visit.
- 10. In the end, however, patients and visitors have to rely mostly on their immunity to prevent infection.

66d Manage English prepositions.

The relationship between prepositions and the words they accompany is often arbitrary. In standard English, for example, people ride *in* cars but *on* trains. They eat a romantic dinner *by* candlelight, but they cook it *on* a stove *with* gas. As a result, the use of prepositions is among the most difficult aspects of English for multilingual writers to master.

Some of the most troublesome combinations are those with verbs and with adjectives. Whenever you learn a new adjective or verb, you should also learn the preposition or prepositions that are commonly used with it. Here are some examples:

SOME VERB-AND-PREPOSITION COMBINATIONS

approve of	compare with/to	distinguish from
base on	consist of	focus on
believe in	contribute to	insist on
combine with	depend on	prefer to

SOME ADJECTIVE-AND-PREPOSITION COMBINATIONS

afraid of	content with	proud of
associated with	familiar with	sorry for
aware of	famous for	tired of
capable of	interested in	worried abou

The prepositions that indicate time and location are often the most idiosyncratic in a language. The following are some common ways in which the prepositions *at*, *by*, *in*, and *on* are used.

TIME

- AT The wedding ceremony starts *at two o'clock*. [a specific clock time]
- BY Our honeymoon plans should be ready by next week. [a particular time]

- The reception will start in the evening. [a portion of the day]
- ON The wedding will take place on May 1. The rehearsal is on Tuesday. [a particular date or day of the week]

LOCATION

AT I will meet you at the zoo. [a particular place]

You need to turn right *at the light*. [a corner or an intersection]

We took a seat *at the table*. [near a piece of furniture]

- BY Meet me by the fountain. [a familiar place]
- IN Park your car *in the parking lot* and give the money to the attendant *in the booth*. [on a space of some kind or inside a structure]

I enjoyed the bratwurst *in Chicago*. [a city, state, or other geographic location]

I found that article *in this book*. [a print medium]

ON An excellent restaurant is located *on Mulberry Street*. [a street, avenue, or other thoroughfare]

I spilled milk on the floor. [a surface]

I watched the report on television. [an electronic medium]

66e Master phrasal verbs.

In some cases, adding one or two prepositions to a verb changes the verb's meaning. These verb-preposition combinations are called **phrasal verbs.**

PHRASAL VERB	DEFINITION	EXAMPLE
turn away	avert, refuse	The refugees were <i>turned</i> away at the border.
turn off	disconnect, stop	Who turned off the lights?
turn on	connect, start	I overslept because I forgot to turn on the alarm.
turn down	reject	The company <i>turned down</i> her job application.

Phrasal verbs are of two kinds: separable and inseparable. A phrasal verb is **separable** if a direct object can come either between the verb and the preposition or after the preposition:

- Put your books away.
- Put away your books.

Note: If the direct object of a separable phrasal verb is a pronoun, it must come between the verb and the preposition.

them

Put away them.

SOME SEPARABLE PHRASAL VERBS

ask out	give up	put off
call back	hand in	start over
call off	hand out	take off
cross out	pick up	throw away
fill in	put away	try on
fill out	put back	write down
give back	put down	

A phrasal verb is **inseparable** if no other word can come between the verb and the preposition:

I ran into Mark on the street.

SOME INSEPARABLE PHRASAL VERBS

call on	get on	look out
come across	get out	pass out
drop in (on)	get over	run into
drop out (of)	get through	run out (of)
get back	grow up	speak up
get in	keep on	watch out (for)
get off		

66f Learn the meaning of idioms.

Idioms are expressions whose meaning cannot be understood from the meaning of the individual words they are composed of. They are usually phrases that may consist of several different categories of words. Learn the whole structure of an idiom as you would learn any other vocabulary word. In formal writing, avoid most idioms.

COMMON IDIOM	MEANING
be in seventh heaven	be elated
be on the ball	be alert
child's play	easy
get something off one's chest	confess
get the ball rolling	start a project
get to the point	do not digress
hit the sack	sleep
hold one's tongue	keep silent
make ends meet	live within one's income
odds and ends	miscellaneous things
on the tip of one's tongue	almost remembered
pain in the neck	aggravating
pay through the nose	pay a painfully large amount of money
push one's luck	risk losing what one has gained by trying too hard for something
scared stiff	terrified
talk nonsense	be illogical
be in a fix	be in difficulty
make headway	make progress
stir things up	provoke action

Exercise 66.2 Avoiding lexical pitfalls: Prepositions, phrasal verbs, and idioms

Fill in the missing preposition in each sentence.

EXAMPLE High school students often worry <u>about</u> getting into the college of their choice.

- 1. High school teenagers are aware _____ the difficulty of getting into a good college.
- 2. Not only do they have to excel _____ their studies, but they also have to have many extracurricular interests.
- 3. Students try to distinguish themselves _____ other students through their activities.
- 4. They participate _____ dance, language, or art clubs; they try out for sports teams; or they work on the yearbook.

5.	Sometimes they insist doing things they do not par-
	ticularly enjoy, just to make their college applications look
	impressive.

- 6. The pressures of college applications combined _____ schoolwork, homework, and extracurricular activities can be very stressful.
- Teachers feel sorry _____ students, who often become overworked and overextended.
- 8. Students need to find balance and realize that getting ____ a college cannot be their only focus.
- 9. They should enjoy high school and be content _____ their daily accomplishments.

66g Avoid errors in subject-verb agreement.

The subject and verb—in most cases adjacent to one another—are the core of an English sentence and must agree in person and number. The following steps will help assure subject-verb agreement in your sentences.

- Identify the subject, which may be separated from the verb by another word group. Determine its person (first, second, or third) and number (singular or plural). Remember that in regular nouns the ending -s signals the plural form (see 64a). In other cases, identifying whether a subject is singular or plural can present problems:
 - Nouns with irregular plurals (see 64a)
 - Nouns without singular forms (*trousers*, *binoculars*)
 - Noncount nouns, which are always singular
 - Subjects accompanied by quantifiers
 - Indefinite pronouns (everyone, someone), most of which are always singular, but some of which are always plural, and some of which can be singular or plural depending on context (see Chapter 34: Subject-Verb Agreement, p. 575)
 - Gerunds and infinitives, which are always singular
 - The word what, which is always singular when it is the subject of a question
 - The filler subject there, which can be either singular or plural depending on the subject it fills in for
 - ► There *are* some *tools* for this experiment.
 - ► There is new equipment in the lab.
 - ► There is no tolerance for discrimination in our society.

- 2. Apply the general rules for subject-verb agreement.
 - For the simple present tense of regular verbs, a third-person singular or noncount subject takes the base form of the verb with the ending -s or -es. All other subjects take the base form with no ending.
 - The student writes well.
 - The new lab equipment works well.
 - College students write frequently.
 - I/you/we/they write frequently.
 - The verb *be* has three present tense forms (*am*, *are*, and *is*) and two past tense forms (*was* and *were*).
 - I am often early for class.
 - The student is often late for meetings.
 - ► The teacher was late yesterday.
 - ► The teachers/we/you/they were never late for class.
 - ► The students/we/you/they are never late for class.
 - In all tenses formed with auxiliary verbs, including all passive-voice verbs, the subject agrees with the auxiliary verb.
 - ► The teacher has graded all the papers.
 - The students have completed the assignment.
 - The student is applying for a scholarship.
 - The teachers were grading papers all week.
 - The homework is/was completed by the student.
 - The assignments are/were submitted by all the students.

(For a detailed discussion of subject-verb agreement, tense formation, and voice, see Chapter 34: Subject-Verb Agreement, pp. 564–78, and Chapter 35: Problems with Verbs, pp. 578–601.)

Exercise 66.3 Avoiding syntactic pitfalls: Subject-verb agreement

Find and correct the errors in the following sentences.

is

EXAMPLE The price of digital cameras are falling.

 Obesity in children and adolescents are becoming a major problem around the world.

- 2. Statistics reveals that more than fifteen percent of children and adolescents are obese.
- 3. There is several causes for obesity, some of which are subject to individual control and some of which are not.
- 4. Genetics are not subject to individual control.
- 5. The many controllable causes of obesity includes lack of exercise, sedentary behavior, and poor eating habits.
- 6. Socioeconomic status can trigger obesity because healthful food also tend to be relatively expensive.
- 7. The environment in which people live affect their diet and the amount of exercise they get.
- 8. Preventing obesity in children are not easy.
- 9. Collaboration between schools and families are needed to create an active and healthful environment for children.
- 10. Everyone agree that the consequences of obesity in adulthood can be deadly, so it is critical to diagnose and treat this problem early.

66h Avoid errors in pronoun reference.

In English, a pronoun must agree with its antecedent (the noun it refers to) in number and gender. In addition, the antecedent for the pronoun you are using should be clear and located close enough to the pronoun to avoid any ambiguity. (For a detailed discussion of pronoun reference, see Chapter 36: Problems with Pronouns, pp. 617–22.)

Exercise 66.4 Avoiding syntactic pitfalls: Pronoun reference

Find and correct the errors in the following sentences.

its

EXAMPLE The computer has become ubiquitous since their invention more than fifty years ago.

- 1. Cafés are finding modern ways to attract its customers.
- A coffee drinker no longer needs to bring their friends to a café to have a conversation.
- Internet access allows customers to bring his computer instead.
- 4. Instead of hearing the conversations of other people, the customer hears their fingers clicking on keyboards.
- 5. Providing Internet access is a clever marketing idea because when someone is on the Internet, they are likely to stay at the café a long time and buy more coffee than they otherwise would.

- 6. In addition, comfortable couches provide the customer with a homey ambience that makes them reluctant to leave.
- 7. At cafés that offer free Internet access, one can expect to see a group of students working on their computer.
- 8. Students can get a cup of coffee, surf the Web, and pay for it online with a credit card.
- 9. So it is not surprising to see a person at a café laughing aloud while typing furiously on her laptop.
- 10. The computer probably cannot replace face-to-face interaction, but they can put people all over the world in instant communication with one another.

66i Avoid errors in word order.

When constructing a sentence, check for the following aspects of word order:

- The inclusion of a subject (obligatory) and, depending on the type of sentence, the order of subject and verb (see 65a)
- The logical placement of adjectives (see 64a)
- The correct placement of objects (direct and indirect) and modifiers (adverbs) (see 65a)

Exercise 66.5 Editing for word order

Correct any word order errors in the following paragraph.

the Tour de France

EXAMPLE Lance Armstrong won seven times the Tour de France.

During even good times, credit card debt is a burden heavy to carry. Financial advisers stress always that people should stop adding to their debt and begin rapidly paying it down while they have the option. When asked what would they do if they knew they would be laid off in six months, most people say they would start slashing expenses. Consuming less and buying less are both ways reasonable to reduce outflow. Every household needs a pool of money to keep it afloat during hard times when the income stream dries temporarily up. That fund needs to hold enough to pay the bills and keep on the table food for at least six months. Having enough money tucked away to survive for half a year can soften the blow of unemployment because buys precious time for a job search.

66j Understand tense sequence in reported speech.

As pointed out in Chapter 65 (pp. 876–83), changing a direct quotation to an indirect quotation often requires changes in many sentence elements. In addition to the changes in word order discussed in Chapter 65, these include changes in tense sequence.

If the verb that introduces the quotation is in the present tense, the tense of the indirect quotation is the same as the tense of the direct quotation.

```
DIRECT He says, "I believe you."

INDIRECT He says that he believes me.
```

However, if the introductory verb is in the past, the tense of the indirect quotation shifts in the following ways:

• The simple present becomes the simple past:

```
DIRECT He said, "I believe you."

INDIRECT He said that he believed me.
```

• The simple past and the present perfect become the past perfect:

```
DIRECT She said, "We saw the movie."

She said, "We have seen the movie."

INDIRECT She said that they had seen the movie.
```

■ The future becomes future-in-the-past:

```
She said, "We will see the movie tomorrow."

NDIRECT She said that they would see the movie tomorrow.
```

• The past perfect remains the same:

```
DIRECT They said, "We had hoped the movie would be better."
```

INDIRECT They said that they had hoped the movie would be better.

66k Avoid double negation.

In English, negative meaning is expressed either by negating the verb with *not* or by using another negative word like *no*, *nothing*, *never*, or *hardly*—but not both. Unlike many languages, standard English does not permit two negatives in one sentence.

had

The students did not have no homework.

or

anv

The students did not have no homework.

Exercise 66.6 Understanding tense sequence in direct and reported speech

Change direct speech to reported (indirect) speech, and reported speech to direct speech.

EXAMPLE

DIRECT Roosevelt said to the American people, "The only thing

we have to fear is fear itself."

REPORTED Roosevelt told the American people that the only thing they

had to fear was fear itself.

 "Today we will discuss Amy Tan's novel The Joy Luck Club," said the professor.

- 2. Professor Hampton explained that it had taken Amy Tan several years to complete this novel because of the number of times she revised it.
- 3. "Although Amy Tan has written several other novels, *The Joy Luck Club* remains the most popular," said the professor.
- 4. The professor asked if anyone had read any of Tan's other novels, such as *The Kitchen God's Wife* or *Saving Fish from Drowning*.
- 5. "I'll wait for the movies to come out," one student answered.
- 6. A student asked if Tan's other novels had themes similar to those in *The Joy Luck Club*.
- The professor replied that the themes of cross-cultural understanding and misunderstanding were prevalent in Tan's novels.
- 8. "From the opening pages of the story, have we seen hints of the conflicts to arise between cultures and generations?" asked the professor.
- 9. A student replied that Lena was a perfect example of someone caught between cultures.
- 10. "The author uses a lot of flashbacks to show contrast between past and present, China and the United States, old customs and new customs," another student added.



Self-Editing for Multilingual Students

As you edit, see if you can detect patterns in your mistakes—that is, recurring errors in sentence structure. This checklist will help you identify the types of errors that can confuse your readers. Check the rules for those items that you have trouble with, and

stu	As you edit a sentence, ask yourself these questions:
	Do the subject and verb agree? (See Chapters 34: Subject-Verb Agreement and 35: Problems with Verbs, as well as 66g.)
	Is the form of the verb or verbs correct? (See Chapters 34: Subject-Verb Agreement and 35: Problems with Verbs, as well as the coverage of verb phrases in Chapter 64.)
	Is the tense of the verb or verbs appropriate and correctly formed? (See Chapters 34: Subject-Verb Agreement and 35: Problems with Verbs, as well as the coverage of verb phrases in Chapter 64 and tense formation in Chapter 66.)
	Do all pronouns agree with their referents, and are the referents unambiguous? (See Chapter 36: Problems with Pronouns, as well as the coverage of pronouns in Chapters 64 and 66.)
	Is the word order correct for the sentence type (for example, declarative or interrogative)? Is the word order of any reported speech correct? (See Chapter 65 .)
	Is the sentence complete (not a fragment)? Is the sentence contained (not a run-on or a comma splice)? (See Chapters 32: Sentence Fragments and 33: Comma Splices and Run-on Sentences.)
	Are articles and quantifiers used correctly? (See Chapter 64.)
	Is the sentence active or passive? (See Chapters 31: Sentence Basics, 35: Problems with Verbs, and 46: Active Verbs.)
	Are the words in the sentence well chosen? (See Chapters 48: Appropriate Language and 49: Exact Language.)
	Is the sentence punctuated correctly? (See the chapters in Part 10: Sentence Punctuation and Part 11: Mechanics and Spelling.)

Dutch painter Johannes Vermeer captured the spirit of intellectual discovery in his masterpiece The Geographer, created c. 1668-1669. The image suggests a man with an active mind and a habit of inquiry, qualities possessed by scholars in every age.



PART 13

The adequate study of culture, our own and those on the opposite side of the globe, can press on to fulfillment only as we learn today from the humanities as well as from the scientists.

-RUTH BENEDICT

Glossary of Selected Terms across the Curriculum

Discipline-Specific Resources

Resources for Writers: Timeline of World History

Resources for Writers: World Map

Resources for Learning

Selected Terms from across the Curriculum

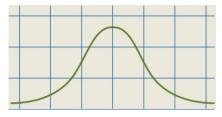
Here is a sampling of terms that commonly appear in academic **discourse**. Each of the words printed in bold has its own entry.

alienation Being estranged from one's society or even from oneself. First used in psychology, the term was adapted by Karl Marx (1818–1883) in his writings on the relationship of workers to the products of their labor. In the twentieth century, existentialist philosophers used the word to mean an individual's loss of a sense of self, his or her authenticity, amid the pressures of modern society. See also Marxism.

archetype A model after which other things are patterned. The psychoanalyst Carl Jung (1875–1961) used the term to denote a number of universal symbols—such as the Mother or the universal Creator—that inhabit the collective unconscious, the elements of the unconscious that are common to all people.

Aristotelian Relating to the writings of Aristotle (384–322 B.C.E.), Greek philosopher and author of works on logic, ethics, rhetoric, and the natural sciences. Aristotle established a tradition that values empirical observation, deductive reasoning, and science. This tradition can be contrasted with Platonic idealism.

bell curve In statistics and science, a graph in which the greatest number of results are grouped in the middle. If a math test is graded on a bell curve, for instance, most students will receive B's and C's, whereas only a few will receive A's or F's. Plotted on a graph, the curve will resemble the shape of a bell.



A bell curve.

binary oppositions Paired terms conventionally treated as stable and logical opposites, such as light/dark and man/

woman. Certain **postmodern** trends in philosophy and literary theory, notably **deconstruction**, seek to expose the "artificiality" of these and other **constructs** that shape the way we see the world. See also **structuralism**.

black hole From astronomy, a region in space-time where matter is infinitely dense and dimensionless and where the gravitational field is so strong that nothing can escape from it. The term is often used metaphorically to indicate something that is limitless or unresolvable.

Boolean logic (after the English mathematician George Boole, 1815–1864) A specialized algebra developed for the analysis of logical statements, used extensively in the development of the modern computer. A computer performs everything from simple math to Internet searches by means of Boolean logic, which uses variables and operators such as AND, OR, NOT, IF, THEN, and EXCEPT.

bourgeois Of or relating to the middle **class.** The term is used in **Marxist** analysis to represent the capitalist class. *Bourgeois* commonly connotes an excessive concern with respectability and material goods.

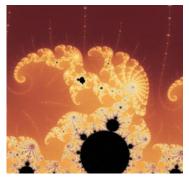
canon Originally referring to a code of laws established by the church, the canon now typically refers to a collection of books deemed necessary for a complete education. Current debate tends to focus on the exclusion from the canon of works by and about women and people of color. See also **multiculturalism**.

capitalism An economic system that emerged during the Industrial Revolution of the nineteenth century and offered private individuals the ownership of industry as well as unregulated market freedom. Today capitalism includes Keynesian economic models that allow government to regulate industry, particularly regarding such concerns as the minimum wage, tariffs, and taxes.

case study An intensive investigation and analysis of a person or group; often the object of study is proposed as the model of a certain phenomenon. Originally used in

medicine, the term is now also common in psychology and business.

chaos theory A branch of mathematics used to describe highly complex phenomena such as weather or the flow of blood through the body. Chaos theory starts with the recognition that minute changes in a system can have large and unpredictable results. The *butterfly effect*, for instance, states that the flap of a butterfly's wings in China could theoretically cause a hurricane in New York.



An image generated from the Mandelbrot set, an aspect of chaos theory.

class See Marxism.

classical Originally used to describe the artistic and literary conventions of ancient Greece and Rome. Classical (or classicism/neoclassicism) is also used for periods and products in the sciences, social sciences, philosophy, and music marked by straightforwardly rational models that describe the workings of the universe and human society as logical and ultimately harmonious. See also modernism, postmodernism.

colonialism A policy by which a nation extends and maintains political and military control over a territory, often reducing it to a state of dependence. Begun as a way of acquiring resources such as spices, precious metals, and slaves, later instances of colonialism—such as the U.S. occupation of the Philippines from 1898 to 1946—have served mostly political or strategic purposes. Postcolonial refers to a state (or a cultural product or even a state of mind) that reflects former colonial occupation. See also imperialism.

constant In mathematics, science, and general usage, a factor that does not change. A mathematical or scientific constant is a quantity assumed to have a fixed value within a specific context. In physics, for example, the speed of light in a vacuum is 186,000 miles per second and is denoted by the constant c. Thus, in Einstein's famous equation $E = mc^2$, c is a constant and m, standing for any mass, is a **variable**.

construct (noun) Something that is shaped by culture ("constructed") but sometimes assumed to be "natural." For example, sociologists maintain that the idea of gender ("maleness" and "femaleness") is a construct rather than an essential or inborn quality, in contrast to a person's sex.

contingent In logic, that which is true only under certain circumstances. In common usage, contingent often connotes that which has happened or can happen only as a result of a long, perhaps improbable sequence of events. Whenever you think, "It could easily have been different," you are feeling a sense of *contingency*.

correlation In statistics, a number that describes the relationship between two variables. In a positive correlation, the variables increase in tandem—for example, the higher a student's IQ, the better his or her scholastic performance. In a negative correlation, one variable increases while the other decreases—for example, the more green tea consumed, the lower the incidence of cancer.

counterculture See culture.

cross section A sample meant to be representative of a whole population. *See also* **longitudinal.**

culture Knowledge, beliefs, behavior, arts, institutions, and other products of work and thought that characterize a society. Within a dominant culture there may exist many *subcultures*: groups of particular ethnicity, age, education, employment, inclination, or other factors. A *counterculture* is a form of subculture whose values and lifestyle reject those of the dominant culture. *See also* **relativism**.

Darwinism British naturalist Charles Darwin's (1809–1882) theory of the historical evolution of species based on *natural selection*, or "the survival of the fittest." Where insects living within the bark of trees constitute a major food source, for instance, birds

with longer, more pointed beaks tend to survive longer and produce more offspring, who then pass on longer, sharper beaks to ensuing generations.

deconstruction A method of literary criticism whose best-known theorist, Jacques Derrida (1930–2004), postulated that texts rest on binary oppositions such as nature/culture, subject/object, and spirit/matter that have been incorrectly assumed to be "true", in exposing this fallacy, Derrida revealed the illogic of texts thought to be logical and coherent. Although often associated with postmodernism and the debate about the canon, deconstruction is in a philosophical sense a radical form of skepticism. In more common usage, to deconstruct something is to analyze it intensively, exposing it as (perhaps) something unexpected.

deductive reasoning Reasoning to a conclusion based on a previously held principle. *Inductive reasoning*, on the other hand, is the process of deriving a conclusion based on data. **Empiricism** holds that all knowledge is derived from sense experience by induction, whereas *rationalism* claims that knowledge can be deduced from certain *a priori* (presumptive) claims.

demographics (from the Greek *demos*, "people," and *graphia*, "writing") The quantitative study of human populations. A demographic study of a city might include the rate at which its population is growing, the size and distribution of its middle **class**, or the number of its families who have access to the Internet.

determinism In philosophy and science, the doctrine that every event is *determined*, or entirely shaped by earlier events, and that given complete knowledge of prior events and the laws that govern them, all future events can be predicted. Something described as *overdetermined* is thought to be shaped by more than one equally significant cause. Usually contrasted with free will, determinism is a feature of eighteenth- and nineteenth-century classical thought. In science, determinism has come to be opposed by the *indeterminism* of quantum physics.

dialectic In philosophy, history, and the humanities, the use of logical oppositions as a means of arriving at conclusions about ideas or events. *Dialectical reasoning* is

most often associated with the philosophies of Georg Hegel (1770-1831) and Karl Marx (1818-1883). According to Hegel, any human idea or thesis (for example, the sun circles the earth) naturally gives rise to an opposing idea or antithesis (the earth circles the sun), and these ideas resolve into a new idea or synthesis (the earth revolves around the sun but in an ellipse). Hegel's famous master/ slave dialectic describes a seeming paradox: a slave holds power over his master because the master could not hold power without the slave. Marx extended dialectical reasoning in his theory of dialectical materialism, which analyzes not opposing ideas but contradictory class interests.

discipline A field of study with common research methods, approaches to creating knowledge, and written genres: for example, sociology, chemistry, art history. Sometimes members of multiple disciplines (like ecology and sociology) come together to address a complex issue like global warming.

discourse *Discourse* is most often used in English to denote writing and speech. The term can also refer to habits of expression characteristic of a particular community or to the content of that expression ("The *discourse* of experimental science does not often allow the use of the personal pronoun *I*").

discourse community See the Navigating through College and Beyond box on p. 712.

ecosystem A principal unit of study in ecology, the science of the relationships between organisms and their environments. All parts of an ecosystem are interdependent, and even small disturbances in one part (such as might be caused by pollution) can have profound effects on all of the other parts—a phenomenon often studied in chaos theory.

empiricism (from the Greek empierikos, "experienced") A philosophical trend, developed in large part by the philosophers John Locke (1632–1704) and David Hume (1711–1776), that asserts that data derived from experience or the senses are the ultimate source of knowledge, as opposed to reason, tradition, or authority. Empirical data are data gained through observation or experiment. Especially in medicine and psychology, empirical is often contrasted with theoretical. In its emphasis on observation and experi-

ence, empiricism is a conceptual cousin of inductive reasoning and Aristotelianism.

Enlightenment An intellectual movement committed to secular views based on reason that established itself in Europe in the eighteenth century (ca. 1688–1790).

epistemology The study of the nature of knowledge, its foundations and limits.

ethos (Greek for "character, a person's nature or disposition") The spirit or code of behavior peculiar to a specific person or group of people—for example, "part of the college student ethos is to stay up late drinking cola and eating Captain Crunch." Ethos is one of the parts of Aristotle's rhetorical triangle (ethos-logos-pathos): in order to argue effectively, a speaker or writer must communicate a credible persona and a coherent perspective.

existentialism A strain in philosophy that emphasizes the isolation of the individual in an indifferent universe and stresses the individual's freedom (and responsibility) to determine his or her own existence. Having roots in the philosophies of Friedrich Nietzsche (1844–1900) and Martin Heidegger (1889–1976), existentialism was extremely influential in France after World War II, where French intellectuals like Jean-Paul Sartre (1905–1980) and Albert Camus (1913–1960) argued that by making conscious choices and taking responsibility for one's acts, one could overcome the otherwise absurd nature of the universe.

fascism (from the Italian fascio, "group") A name for the form of government established by Benito Mussolini (1883–1945) in Italy and Adolf Hitler (1889–1945) in Germany. Arising in response to economic and political upheaval in Europe after World War I, both governments centralized authority under a dictator, exerted strong economic controls, suppressed opposition through censorship and terror, and implemented belligerent nationalist and racist policies.

feminism The principle that women should enjoy the same political, economic, social, and cultural rights and opportunities as men. Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792) was a pioneering feminist work. The *suffrage movement*.



Mussolini and Hitler.

which demanded that women be granted the right to vote, emerged following the first women's rights convention in Seneca Falls, New York, in 1848, and had achieved its goal in the United States and Europe by the early twentieth century. The women's movement that began in the 1960s initiated a new wave of feminism that focused on rectifying political, economic, social, and cultural inequalities between women and men.

Freudian Relating to the theories of Sigmund Freud (1856–1939), the Viennese neurologist who invented psychoanalysis. A Freudian interpretation focuses on the unconscious emotional dynamics that are played out in a particular situation; in the study of literature, a Freudian interpretation focuses on such dynamics as they are represented in the text. Freud identified three areas of personality. The ego is the conscious self; the id embodies desire and instincts; and the superego represents internalized social rules and curbs the id and ego. See also repression and unconscious.

game theory (also sometimes called decision theory) A mathematical method for analyzing situations of conflict or competition so as to determine a winning strategy. Game theory is useful not only in true games such as poker but also in business management, economics, and military strategy. See also zero sum game.

geometric progression A sequence of numbers determined by multiplying or dividing each number in succession by a **constant**.

For example, 1, 4, 16, 64, 256 is a geometric progression with a constant multiplier, or coefficient, of 4. Arithmetic progressions proceed more slowly by adding or subtracting a constant: for example, 1, 4, 7, 10, 13 is an arithmetic progression with a constant addend of 3.

globalization The process by which communication and transportation technologies have made the world seem smaller and more interconnected. In economics, globalization refers to the way these advances have made national borders far less relevant in determining markets. The anti-globalization movement aims to protect workers from exploitation by multinational corporations, to prevent job loss among domestic workers, and to counter cultural homogenization. The presence of a McDonald's in Beijing is a good example of the effects of globalization.

hegemony Generally, the dominance of one nation or state over its neighbors. The Italian Marxist Antonio Gramsci (1891–1937) and his followers often used the term to refer to the dominance of the capitalists over the working class. *Hegemony* is now also used to describe a theory that has dominance in a particular field of study: "Dualism has long exercised hegemony in Western thought."

humanism (also secular humanism) A movement traditionally associated with Renaissance philosophers who deemphasized the role of religion or God in society while celebrating the achievements of human beings. There are humanistic branches of psychology, theology, and other disciplines that move the role of the human individual to the forefront of their studies.

hypothesis A statement that can be shown to be true or false either experimentally (in science) or through the use of logic (in other disciplines). For example, a simple hypothesis that light is necessary for the survival of a certain plant could be proved or disproved by trying to grow the plant in a dark closet.

icon In semiotics, a sign that looks like what it refers to. A picture of the globe used to signify the earth or a line drawing of a suitcase indicating where to go to get your luggage at an airport are icons. Historically, an icon was a small picture of a religious figure, usually Jesus or the Virgin Mary.

idealism In philosophy and psychology, the notion that the mind determines ultimate reality, an idea that can be traced to Plato (428–347 B.C.E.).

ideology A set of beliefs about the world (and often how it can be changed) espoused by an individual, group, or organization; a systematized worldview. Capitalism, for example, is an ideology. In the work of the Marxist critic Louis Althusser (1918–1990), an ideology is that which allows the individual to find his or her place and sense of self-worth within a given society.

imperialism One country's imposition of political and economic rule upon other countries. The British annexation of several countries in Africa in the nineteenth century is an example of this brand of imperialism. Today the term has been broadened to include the exportation of dominant cultural products and values. For example, some people in Europe and other parts of the world see the influx of American films into their markets as a form of cultural imperialism. See also colonialism.

inductive reasoning See deductive reasoning.

laissez-faire (French for "allow to act") Generally, noninterference in the affairs or conduct of others. In economic and political theory, the idea that governments should not intervene in markets. The concept is based on the classical economic theory developed by Adam Smith (1723–1790) and others, which argues that an "invisible hand"—supply and demand, and competition—is sufficient to guide economic markets.

logos (Greek for "word") In Aristotle's **rhetorical triangle**, the topic of the argument or argument itself.

longitudinal A study in which the same group of subjects is examined over a long period of time. A *longitudinal study* could, for example, be conducted to test the rate of obesity over time among a certain group of schoolchildren.

Marxism The economic and political doctrine put forth by Karl Marx (1818–1883) and Friedrich Engels (1820–1895). It centers on the class struggle between the proletariat (the working class) and the bourgeoisie (capitalists, those who own the *means of pro-*

duction). (Class refers to social and/or economic standing in society. Marx saw class as economically based, although many have argued that family, cultural background, and education affect it.) Marxism predicts that the working class will wrest the means of production from the bourgeoisie and cede them to the state, which will distribute goods equitably.

materialism In philosophy, the belief that physical matter is all that exists and that so-called higher phenomena—for example, thought, feeling, mind, will—are wholly dependent on and determined by physical processes. Since the Enlightenment, almost all scientists have been materialists. In history and economics, the dialectical materialism of Karl Marx (1818–1883) held that cultural phenomena are determined wholly by economic conditions.

mean (also *average*) The sum of a set of numbers divided by the number of terms in the set. For example, the mean of the set (1, 2, 3) is 2 because its sum (6) divided by the number of terms (3) equals 2.

median The middle term in an ordered set of numbers. For example, the median of the ordered set (2, 6, 10, 12, 15) is 10 because there are two numbers (2 and 6) below 10 and two (12 and 15) above 10.

meta- A prefix often used to suggest "moving beyond," "going up a level," or "transcending." Thus, *metaphysics* is the branch of philosophy that deals with questions that cannot be resolved by physical observation, such as whether God exists.

modernism Often used in opposition to classicism or neoclassicism when denoting periods in the sciences, social sciences, philosophy, and music, modernism as a trend in thought represents a break with the certainties of the past, among them a confidence that everything can be known. Modern science has been characterized by highly counterintuitive theories such as relativity-according to which there is no absolute way to measure time-and quantum physics-according to which you can know the speed or the position of a subatomic particle but never both. In literature, the stream of consciousness and/or free association style of modernist writers like Virginia Woolf (1882-1941) and James Joyce (1882-1941) broke decisively



Virginia Woolf.

with the storytelling conventions of the latenineteenth-century, or Victorian, novel. Thus, some critics believe that **postmodernism** is really only the development of a trend begun in the modernist era.

multiculturalism The view that many cultures, not just the dominant one, should be given attention in the classroom and in broader society. The debate on multiculturalism is related to the debate on the canon.

nature-nurture controversy A debate about whether genetic (nature) or environmental (nurture) factors have the upper hand in determining human behavior. Experimental studies involving fraternal and identical twins raised together and apart have been undertaken to investigate the issue, but fundamental questions about method and the small samples involved have left the question unresolved. This debate pervades countless topics studied in the social sciences, among them questions of gender difference, intelligence, poverty, crime, and childhood development.

object/subject In philosophy and psychology, the *subject* does the observing or experiencing, while the *object* is that which is observed or experienced. Throughout history, this philosophical dualism has been studied, refined, and debated extensively. In

Freudian and post-Freudian psychology, an *object* is an external person or thing that gratifies an infant and is therefore loved.

objective Pertaining to that which is independent of perception or observation, as opposed to *subjective*, which pertains to that which is determined by perception or observation. The old philosophical puzzle—if a tree falls in the woods, and no one is there to hear it, does it make a sound?—plays upon the notions of philosophical *objectivity* and *subjectivity*.

Oedipus complex The psychological notion expounded by Sigmund Freud (1856–1939) that describes the unconscious sexual longing of a son for his mother and his unconscious wish to kill his father, his rival for possession of the mother. The name is a reference to Sophocles' play Oedipus Rex. Freud also wrote of the Electra complex, which describes the similar sexual longing of a daughter for her father.

ontology Generally, the study of being and human consciousness.

paradigm A theoretical framework that serves as a foundation for a field of study or branch of knowledge. Darwinian evolution, Newtonian physics, and Aristotle's chemistry are all examples of scientific paradigms. Paradigm shifts designate the transition from one paradigm to another, usually with a profoundly transformative effect. For example, the shift from Newtonian physics to quantum physics might be termed a paradigm shift.

pathos (Greek for "suffering, experience, emotion") In Aristotle's **rhetorical triangle**, the feelings evoked in the audience by an argument.

persona (Latin for "mask") An assumed or public identity (as distinct from the *inner self*); a character adopted for a particular purpose; in literature, the voice or character of the speaker.

Platonic Following the teachings of the Greek philosopher Plato (428–347 B.C.E.), Platonic idealism is a system that attempts to show a rational relationship between the individual, the state, and the universe, governed by what is good, true, and beautiful. Only a reflection of the truth can be perceived, and the gap between the ideal and its reflection motivates human consciousness. It

can be contrasted with the **Aristotelian** tradition, which values empirical observation and scientific reasoning. In common usage, a *platonic relationship* is a close friendship that does not have a sexual component.

pluralism In everyday language, a condition of society in which multiple religions, ethnicities, and subcultures coexist peacefully. *Pluralism* can also refer to any philosophical system that proposes that reality is made up of a number of distinct entities. The pragmatist William James (1842–1910) and the analytic philosopher Bertrand Russell (1872–1970) were prominent *pluralist* thinkers.

postcolonial See colonialism.

postmodernism A cultural trend that seeks to expose the artificiality of the constructs that defined earlier periods of cultural production while confessing—indeed, in some cases even boasting of—an inability to replace them with an authentic substitute. One of the hallmarks of postmodern cultural products is pastiche, or collage, a form that borrows from other trends and emphasizes the disjuncture between disparate elements. See also modernism.

praxis Often used as a substitute for *practice* in ordinary usage, and opposed to **theory**. In the work of Antonio Gramsci (1891–1937), the "philosophy of praxis" outlined the refinements to Marxism that were necessary to make it relevant in the twentieth century.

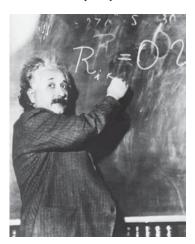
qualitative research: Research that focuses on observing what people say and do. Qualitative research methods include observation, interviews, surveys, and focus groups. In contrast, quantitative research measures numerical data. Quantitative research methods include counting, measuring, statistically analyzing, and reporting the results of research.

quantitative research: See qualitative research.

quantum physics A theoretical branch of physics that deals with the behavior of atoms and subatomic particles. The work of such pioneers as Max Planck (1858–1947), Niels Bohr (1885–1962), and later Werner Heisenberg (1901–1976) has had a profound impact on the way we understand such things as the relationships between matter and energy. See also relativity.

relativism The belief that the meaning and value of all things are determined by their context—their relationship to other things in that time and place—rather than that things have inherent or absolute meaning or worth. Moral relativism is the idea that different people, groups, nations, or cultures have differing ideas about what constitutes good and evil and that those differences must be respected. Cultural relativism is the position that there is no absolute point of view from which one set of cultural values or beliefs can be deemed intrinsically superior to any other. See also culture, humanism.

relativity In physics, the theory expounded by Albert Einstein (1879–1955), which states that all motion is relative and that energy and matter are convertible. The famous formulation $E = mc^2$ equates energy (E) with matter (m) multiplied by the speed of light (c) squared. Einstein's work directly challenged two cornerstones of **classical** physics—that motion is an absolute and that energy and matter are two completely different entities.



Albert Einstein.

repression In **Freudian** psychology, the process that keeps unacceptable desires, fears, and other troubling material (such as memories of traumatic experiences) from reaching (or returning to) consciousness. *See also* **unconscious.**

rhetoric In classical times, the art of public speaking. Currently, the term more

broadly encompasses *language* or *speech*, often in a derogatory context (as in "The mayor's speech was so much empty *rhetoric*"), as well as the study of writing and the effective use of language.

rhetorical triangle Aristotle's description of the context of argument, consisting of **ethos** (roughly, the character of the speaker), **logos** (the topic of the argument or the argument itself), and **pathos** (the feelings evoked in the audience).

sample A subset or selection of a group from a population. In a *random sample*, each subject is chosen in ways that replicate pure chance, and all members of the population have an equal chance of being selected for the sample.

scientific method A process involving observations of phenomena and the conducting of experiments to test ideas suggested by those observations. The development of the scientific method, a specialized form of trial and error, ushered in the scientific revolution of the seventeenth century. Francis Bacon (1561-1626), René Descartes (1596-1650), and especially Galileo Galilei (1564-1642) are most often credited with developing its constituent procedures: (1) choosing a question or problem (for example, what causes yellow fever); (2) developing a hypothesis (the disease is caused by a bacteria or virus transmitted by mosquitoes); (3) conducting observations and experiments (noting correlations between mosquito populations and incidence of yellow fever); (4) examining and interpreting the data (high correlations exist between incidence of yellow fever and that of the A. aegypti mosquito); (5) affirming, revising, or rejecting the hypothesis; and (6) deriving further experiments and hypotheses from it (microscopically examining the bodies of A. aegypti and yellow fever victims to try to find a virus or bacteria present in both).

secular Not having to do with religion or the church; deriving its authority from non-religious sources. *See also* **humanism.**

semiotics The theory and study of signs and symbols. According to semiotics, meaning is never inherent but is always a product of social conventions, and **culture** can be analyzed as a series of sign systems. *See also* **structuralism.**

skepticism The belief that nothing can be held true until grounds are established for believing it to be true. René Descartes (1596–1650), one of the founders of modern philosophy, expressed this attitude in his famous statement "Cogito, ergo sum" ("I think; therefore, I am").

Socratic method Repeated questioning to arrive at implicit truths, a teaching method used by the Greek philosopher Socrates (470?—399? B.C.E.), who influenced **Plato.**

solipsism Philosophical theory that the self is the only thing that can be known and verified and therefore is the only reality.

standard deviation A measure of the degree to which data diverge from the **mean.** A high standard deviation means a greater range of results. Thus, in a **bell curve**, a tall, skinny curve represents a smaller standard deviation than does a wide, flat one.

statistical significance A value assigned to a research result as a measure of how likely it is that the result reflects mere chance. The higher the statistical significance, the less likely it is that chance determined the outcome. The results of studies employing large numbers of subjects typically have a higher statistical significance than do those from studies of a small number of subjects.

stream of consciousness A modernist literary technique in which the writer renders the moment-by-moment progress of a character's or narrator's thoughts. Among those writers who have used the technique are James Joyce (1882–1941) in *Ulysses*, Virginia Woolf (1882–1941) in *Mrs Dalloway*, and Marcel Proust (1871–1922) in *Remembrance of Things Past*.

structuralism An analytical method, today often subsumed under semiotics, that is used in the social sciences, the humanities, and the arts to examine underlying deep structures in a text by close investigation of its constituent parts (often termed signs). For example, in narratology (the study of narratives), myths, folktales, novels, paintings, and even comic books are reduced to their essential structures, from which are derived the rules that govern the different ways in which these narratives tell their stories. In structural approaches, the

individual works under study are commonly considered less important than the universal structures that underlie them. This tendency has opened the approach to charges of anti-humanism. Michel Foucault (1926–1984) and other poststructuralists have challenged structuralists' belief in the possibility of revealing essential structures of knowledge and reality through this type of study. See also semiotics, deconstruction.

subculture See culture.

subjective See objective.

sublime Inspiring awe; impressive; moving; of high spiritual or intellectual worth. Michelangelo's painting on the ceiling of the Sistine Chapel is often cited as an example of the *sublime* in art; in nature, mountains such as Kilimanjaro have been described as *sublime*.



The ceiling of the Sistine Chapel.

symbiosis In biology, a prolonged association and interdependence of two or more organisms, usually to their mutual benefit. *Parasitism* occurs when one organism benefits at the expense of another. In general usage, *symbiotic* is used metaphorically to denote a mutual dependency and benefit between people, organisms, or ideas.

taxonomy Any set of laws and principles of classification. Originating in biology, taxonomy includes the theory and principles governing the classification of organisms into categories such as species and phyla. Today a literary critic might compose a "taxonomy of literary styles."

teleology In philosophy, religion, history, and the social sciences, an explanation or the-

ory that assumes movement or development toward a specific end. For instance, Christianity is profoundly teleological because it looks toward the second coming of Christ.

text In common academic usage, anything undergoing rigorous intellectual examination and analysis. Texts may be oral works such as speeches, visual works such as paintings, everyday objects like toys, and even human behavior. Analysis is often called "reading the text," even if the text is not a written work. See also semiotics.

theory A statement devised to explain a collection of facts or observations; also, the systematic organization of such statements. Theory is commonly contrasted with practice or praxis.

topography The physical features of a region. In cartography and surveying, maps and charts are the graphic representations of topography.

trope A figure of speech. In literary criticism, the term is often used to refer to any technique that recurs in a text. Comparing women's faces to flowers is a common trope in Renaissance poetry.

typology The systematic study and classification of individuals in a group according to selected characteristics. In psychology, Carl Jung (1875–1961) developed a personality typology that uses characteristics such as extraversion and introversion. The Myers-Briggs assessment tools, based on Jung's typologies, are used in psychotherapy and employment settings. See also archetype.

uncertainty principle An important theory in quantum physics formulated by German physicist Werner Heisenberg (1901-1976) that places an absolute, theoretical limit on the accuracy of certain pairs of simultaneously recorded measurements. This principle prevents scientists from making absolute predictions of the future state of certain systems. Heisenberg's principle has been applied to philosophy, where it is called the indeterminacy principle.

unconscious In the Freudian theory of the mind, the repository for repressed desires, fears, and memories. Ordinarily inaccessible to the conscious mind, the repressed material in the unconscious nevertheless has a powerful impact on conscious behavior and thoughts. See also repression.

variable In mathematics, a variable is a term capable of assuming any set of values. In algebra, it is represented by a symbol such as x, y, p, or q. In experimental research, the dependent variable is measured for change precipitated by an independent variable determined by the experimenter. A random variable is a numerical value determined by chance-driven experiment or phenomenon. The value can be predicted according to the laws of probability but is usually not known until after the experiment has been completed.

zero sum game Any competitive situation in which a gain for one side results in a loss for the other side. This term originated in game theory but is now in common use. In a zero sum economy, any economic gain is offset by an economic loss.

Discipline-Specific Resources

The list that follows will help you get started doing research in specific disciplines. Print sources appear before electronic sources. Remember that Web addresses change frequently, so if you cannot access a site, try using a search engine.

Anthropology

Abstracts in Anthropology
Annual Review of Anthropology
Dictionary of Anthropology
Encyclopedia of World Cultures
American Anthropology Association
http://www.aaanet.org
National Anthropological Archives
http://www.nmnh.si.edu/naa/
Anthropology Resources on the Internet
http://www.anthropologie.net

Art and Architecture

Art Abstracts
Art Index
BHA: Bibliography of the History of Art
Encyclopedia of World Art
McGraw-Hill Dictionary of Art
Artcyclopedia
http://www.artcyclopedia.com
The Louvre
http://www.louvre.fr/
The Metropolitan Museum of Art (New York)
http://www.metmuseum.org
Voice of the Shuttle Art History and
Architecture
http://vos.ucsb.edu/index.asp

Biology

Biological Abstracts
Biological and Agricultural Index
Encyclopedia of the Biological Sciences
Henderson's Dictionary of Biological Terms
Zoological Record
Biology Online
http://www.biology-online.org/
Harvard University Biology Links
http://mcb.harvard.edu/BioLinks.html
National Science Foundation: Biology
http://www.nsf.gov/news/overviews/
biology/index.jsp>

Business

ABI/Inform
Accounting and Tax Index
Business and Industry
Business Periodicals
Encyclopedia of Business Information
Sources
Newslink Business Newspapers

http://newslink.org/biznews.html

Chemistry

Chemical Abstracts (CASEARCH) McGraw-Hill Dictionary of Chemistry Van Nostrand Reinhold Encyclopedia of Chemistry

American Chemical Society
http://www.chemistry.org
Sheffield ChemDex
http://www.chemdex.org
WWW Virtual Library: Chemistry
http://www.liv.ac.uk/chemistry/links/links.html

Classics

Oxford Classical Dictionary
Princeton Encyclopedia of Classical Sites
Perseus Digital Library
http://www.perseus.tufts.edu

Communications and Journalism

Communication Abstracts International Encyclopedia of Communications Journalism Abstracts
Journalism and Mass Communications Mass Media Bibliography
American Communication Association
http://www.americancomm.org
The Poynter Institute
http://www.poynter.org

Computer Science and Technology

Computer Abstracts
Dictionary of Computing
Encyclopedia of Computer Science
McGraw-Hill Encyclopedia of Science and
Technology
FOLDOC (Free Online Dictionary of
Computing)
http://foldoc.org/>
MIT Computer Science and Artificial
Intelligence Laboratory
http://www.csail.mit.edu/

Cultural Studies, American and Ethnic Studies

Dictionary of American Negro Biography
Encyclopedia of World Cultures
Gale Encyclopedia of Multicultural America
Mexican American Biographies
National Museum of the American Indian
http://www.nmai.si.edu

Schomburg Center for Research in Black Culture

http://www.nypl.org/research/sc/sc.html Smithsonian Center for Folklife and Cultural Heritage http://www.folklife.si.edu/

Economics

EconLit

PAIS: Public Affairs Information Service Internet Resources for Economists http://www.oswego.edu/~economic/ econweb.htm> Resources for Economists on the Internet

http://www.rfe.org

Education

Dictionary of Education Education Index Encyclopedia of Educational Research International Encyclopedia of Education Resources in Education The Educator's Reference Desk http://www.eduref.org EdWebhttp://edwebproject.org U.S. Department of Education http://www.ed.gov">

Engineering

Applied Science and Technology Index Engineering Index McGraw-Hill Encyclopedia of Engineering IEEE Spectrum http://www.spectrum.ieee.org

Environmental Sciences

Dictionary of the Environment Encyclopedia of Energy, Technology, and the Environment Encyclopedia of the Environment Environment Abstracts Environment Index Envirolinkhttp://envirolink.org U.S. Environmental Protection Agency http://www.epa.gov">

Dictionary of Film Terms The Film Encyclopedia Film Index International Film Literature Index Internet Movie Database http://www.imdb.com

Geography

Geographical Abstracts

Longman Dictionary of Geography Modern Geography: An Encyclopedic Survey CIA World Factbook https://www.cia.gov/library/publications/ the-world-factbook/index.html>

Geology

Bibliography and Index of Geology Challinor's Dictionary of Geology The Encyclopedia of Field and General Geology American Geological Institute http://www.agiweb.org U.S. Geological Survey http://www.usgs.gov">http://www.usgs.gov

Health and Medicine

of Medicine Cumulated Index Medicus Medical and Health Information Directory Nutrition Abstracts and Reviews U.S. National Library of Medicine http://www.nlm.nih.gov World Health Organization http://www.who.int

American Medical Association Encyclopedia

History

America: History and Life Dictionary of Historical Terms Encyclopedia of American History An Encyclopedia of World History Historical Abstracts Electronic Documents in History http://www2.tntech.edu/history/edocs .html> History Cooperative http://www.historycooperative.org/ History World

http://www.historyworld.net/ NARA Archival Research Catalog http://www.archives.gov/research_room /arc/index.html>

Languages, Linguistics, and Rhetoric

Cambridge Encyclopedia of Language International Encyclopedia of Linguistics LLBA: Linguistics and Language Behavior Abstracts

MLA International Bibliography Center for Applied Linguistics http://www.cal.org CompPilehttp://comppile.org

SIL International Linguistics http://www.sil.org/linguistics

FR-14 FURTHER RESOURCES

Silva Rhetoricoe http://humanities.byu.edu/rhetoric/Silva .htm>

Literature

Concise Oxford Dictionary of Literary Terms MLA International Bibliography The New Princeton Encyclopedia of Poetry and Poetics Project Gutenberg

http://www.gutenberg.org

Mathematics

American Statistics Index Facts on File Dictionary of Mathematics International Dictionary of Applied Mathematics Mathematical Reviews (MathSciNet) American Mathematical Society http://www.ams.org Math Forum http://mathforum.org

Music

Music Index

New Grove Dictionary of Music and Musicians

New Oxford Companion to Music New Oxford Dictionary of Music RILM Abstracts of Musical Literature All Music

http://allmusic.com

Philosophy

Dictionary of Philosophy Philosopher's Index Routledge Encyclopedia of Philosophy American Philosophical Association http://www.apaonline.org EpistemeLinks.com http://www.epistemelinks.com

Physics

Dictionary of Physics McGraw-Hill Encyclopedia of Physics Physics Abstracts American Institute of Physics http://aip.org American Physical Society http://www.aps.org Physics World http://physicsworld.com

Political Science

Almanac of American Politics Congressional Quarterly Almanac Encyclopedia of Government and Politics International Political Science Abstracts Public Affairs Information Service (PAIS) Political Resources on the Web http://www.politicalresources.net Thomas: Legislative Information on the http://thomas.loc.gov United Nations http://www.un.org

Psychology

International Dictionary of Psychology Psychological Abstracts American Psychological Association http://www.apa.org American Psychological Society http://www.psychologicalscience.org Encyclopedia of Psychology http://www.psychology.org/> PsychWebhttp://www.psywww.com

Religion

ATLA Religion Dictionary of Bible and Religion Encyclopedia of Religion Religion Index Religions and Scriptures http://www.wright-house.com/religions>

Sociology

Annual Review of Sociology Encyclopedia of Social Work Encyclopedia of Sociology Sociological Abstracts American Sociological Association http://asanet.org The SocioWeb http://www.socioweb.com/>

Theater and Dance

International Encyclopedia of the Dance McGraw-Hill Encyclopedia of World Drama The WWW Virtual Library: Theater and Drama

http://vl-theatre.com

Women's Studies

Women Studies Abstracts Women's Studies: A Guide to Information Sources Women's Studies Encyclopedia Feminist Majority Foundation Online http://www.feminist.org National Women's History Project http://www.nwhp.org

Glossary of Key Terms

This glossary defines key terms used in this handbook to discuss learning, writing, researching, and editing. It includes all the terms that appear in the book in bold type. The references in parentheses that follow the term indicate the chapters or chapter sections in which the terms are discussed.

absolute phrase (31h) A phrase made up of a noun or pronoun and a participle that modifies an entire sentence: <u>Their heads</u> hanging, the boys walked off the field.

abstract and **concrete** (30b; 49c) An **abstract** word names qualities and concepts that do not have physical properties, such as *idea* or *beauty*. A **concrete** word names things that can be perceived with the senses, such as *chocolate* or *jacket*.

abstract noun (30b) See noun.

acronym (58a) An abbreviation composed of the initials of an organization and sometimes pronounceable as if it were a word, such as NASA (National Aeronautics and Space Administration) or OSHA (Occupational Safety and Health Administration).

active voice (31c.3; 35l; 41d, 46b) The form of a transitive verb in which the subject of the sentence is doing the acting. See *voice*.

adjective (30d; 37) A word that modifies a noun or pronoun with information specifying, for example, which one, what kind, or how many: *a delicious orange*.

adjective clause (or relative clause) (31i.1; 51e) A dependent clause that begins with a relative pronoun or adverb (such as who, whom, whose, which, that, where) and modifies a noun or pronoun (see adjective): The house that I grew up in eventually sold for a million dollars.

adjective phrase (51e) A phrase that begins with a preposition or verbal and modifies a noun or pronoun: *The game lasting 21 innings was by far the longest of the season.*

adverb (30e; 37) A word that modifies a verb, an adjective, or another adverb with information specifying, for example, when, where, how, how often, how much, to what degree, or why: *She was terribly unhappy*.

adverb clause (31i.2; 51e) A dependent clause, usually introduced by a subordinating word (such as *after*, *because*, or *when*), that modifies a verb, an adjective, or another adverb (see *adverb*): <u>After he lost the tennis</u> match, Rodrigo went straight to the gym.

agreement (34, 36) The appropriate pairing in number, person, and gender of one word to another. See *pronoun-antecedent* agreement and subject-verb agreement.

analogy (4d.6) A comparison that points out the similarities between two often very different things, such as a heart and a pump or an eye and a camera. A well-structured analogy can make something unfamiliar seem familiar and provide insight into difficult concepts.

analysis (7d) An aspect of critical reading that involves examining a work in detail, in particular by breaking it down into significant parts and examining how those parts relate to each other.

annotation (7d.1) The process of taking notes on the *who*, *what*, *how*, and *why* of a work while reading or examining it carefully.

antecedent (30c; 34i; 36k) The noun that a pronoun replaces. In the sentence <u>Katya</u>, <u>who</u> was at the concert, saw <u>her</u> picture in the paper, the antecedent of the pronouns who and her is Katya.

APA documentation style (24) The documentation style developed by the American Psychological Association and used in many of the behavioral and social sciences.

application letter (29c) A letter to a potential employer that usually accompanies an applicant's résumé and highlights the information on the résumé that demonstrates the applicant's suitability for the job he or she is seeking.

appositive (31g; 36e; 51e) A noun or noun phrase that appears next to a noun or pronoun and renames it: My friend Max, the best dancer on campus, is a chemistry major.

archive (19b) A cataloged collection of documents, manuscripts, or other materials, possibly including receipts, wills,

photographs, sound recordings, and other kinds of media.

argument (2d; 10) An attempt to persuade others to accept a point of view or a position on a contentious issue through logic and the marshalling of evidence.

articles (30d; 64a) The words *a*, *an*, and *the*. A and *an* are *indefinite articles*; *the* is a *definite article*.

audience (1b, 1c, 2e) The intended readership for a piece of writing.

audioclip (17c) An interview, song, speech, or other sound file that can be included in an online text.

auxiliary verb (30a; 35f) See helping verb.

balanced sentence (42) A sentence that presents two clauses in parallel grammatical form: *Spare the rod and spoil the child*.

bias (10b.2) In argument, a sometimes unstated positive or negative inclination that affects and limits a writer's objectivity.

blog (1b.8, 14a, 14d, 16j) A Web site that can be continually updated, usually featuring time-stamped entries and a forum for readers to post comments.

body (3c) In writing, the middle section where the main idea is developed in a series of paragraphs, each making a point that is supported by specific details.

Boolean operators (16e) Terms used in search engines for refining keyword searches.

brainstorming (3a.2) A technique for developing ideas about a topic.

browser (14c) Software that allows users to view material on the Internet.

call number (16h) A number based on a classification system for shelving books in libraries. Books on the same topic have similar call numbers and are shelved together.

case (30c.4; 36a-f) The form of a noun or pronoun that determines the grammatical role it plays in a sentence. See *pronoun case*.

chartjunk (5h) Distracting visual details in a chart or graph.

chat room (3a.9, 16j) An online site, usually devoted to a specific topic, in which people can engage in real-time discussions.

Chicago documentation style (25) A style of documentation recommended by the *Chicago Manual of Style* and used in the humanities.

chronological organization (4c.1) In writing, the arrangement of information about events according to the sequence in which the events occurred.

citation (21a; 22c; 23; 24; 25; 26) The identification and acknowledgment of the source of information or ideas presented in a paper.

claim (10b.2) An assertion about a topic. In an argument paper, claims should be backed by reasons and evidence. See *Toulmin method*

classical structure (10c.5) A traditional way to structure an argument (used in ancient Greece). It includes the following components: thesis, support, response to counterarguments, and conclusion (summary of argument and appeal to reader).

classification (4d.4) In writing, a method of organizing information by grouping it into categories.

clause (31d; 51e) A group of related words containing a subject and a predicate. An independent (main) clause can stand on its own as a sentence: We can have a picnic. A dependent (subordinate) clause cannot stand on its own as a sentence: We can have a picnic if it doesn't rain.

cliché (49f) An overworked expression or figure of speech.

clipping (58a) The use of a shortened form of a word, usually informally, such as *exam* for *examination*.

clustering or **mapping** (3a.3) A brainstorming technique for discovering connections among ideas by writing a topic in the center of a page and then clustering related topics and subtopics around the central term as they come to mind.

cognate (66a) A word in English that is similar to a word in another language and has a similar origin.

coherence (5g.3) The quality of a piece of writing that links ideas from sentence to sentence and from paragraph to paragraph clearly and logically.

collaborative learning (5a.1) A process in which classmates work together to review

and make constructive suggestions on one another's work.

collaborative writing (2i) Writing coauthored by two or more people.

collective noun (30b.5; 34e) See noun.

colloquial (48b) Language that is appropriate to informal conversation but not precise enough for academic writing.

comma splice (33a) An error in which two independent clauses are joined by a comma without a coordinating conjunction.

common noun (30b.1) See noun.

comparative degree (37g) See comparison.

comparison (37g) The form of an adjective or adverb that indicates its degree or amount. The positive degree is the simple form and involves no comparison: large, difficult (adjectives); far, confidently (adverbs). The comparative degree compares two things: larger, more difficult; farther, more/less confidently. The superlative degree compares three or more things, indicating which is the greatest or the least: largest, most difficult; farthest, most/least confidently.

comparison and contrast (4d.9) In writing, an organizational pattern that involves pointing out similarities and differences among items. See *subject-by-subject* and *point-by-point comparison*.

complement (31c) A word or group of words that follow a linking verb to explain or define the subject of a sentence. See *subject complement* and *object complement*.

complete predicate (31c) See predicate.

complete subject (31b) See subject.

complete verb (32a; 35f) A main verb and any helping verbs needed to indicate tense, person, and number.

complex sentence (31j) See sentence.

compound predicate (31c.2; 32c.7) Two or more predicates connected by a conjunction.

compound sentence (31j) See sentence.

compound-complex sentence (31j) See sentence.

compound structures (36c) Words or phrases joined by *and*, *or*, or *nor*.

compound subject (31b.2; 34d) See subject.

concise (38) Of writing, employing as few words as needed to be clear and engaging.

conclusion (3c) The closing section of a paper. A good conclusion gives readers a sense of completion and often offers a final comment on the thesis.

concrete (30b; 49c) See abstract and concrete.

concrete noun (30b) See noun.

conjunction (30g) A word that joins words, phrases, or clauses and indicates their relation to each other. Coordinating conjunctions (such as and, but, or, nor, for, so, yet) join words or ideas of equal weight or function: The night grew colder, but the boys and girls kept trick-or-treating. Correlative conjunctions (such as both . . . and, neither . . . nor. not only . . . but also) link sentence elements of equal value, always in pairs: She knew that either her mother or her father would drive her to the airport. Subordinating conjunctions (such as after, although, as if, because, if, when) introduce dependent or subordinate clauses, linking sentence elements that are not of equal importance: They waltzed while the band played on.

conjunctive adverb (30e) A word or expression such as *for example, however,* or *therefore* that indicates the relation between two clauses. Unlike conjunctions, conjunctive adverbs are not grammatically strong enough on their own to hold the two clauses together, requiring the clauses to be separated by a period or semicolon: *The night grew colder; however, the boys and girls kept trick-or-treating.*

connotation (49) The secondary, or implicit, meaning of a word that derives from the feelings and images it evokes.

contraction (61b) A shortened word formed when two words are combined and letters are replaced with an apostrophe: *doesn't* for *does not*.

coordinate adjectives (51c) Two or more adjectives that act individually to modify a noun or pronoun: *Her speech was brief, clear, and engaging.*

coordinating conjunction or coordinator (30g.1; 42c) See conjunction.

coordination (44a-b) In a sentence, the joining of elements of equal weight. See also *subordination*.

copyright (20a) The legal right to control the reproduction of any original work—a piece of writing, a musical composition, a play, a movie, a computer program, a photograph, or a work of art.

correlative conjunction (30g.2) See *conjunction*.

count noun (30b.2) See noun.

counterargument (10c.4) In an argument paper, a substantiated claim that does not support the writer's position.

critical response paper (7e) A paper that synthesizes the writer's response to another work. A critical response paper typically begins with a summary of the work followed by a thesis that encapsulates the writer's response to the work and then an elaboration on the thesis.

critical reading (7) A process for systematically and thoughtfully approaching a text to understand its literal and implicit meaning and arrive at a judgment about it. The process typically involves previewing the text, reading and analyzing it, and synthesizing and evaluating it.

CSE documentation style (26) A style of documentation developed by the Council of Science Editors and used in the sciences.

cumulative adjectives (51c) Adjectives that act as a set and should not be separated by a comma. The first adjective modifies the following adjective or adjectives as well as the noun or pronoun: *world-famous American sculptor*.

cumulative sentence (45c) A sentence that begins with a subject and verb and then accumulates information in a series of descriptive modifiers: *The reporters ran after the film star, calling out questions and shoving each other aside.*

dangling modifier (43f) A modifier that confusingly implies an actor different from the sentence's subject: <u>Being so valuable</u>, thousands of people flooded into California during the gold rush.

database (16f) A collection of information available either in print or electronically.

deductive reasoning (10b.1; p. FR-4) A method of reasoning based on claims structured such that if the premises are true, the conclusion must be true: *All humans are mortal, and Socrates is a human, so Socrates must be mortal.*

definite article (64a) See articles.

definition (4d.5) In writing, an organizational strategy based on the explanation of concepts a reader must understand to grasp the ideas that follow.

degree (37g) See comparison.

demonstrative pronoun (30c.5) A pronoun such as *this, that, these,* and *those* that points out nouns and pronouns that come later: *This is the house that Jack built.*

denotation (49) The primary, or dictionary, definition of a word.

dependent or **subordinate clause** (31i) See *clause*.

description (4d.3) In writing, an organizational strategy based on the presentation of vivid details appealing to the sense of sight, sound, taste, smell, or touch.

descriptive adjective (30d) An adjective that names a quality or attribute of a noun or pronoun: *beautiful sunset*.

determiner (30d) A word that precedes and labels a *noun*. Determiners include *articles* (*a, the*), *quantifiers* (*one, some*), and possessives (*my, their*).

dialect (48a) A variant of a language that is used by a particular social, geographical, or ethnic group.

diction (49) Word choice.

direct address (51g) A construction that includes a word or phrase that names the person or group being spoken to: *Are you coming, Vinny?*

direct object (31c.3) See object.

direct question (41e) A sentence that asks a question and concludes with a question mark, Contrast with *indirect question*.

direct quotation (21d.3; 41e; 54a) The reproduction of the exact words someone else has spoken or written. In academic writing, direct quotations are enclosed in quotation marks or, if long, set off in a separate block of text.

discipline (1a.1) A specialized branch of academic study or area of inquiry.

discourse community (48a) A group of people who share certain interests, knowledge, and customary ways of communicating.

discussion list or electronic mailing list (16j) A group of people interested in a particular topic linked in networked e-mail conversation. A list can be open (anyone can join) or closed (only certain people can join).

division (4d.4) A form of classification that involves breaking a subject into its parts. See *classification*.

documentation (22c; 23–26) The acknowledgment in full citations in a research project of the source of any words or ideas that come from others.

document design (6) The arrangement of text and visuals in a paper or other document. The goal of good document design is to showcase the work effectively for its purpose and audience

doublespeak (48d) The deceitful use of language to obscure facts and mislead readers.

drafting (4) A stage of the writing process that involves developing and honing a text through a series of versions.

editing (5) A stage of the writing process in which writers polish sentences and paragraphs for correctness, clarity, and effectiveness

electronic portfolio (6d.2) See portfolio.

elliptical clause (31i.4; 38c) A clause in which one or more grammatically necessary words is omitted because their meaning and function are clear from the surrounding context: I like New York more than [I like] Los Angeles.

empty phrase (38b) A phrase that provides little or no information: <u>The fact is</u>, the planets revolve around the sun.

ethos (10b.3, 10c.6; p. FR-5) See *logos*, *ethos*, *pathos*.

euphemism (48d) An innocuous word or phrase that substitutes for a harsh, blunt, or offensive alternative: *pass away* for *die*.

evaluation (15a) A judgment about a set of facts or a situation.

evidence (10b.1) The facts, statistics, anecdotes, and expert opinions writers use to support their claims.

excessive coordination (44c) The use of coordination to string together too many ideas at once.

excessive subordination (44e) The use of subordination to string together too many subordinate expressions at once.

exclamatory sentence (31a) A sentence that expresses strong emotion and ends with an exclamation point.

exigence (2b) The occasion or situation that requires a written response.

expletive construction (38d) The use of *there, here,* or *it* in the subject position of a sentence, followed by a form of *be:* <u>Here are</u> *the directions.* The subject follows the verb.

extract or **block quotation** (54d) A long direct quotation that is not enclosed by quotation marks but is set off from the text.

fact (15a) Objective information that can be measured, observed, or independently verified

fair use (20a) The provision of copyright law that permits the reproduction, in some circumstances, of limited portions of a copyrighted work for news reporting or for scholarly or educational purposes.

fallacies (10b.4) Mistakes in logic or reasoning.

faulty coordination (44c) The use of coordination to join sentence elements that aren't logically equivalent or to join elements with an inappropriate coordinating word.

faulty parallelism (42a) An error that results when items in a series, paired ideas, or items in a list do not have the same grammatical form.

faulty predication (40b) An illogical, ungrammatical combination of subject and predicate.

field research (19c) Research that involves eliciting information through direct observations, interviews, or surveys.

figurative language or figure of speech (49e) An imaginative expression, usually a comparison, that amplifies the literal meaning of other words. See also *hyperbole*,

irony, metaphor, personification, simile, and understatement.

focused freewriting See freewriting.

fonts (6c.2) The variations available in size and form (bold and italic, for example) of a particular typeface. See *typeface*.

formal outline (3c.2) An outline that classifies and divides the information a writer has gathered by organizing main points, supporting ideas, and specific details into separate levels of subordination.

fragment (32) See sentence fragment.

freewriting (3a.1) A method for developing ideas by writing down whatever comes to mind about a topic. Ideas that emerge from freewriting can become the subject of further exploration in *focused freewriting*, or freewriting that begins with a point or a specific question.

function word (42d) A word, such as an article, a preposition, or a conjunction, that indicates the relationship among other words in a sentence: I called <u>the</u> company <u>for</u> days <u>but</u> never got through.

funnel opener (4f) An introduction that begins with broad assertions and then narrows in focus to conclude with a statement of the writer's thesis.

fused sentence (33a) See run-on sentence.

gender (36j-m; 64b) The classification of nouns and pronouns as masculine (*he, father*), feminine (*she, mother*), or neuter (*it, painter*).

generalization A broad statement without details.

general word (49c) A word that names a broad category of things, such as *trees* or *students*.

generic noun (36m; 64a) A noun used to represent anyone and everyone in a group: the average voter; the modern university.

genre (1b.5, 2e) A category of writing. In literary writing, for example, genres include story, play, and poem; in nonfiction writing, genres include letter, essay, review, and report.

gerund (31f) The present participle (-ing) form of a verb used as a noun: Most college courses require writing. See verbal.

gerund phrase (31f.2; 34j) A word group consisting of a gerund followed by objects, complements, or modifiers: <u>Walking to the mailbox was my grandmother's only exercise</u>.

GIF (14c) See JPEG.

grammar (30) A description of the rules and conventions for combining the elements of a language into meaningful sentences.

grounds (10b.2) In argument, the reasons and evidence presented in support of a claim. See *Toulmin method*.

help sheets (16a) In libraries, documents that provide information about the location of both general and discipline-specific resources, both in print and online.

helping or auxiliary verb (30a; 35f; 64c.1) Verbs that combine with main verbs to indicate a variety of meanings, including tense, mood, voice, and manner. Helping verbs include forms of be, have, and do and the modal verbs can, could, may, might, shall, should, and will. See modal verb.

hit (16g) In online keyword searches, a link yielded by a search.

homonyms (63b) Words that sound alike but have different meanings and different spellings, such as *bear* and *bare*.

HTML/XML (14c) Hypertext markup language and extensible markup language used to code text so that it appears as a formatted Web page in a browser.

hyperbole (49e) Deliberate exaggeration. See *figurative language*.

hypothesis (15d.4; p. FR-6) A proposed explanation for a particular set of observations or provisional answer to a research question that is subject to testing and revision during the course of research.

idiom (1c.2; 49d; 66f) An expression whose meaning is established by custom and cannot be determined from the dictionary definition of the words that compose it: Boston Red Sox fans were in seventh heaven when their team finally won the World Series in 2004

image analysis (14b) A paper that combines an image with the writer's analysis of that image.

imperative mood (41d) Of verbs, the mood that expresses commands, directions, and entreaties: *Please don't leave*. See *mood*.

imperative sentence (31a) A sentence in the imperative mood.

indefinite article (64a) See articles.

indefinite pronoun (30c.7; 34f; 36m) A pronoun such as *someone*, *anybody*, *nothing*, and *few* that does not refer to a specific person or item.

independent clause (31d) See clause.

index (16f) A catalog of articles published in periodicals; an alphabetical list, usually appearing at the end of a book, that lists the topics covered in the book and the pages on which those topics are discussed.

indicative mood (35k; 41d) Of verbs, the most common mood, used to make statements (We are going to the beach) or ask questions (Do you want to come along?). See mood.

indirect object (31c.3; 65a) See object.

indirect question (41e) A sentence that reports a question and ends with a period: *My mother often wonders if I'll ever settle down*. Contrast with *direct question*.

indirect quotation (41e; 54a) A sentence that reports, as opposed to repeating verbatim, what someone else has said or written. Indirect quotations are not enclosed in quotation marks.

inductive reasoning (10b.1; p. FR-6) A method of reasoning that involves deriving a general conclusion from specific facts. When using inductive reasoning, a writer presents evidence (facts and statistics, anecdotes, and expert opinion) to convince reasonable people that the writer's argument is probably true.

infinitive (31f) A verbal consisting of the base form of a verb preceded by *to: to run, to eat.* See *verbal.*

infinitive phrase (31f.3) An infinitive, plus any subject, objects, or modifiers, that functions as an adverb, adjective, or noun: When I was a child, I longed to be a famous soprano.

informative report (2d; 8a) Writing that passes on what the writer has learned about a subject.

instant messaging (IM) (16j) An online medium for real-time communication.

intellectual property (20a) A work under copyright or some other legal protection, such as patent or trademark.

intensive pronoun (30c) A pronoun ending with the suffix *-self* or *-selves* that adds emphasis to the noun or pronoun it follows. It is grammatically optional: I <u>myself</u> couldn't care less.

interjection (30h) A forceful expression, usually written with an exclamation point: *Hey! Beat it!*

interpret (7d) To explain the meaning of something.

interpretation (15a) The determination of implications and meanings, for example, in a painting, a short story, or a political speech.

interpretive analysis (2d; 9) A kind of writing that explores the meaning of documents, cultural artifacts, social situations, and natural events.

interrogative pronoun (30c.6) A pronoun (who, whose, whom, which, what, whatever) used to ask questions.

interrogative sentence (31a) A sentence that poses a direct question.

in-text citation or **parenthetical citation** (23–26) Source information placed in parentheses in the body of a paper.

intransitive verb (31c.3; 35c) A verb that describes an action or a state of being and does not take a direct object: *The tree fell*.

introduction (3c) A paragraph or series of paragraphs that begins an essay.

invention techniques (3a) Prewriting strategies for exploring ideas about a topic.

inversion (45d) In sentences, a reversal of standard word order, as when the verb comes before the subject: *Up jumped the cheerleaders*.

irony The use of words to imply the opposite of their literal meaning: *Aren't you cheerful this morning!* (to a grumpy roommate). See *figurative language*.

irregular verb (35a) A verb that forms the past tense and past participle other than by adding -ed.

jargon (48c) One group's specialized, technical language used in an inappropriate context; that is, used with people outside the group or when it does not suit a writer's purpose.

journal (3a) A place to record one's thoughts in writing.

JPEG and **GIF** (14c) File formats for digitally coding photographs and other visuals that are recognized by Web browsers.

keyword (16b.1) A term entered into an online search engine to find sources—books, journal articles, Web sites—of needed information.

keyword search (16e) An online search conducted by entering keywords into a search engine.

limiting modifier (43c) A word such as *only, even, almost, really,* and *just* that qualifies the meaning of another word or word group.

limiting sentence (4c.2) A statement that seems to oppose a text's main idea, allowing the writer to bring in a different perspective.

linking verb (31c.3; 34h; 35f; 37f) A verb that joins a subject to its subject complement. Forms of be are the most common linking verbs: They <u>are</u> happy. Others include look, appear, feel, become, smell, sound, and taste: The cloth feels soft.

logos, ethos, pathos (10b.3, 10c.6; pp. FR-5-6, and FR-8) Greek words for the qualities of thought, character, and feeling that the writer of an argument conveys to the audience he or she is attempting to persuade.

main verb (30a) The part of a verb phrase that carries the principal meaning.

mechanics (57–62) Conventions regarding the use of capital letters, italics, abbreviations, numbers, and hyphens.

metaphor (49e) An implied comparison between two unlike things: Your harsh words <u>stung</u> my pride. See figurative language. Compare to simile.

misplaced modifier (43a) A modifier placed confusingly far from the expression it modifies, that ambiguously modifies more than one expression, or that awkwardly disrupts the relationships among the grammatical elements of a sentence.

mixed construction (40) A sentence with parts that do not fit together logically or grammatically.

mixed metaphor (49e) A confusing combination of two or more incompatible or incongruous metaphoric comparisons: *His fortune burned a hole in his pocket and trickled away.*

MLA documentation style (23) The documentation style developed by the Modern Language Association and used in the arts and humanities, especially in literature and languages.

modal verb (30a.3; 64c.2) A helping verb that signifies the manner, or mode, of an action: You should get ready for your guests.

modifier (37; 43) A word or group of words functioning as an adjective or adverb to describe or limit another word or group of words.

mood (35k) The form of a verb that reveals the speaker or writer's attitude toward the action of a sentence. The indicative mood is used to state or question facts, acts, and opinions: The wedding is this weekend. Did you get your suit pressed? The imperative mood is used for commands, directions, and entreaties: Take your dirty dishes to the kitchen. The subjunctive mood is used to express a wish or a demand or to make a statement contrary to fact: If I were rich, I would travel the world by boat.

multimedia writing (14) Writing that combines words with images, video, or audio into a single composition.

narration (4d.2) In writing, a strategy for developing a paragraph or an essay based on the retelling of events, usually in chronological order.

navigation bar (14c.5) A grouping of links on a Web page that makes it easy to move to other pages and back again.

netiquette (1b.8) A new word, formed from a combination of *Internet* and *etiquette*, that refers to good manners in cyberspace.

networked classroom (1b.8) A classroom in which each student works at one of a group of linked computers.

noncount noun (30b.2; 64a) See noun.

nonrestrictive element (51e) A nonessential element that adds information to a sentence but is not required for understanding its basic meaning.

noun (30b) A word that names a person, place, thing, or idea: David, Yosemite, baseball, democracy. Common nouns name a general class and are not capitalized: teenager, dorm, street, Proper nouns name specific people, places, or things and are capitalized: Shakespeare, London, Globe Theater. Count nouns name specific items that can be counted: muscle, movie, bridge. Noncount nouns name nonspecific things that cannot be counted: advice, air, time. Concrete nouns name things that can be perceived by the senses: wind, song, man. Abstract nouns name qualities and concepts that do not have physical properties: love, courage, hope. Collective nouns are singular in form but name groups of people or things: crew, family, audience.

noun clause (31i.3) A dependent clause that functions as a noun: *They told me where to meet them.*

noun phrase (31e) A noun plus all of its modifiers.

number (30a.1) The form of a verb, noun, or pronoun that indicates whether it is singular or plural.

object (31c) A noun or pronoun that receives or is influenced by the action reported by a transitive verb, a preposition, or a verbal. A **direct object** receives the action of a transitive verb or verbal and usually follows it in a sentence: *Tom and I watched the* <u>sunrise</u> together. An **indirect object** names for or to whom something is done: *Tom promised me a pancake breakfast afterward*. The **object of a preposition** usually follows a preposition and completes its meaning: *We drove into town together*.

object complement (31c.3) A word or group of words that follows an object in a sentence and describes or renames it: *I call my cousin Mr. Big.*

object of a preposition (30f) See *object*.

objective case (36) See pronoun case.

objective stance (8b.3) The fair presentation of differing views without indicating a preference for one view or the other. Contrast with *subjective stance*.

paragraph (4b) A set of sentences that work together to develop an idea or example.

parallel construction (47d) See *parallelism*.

parallelism (42) The presentation of equal ideas in the same grammatical form: individual terms with individual terms, phrases with phrases, and clauses with clauses. The use of parallelism results in parallel constructions.

paraphrase (21d.1) The restatement of source material in different words and in a different form from the original, and usually more succinctly and in less detail.

parenthetical citation or reference (23–26) See in-text citation.

participial phrase (31f.1) A word group that consists of a participle and any objects or modifiers and functions as an adjective: <u>Jumping the fence</u>, the dog ran down the <u>street</u>.

participle (31f; 35a) The -ing (present participle) or -ed (past participle) form of a verb. (In regular verbs, the past tense and the past participle are the same.) Participles are used with helping verbs in verb phrases (They are walking slowly.) and as verbals (Walking is good exercise.). See verb phrase and verbal.

parts of speech (30) The eight primary categories to which all English words belong: verbs, nouns, pronouns, adjectives, adverbs, prepositions, conjunctions, and interjections.

passive voice (31c.3; 35l; 41d) The form of a transitive verb in which the subject of the sentence is acted upon. See *voice*.

pathos (10b.3; 10c.6, p. FR-8) See logos, ethos, pathos.

peer review (1c.9; 5a.1) A structured process in which students respond to each other's work at different stages in the writing process.

perfect tenses (35g.3) See tense.

periodic sentence (45c) A sentence in which the key word, phrase, or idea appears at the end: Despite a massive investment, the assembling of a stellar cast, and months of marketing hype, the movie flopped.

periodical (16f) A regularly published newspaper, magazine, or scholarly journal.

person (30a.1; 34) The form of a verb or pronoun that indicates whether the subject of a sentence is speaking or writing (*first person*), is spoken or written to (*second person*), or is spoken or written about (*third person*).

personal pronoun (30c.1; 36) A pronoun that stands for a specific person or thing. The personal pronouns are *I*, *me*, *you*, *he*, *his*, *she*, *her*, *it*, *we*, *us*, *they*, and *them*.

personification (49e) The attribution of human qualities to objects, animals, or abstract ideas. See *figurative language*.

phrasal verb (49d, 66e) A verb that combines with a preposition to make its meaning complete and often has an idiomatic meaning that changes when the preposition changes: *look out, dig into*.

phrase (31d) A group of related words that lacks either a subject or a predicate or both and cannot stand alone as an independent sentence. Phrases function within sentences as nouns, verbs, and modifiers.

plagiarism (20; 21) The use of someone else's words, ideas, or other original work without acknowledging its source. Plagiarism is, in effect, the theft of someone else's intellectual property.

planning (3) The early stage of writing, when a writer generates ideas, develops a thesis, plans a structure, and considers the use of visuals

plural (30b.3) Referring to more than one. See *number*.

podcast (1b.8, 16j, 21d.1) Digital audio and video content distributed periodically via online syndication (see *RSS feed*) for playback. Subscribers receive automatic downloads to be played on a computer or personal media player.

point-by-point comparison (4d.9) The comparison of two items one feature at a time. A point-by-point comparison of two photographs might first discuss the subject of each, then the composition of each, then the use of color, and so forth. See *subject-by-subject comparison*.

portfolio (6d) A collection of a person's writing for presentation to others, such as

potential employers. An **electronic portfolio** is a portfolio in electronic form and can include video, audio, and image files as well as text files.

positive degree (37g) See comparison.

possessive case (30b.6; 36) See pronoun case.

possessive noun (30b.6) A noun that indicates possession or ownership: *Jesse's*, *America's*.

possessive pronoun (30c.2) A pronoun that indicates ownership: *mine*, *ours*.

predicate (31c; 40b) In a sentence, the verb and its objects, complements, or modifiers. The predicate reports or declares (*predicates*) something about the subject. The verb itself, including any helping verbs, constitutes the **simple predicate**. The simple predicate together with its objects, complements, and modifiers constitutes the **complete predicate**.

prefix (47e) One or more letters that attach to the beginning of a word and change its meaning, such as <u>non</u>issue, <u>un</u>happy, and extraordinary.

premise (10b.1) A statement or assertion that supports an argument's conclusion.

preposition (30f) A word that precedes a noun, pronoun, or noun phrase (the *object* of the preposition) and allows the resulting **prepositional phrase** to modify another word or word group in the sentence.

prepositional phrase (30f) A preposition and its object: We went home <u>after completing our exams</u>.

present tense (35a) See tense.

presentation software (13c) An electronic replacement for the traditional kinds of visual aids speakers have used to accompany oral presentations. Software like Microsoft's PowerPoint makes it possible to incorporate audio, video, and animation as well as text and still visuals into a presentation.

pretentious or **stilted language** (48b) Language that is overly formal or full of fancy phrases, making it inappropriate for academic writing.

previewing (7b) Scanning a text for basic information about its author, title, and

contents in preparation for further critical examination.

prewriting activities (3a) See *invention techniques*.

primary research (15a; 19) Research that involves working in a laboratory, in the field, or with an archive of raw data, original documents, or authentic artifacts to make firsthand discoveries.

primary source (7b, 16b) A firsthand (primary) account of an event or research. Examples of primary sources include letters, contemporary newspaper accounts of events, a researcher's lab notes, and historical data like that found in census records.

progressive tense (35g.4) See tense.

pronoun (30c; 36) A word that takes the place of a noun.

pronoun-antecedent agreement (36) The appropriate pairing in number, person, and gender of a pronoun to its antecedent: *Judi loved her tiny apartment.*

pronoun case (36) The form of a pronoun that reflects its function in a sentence. Most pronouns have three cases: **subjective** (*I*, *she*), **objective** (*me*, *her*), and **possessive** (*my*, *hers*).

pronoun reference (36) The nature of the relationship—clear or ambiguous—between a pronoun and the word it replaces.

proofreading (5j) The process of checking the final draft of a piece of writing to make sure it is free of mistakes.

proper adjective (30d) An adjective formed from a proper noun, such as *Britain/British*.

proper noun (30b.1; 57a) See *noun*.

purpose (1b, 2c) A writer's goal: for example, to inform, to interpret, or to argue.

quantifier (64a) Words that tell how much or how many: *a few, some, many.*

questionnaire (19c.3) A series of questions structured to elicit information from respondents in a survey.

quotation (21d.3; 21e; 41e; 54a-e, h-i) A restatement, either directly (verbatim) or indirectly of what someone has said or written. See *direct quotation* and *indirect quotation*.

reciprocal pronouns (30c.8) Pronouns such as *each other* or *one another* that refer to the separate parts of a plural antecedent: They helped <u>one another</u> escape from the flooded city.

redundancy (38c) Unnecessary repetition.

reflexive pronoun (30c.3) A pronoun ending in *-self* or *-selves* that refers back to the sentence subject: *They asked themselves if they were doing the right thing.* Reflexive pronouns, unlike intensive pronouns, are grammatically necessary. See *intensive pronoun*.

regionalism (48a) An expression common to the people in a particular area.

regular verb (35a) A verb that forms its past tense and past participle by adding -d or -ed to the base form.

relative clause (31i.1; 51e) See adjective clause.

relative pronoun (30c.4) A pronoun such as who, whom, which, or that used to relate a relative (adjective) clause to an antecedent noun or pronoun: The woman who came in second is a friend of ours.

research journal or research log (21c.2) A tool for keeping track of your research.

research project (15b) A project that involves conducting research, evaluating the results of the research, and writing a project in which sources are accurately cited and documented.

restrictive element (51n) A word, phrase, or clause with essential information about the noun or pronoun it describes. Restrictive elements are not set off by commas: *The house that Jack built is sturdy.*

résumé (29b) A brief summary of a person's education and work experience.

review of the literature (8d) An informative report on the current state of knowledge in a specific area.

revising (5) A stage of the writing process in which the writer reviews the whole paper and its parts, adding, deleting, moving, and editing text as necessary.

rhetoric (p. FR-9) The study of the effective use of language as determined by a writer's or speaker's audience and purpose.

rhetorical question (45d) A question asked for effect, with no expectation of an answer.

Rogerian argument (10c.7) A style of argument, developed by Carl Rogers, that emphasizes the search for common ground with one's audience.

Rogerian structure (10c.5) A way of structuring an argument. It includes an emphasis on values shared with opponents, the sympathetic presentation of opposing positions, and a potential compromise. (See *Rogerian argument.*)

RSS feed (16j) *RSS* stands for "Really Simple Syndication." A real-time stream of content from a frequently updated Web site, delivered via *feed-reader software*.

run-on sentence or **fused sentence** (33a) An error in which two independent clauses are joined together without punctuation or a connecting word.

scientific method (10b.1) The method by which scientists gather data from experiments, surveys, and observations to formulate and test hypotheses.

scratch outline (3c.2) A simple list of points, without the levels of subordination found in more complex outlines.

search engine (16d) Software that searches for information on the Internet or online databases.

secondary research (15a; 19) Research that involves investigating what other people have learned and written about a field or topic. Contrast with *primary research*.

secondary source (7b, 16c) A source with information derived from the study of primary sources (or other secondary sources). Textbooks and encyclopedia articles are examples of secondary sources. Contrast with *primary source*.

sentence (31j) A subject and predicate not introduced by a subordinating word that fit together to make a statement, ask a question, give a command, or express an emotion. A simple sentence is composed of only one independent clause: I am studying. A compound sentence contains two or more coordinated independent clauses: I would like to go to the movies, but I am studying. A complex sentence contains one inde-

pendent clause and one or more dependent clauses: If you try to make me go to the movies, I'll be really annoyed. A compound-complex sentence contains two or more coordinated independent clauses and at least one dependent clause: I'm staying home to study because I'm failing the course, but I'd much rather go to a movie.

sentence fragment (32) An incomplete sentence that is treated as if it were complete, with a capital letter at the beginning and a closing punctuation mark.

sentence outline (3c.2) A formal outline in which each topic and subtopic is stated in a full sentence.

sequence of tenses (35g) The choice of verb tenses within the clauses and phrases of a sentence to reflect the logical relationship in time among the actions each expresses.

server (14c) A computer that links other computers in a network.

sexist language (48e) Language that demeans or stereotypes women or men based on their sex.

signal phrase (21e.1) A phrase that indicates who is being quoted. *In his memoir*, <u>my</u> grandfather wrote, "My father was the first to leave Romania."

simile (49e) A comparison, using *like* or *as*, of two unlike things: *His eyes were* <u>like saucers</u>. See *figurative language*.

simple predicate (31c.1) See predicate.

simple sentence (31j) See sentence.

simple subject (31b) See subject.

simple tense (35e) See tense.

singular (30b.4) Referring to one. See *number*.

slang (48a) An informal and playful type of language used within a social group or discourse community and generally not appropriate for academic writing.

social-networking site (1b.8, 16j) Web site that allows users to build profiles, connect with one another, and form communities.

spatial organization (4c.1) The arrangement of details about a subject in a paragraph according to the way they appear to

the viewer: from top to bottom, outside to inside, east to west, and so on.

specific word (49c) A word that names a particular kind of thing or item, such as *pines* or *college senior*.

split infinitive (43e) One or more words interposed between the two words of an infinitive: The team hoped <u>to</u> immediately <u>rebound from its defeat</u>.

squinting modifier (43c) A modifier misplaced such that it is not clear whether it describes what precedes it or what follows it. It should be repositioned for clarity.

Standard English (48) The form of English characteristic of most academic discourse and expected in most academic writing.

stereotype (48e) A simplified image or generalization about the members of a racial, ethnic, or social group.

storyboard (14b) A comic strip-like sketch that outlines major changes of action in a film or video scene sequence.

subject (31b) The words that name the topic of a sentence, which the predicate makes a statement about. The simple subject is the pronoun or noun that identifies the topic of a sentence: The <u>dog</u> was in the yard. The complete subject includes the simple subject and its modifiers: The big black dog was in the yard. A compound subject contains two or more subjects connected by a conjunction: The <u>dog</u> and <u>cat</u> faced each other across the fence.

subject-by-subject comparison (4d.9) The comparison of two items as a whole, beginning with a description of the relevant features of one, followed by a discussion of the features of the other. See *point-by-point comparison*.

subject complement (30d; 31c.3; 34h; 36d; 37f; 40a) A word or word group that follows a linking verb and renames or specifies the sentence's subject. It can be a noun or an adjective.

subject directory (16g) In an Internet search, a hierarchical listing of subject categories, beginning with broad categories and branching to increasingly specific subcategories. Subject directories provide an alternative to keyword searches.

subject-verb agreement (34) The appropriate pairing, in number and person, of a subject and a verb: *The student looks confused; The students look confused.*

subjective case (36) See pronoun case.

subjective stance (8b.3) The presentation of an issue from a personal point of view or reflecting personal preference. Contrast with *objective stance*.

subjunctive mood (35k) Of verbs, the mood used to express a wish or a request or to state a condition contrary to fact: *I wish I were home.* See *mood.*

subordinating conjunction or subordinator (30g.3) See conjunction.

subordination (44a; 44d) In a sentence, the joining of a secondary (subordinate) element to the main element in a way that shows the logical relationship between the two: Although we shopped for hours, we didn't find a dress for the party.

suffix (47e) One or more letters that attach to the end of a word and change its meaning or grammatical role, such as *walker*, *kindness*, and *fortunately*.

summary (7d.2; 21d.2) A brief synthesis, in a writer's own words and form, of the main points of a source written by someone else.

superlative degree (37g) See comparison.

survey (19c.3) A research tool common in the social sciences in which subjects are asked to respond to a questionnaire.

synchronous communication (16j) Real-time online exchanges between individuals. See *chat room, instant messaging*.

synonyms (49b) Words with similar meanings, such as *scowl* and *frown*.

syntax (30) The rules for forming grammatical sentences in a language.

synthesize (7e, 21d) To bring together and make connections between things. Synthesis is an important element in critical thinking, reading, and writing.

tag sentence (51g) A sentence with a phrase or question attached at the end. It's hot today, isn't it?

template (13c.3) In presentation software, a predesigned slide format, usually provided with the software.

tense (35g) The form of a verb that indicates its time of action, whether present, past, or future. There are three simple tenses: present (I laugh), past (I laughed), and future (I will laugh). The perfect tenses indicate actions that were or will be completed by the time of another action or time: I have spoken (present perfect); I had spoken (past perfect), I will have spoken (future perfect). The progressive forms of the simple and perfect tenses indicate ongoing action: I am laughing (present progressive), I was laughing (past progressive), I will be laughing (future progressive), I have been laughing (present perfect progressive), I had been laughing (past perfect progressive), I will have been laughing (future perfect progressive).

thesis (3b) The central idea of a piece of writing.

thesis statement (3b) The statement that asserts the central idea.

tone (2f) The writer's voice, communicated through content, style, and word choice.

topic (2c) The subject of a paper.

topic outline (3c.2) A formal outline in which each topic and subtopic is stated in words and phrases.

topic sentence (4b.2) The sentence that announces a paragraph's main idea.

Toulmin method (10b.2) A method of analyzing arguments based on **claims** (assertions about a topic), **grounds** (reasons and evidence), and **warrants** (assumptions that link the grounds to the claims).

transition (5g.3) The connection of one idea to another in writing.

transitional expression (5g.3) A word or phrase that links one idea to another.

transitional sentence (5g.3) A sentence that refers to the previous paragraph and at the same time moves an essay on to the next point.

transitive verb (31c.3; 35c) A verb that takes a direct object. He <u>bought</u> a new bike last week.

tree diagram (3c.2) A method of planning a text's organization by showing the relationship between topics and subtopics (but not the sequence of topics) in a branching structure.

typeface (6c.2) A design established by printers for the letters in the alphabet, numbers, punctuation marks, and special characters.

understatement (49e) An exaggeratedly restrained comparison. See *figurative language*.

URL (14c) (uniform resource locator) A Web address.

Usenet news group (16j) An Internet news group in which messages are posted to a computer that hosts the group and distributes the postings to subscribers.

unity (5g.2) The clear relationship between the main idea of a paragraph and the evidence that supports it.

verb (30a) A word that reports an action, condition, or state of being. Verbs change form to indicate person, number, tense, voice, and mood.

verb phrase (30a; 31e) A main verb plus its helping verbs: *Louie* <u>is helping</u> with the party preparations.

verbal (31f; 35j; 64c) A word formed from a verb that functions as a noun, an adjective, or an adverb, not as a verb.

verbal phrase (31f) A verbal plus an object, complement, or modifier.

virtual classroom (1b.8) A class conducted entirely online so that students can participate wherever they are.

virtual world (1b, 16j) A Web-based simulated world in which users interact.

voice (31c.3; 35l; 46) The form of a verb used to indicate whether the subject of a sentence does the acting or is acted upon. In the active voice, the subject acts: The crowd sang "Take Me Out to the Ballgame." In the massive voice, the subject is acted upon: "Take Me Out to the Ballgame" was sung by the crowd.

warrant (10b.2) An unstated assumption that underlies an argument's claim and the grounds that support it. See *Toulmin method*.

Weblog (1b.8, 14a, 14d, 16j) See blog.

Web page (14a, 14c) A page on the World Wide Web.

Web site (14a, 14c) A site on the Web, usually consisting of written work, links, and graphics.

white space (6c.1) The area of a document that does not contain type or graphics.

wiki (1b.8, 14a, 14d, 16i) Internet sites designed to allow participants to comment on and modify one another's work.

working bibliography (21a) A preliminary list of books, articles, pamphlets, Web sites, and other sources that seem likely to help answer a research question.

writing process (2a) The activities writers engage in as they undertake and complete a writing project. These activities include understanding the assignment, generating ideas, drafting, revising, and designing and producing the finished work.

writing situation (1b, 2b) The characteristics of a particular writing project, including its topic, purpose, audience, context, tone, genre, length, due date, and format.

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Index

a, an, 730. See also Articles	citation of, APA style,	Addresses
Abbreviations, 819–26	423, 425, 428	abbreviations in, 823
acronyms, 820, 822	citation of, MLA style,	in application letters,
in addresses, 823	378,390	496 - 97
in APA style, 434–35	in database articles, 288,	commas and, 760–61
capitalization in, 811,	390	numbers in, 828
820	defined, G-1	See also Internet
in Chicago style, 460,	of dissertations, 380,	addresses
470	425	Adjectival modifiers, 690
in citations, 374	of lab reports, 154	Adjective clauses, 534,
in CSE style, 470	of online journal articles,	751–52, G-1
digital age, 822	428	Adjective phrases, 754, G-1
exercise, 825–26 explaining, 146	Academic course names,	Adjectives adverbs <i>vs.</i> , using,
grammar checkers and,	capitalization rules for, 812, 815	626–27
819	Academic Search Premier	comparative forms,
of grammatical terms,	database, 284	630–32
706	Academic writing	compound, 841–42
inappropriate, 825	contractions in, 837	coordinate, 746, G-3
for italics, 830	design guidelines for, 115	cumulative, 747, G-4
Latin, 825	paragraph indents in, 61	defined, 507, 515, 623,
measurements and, 828	tone in, 102–3	G-1
in MLA style, 361, 371,	See also Standard	of degree, 630-32, G-3
374	English	descriptive, 516, G-4
for months, 374, 824	accept, except, 730, 850	exercises, 518–19,
multilingual writers and,	Accuracy, of online sources,	628–29, 633–34, 867
820	306–13	grammar checkers and,
parentheses for, 793	Acknowledgments	624
periods in, 804, 821	in lab reports, 156	identifying problems
for personal and	in MLA style, 394	with, 623–24
professional titles, 820–21	sources requiring, 324	infinitive phrases as, 532 linking verbs and,
plurals of, 839	See also Documenting sources	627–28
in research citations,	Acronyms	multilingual writers and,
823–25	abbreviations and, 804,	625, 866–67
for states and provinces,	820	nouns and, 624–25, 866
823	capitalization of, 811	past or present
for symbols, 822	defined, G-1	participles as, 872,
in text messages, 17	digital, 822	873–74
for times and dates, 822,	punctuation for, 821, 843	prepositional phrases as,
829	Active verbs, 697–700	519
for units of measurement,	Active voice	pronouns and, 624–25
822	active verbs and, 698–99	proper, 516, 625, G-11
writing out, 821	confusing shifts from,	regular and irregular, 632
ABC-CLIO databases, 284	660	subject complements, 516
About.com, 292	defined, 527, G-1	verbals as, 531
Absolute phrases	exercise, 527–28	Adverb clauses
commas with, 757 defined, 533, G-1	passive vs., 527, 599–600, 698–700	commas with, 550, 751,
Abstract nouns, 511, 861,	structure of, 599	752, 754, 765 converting to sentences,
G-9	A.D. ("in the year of our	550
Abstract words, 723, G-1	Lord"), 822	defined, 534, G-1
Abstracts	Ad hominem fallacy, 198	Adverbial phrases
in APA paper format,	adapt, adopt, 730, 850	intransitive verbs and,
435, 436	Addition, adverbs for, 517	530
*		

Adverbial phrases	all	false analogy fallacy, 199
(continued)	count or noncount nouns	visuals as, 71–72
placement of, 674	with, 864	Analysis
Adverbs	pronoun-antecedent	in critical reading,
adjectives vs., using,	agreement and, 613	134-37
626-27	subject-verb agreement	defined, G-1
comparative, 630–32	and, 575	exercises, 137
conjunctive, 517–18	All capitals, in online	introductions for, 77–78
defined, 507, 517, 623, G-1	forums, 815	structure of, 89
of degree, 630–32	all ready, already, 731, 850	visuals and, 69–70,
exercises, 518–19, 628–29, 633–34	all right, alright, 731	244–48
formation of, 885–86	all together, altogether, 616, 731	See also Interpretive analyses
grammar checkers and,	allude, elude, refer to, 731,	and
624	850	commas and, 764–65
hyphens and, 842	allusion, illusion, 731, 850	in compound subjects,
identifying problems	Almanacs, 279	570–71
with, 623–24	almost	as coordinating con-
infinitive phrases as, 532	most vs., 731	junction, 667, 679, 681
intransitive verbs and,	placement of, 673–74	plus vs., 737
530	along with, subject-verb	AND, in keyword searches,
-ly ending on, 842, 849,	agreement and, 570	280
885-86	Alphabetizing	and/or, 731
as modifiers, 626	APA style, 415, 418, 421,	Anecdotes
negators as, 518	423, 424, 444	as evidence, 192, 195
prepositional phrases as,	Chicago style, 450, 452,	in Toulmin's analysis, 195
519	454	Annotated bibliography,
regular and irregular,	CSE style, 468, 470, 471	332, 333
632	MLA style, 364, 371, 374,	Annotation
relative, 534	376, 378, 410 already, all ready, 731, 850	in critical reading, 134–38
verbals as, 531 word order and, 674, 690,	also, 757	defined, G-1
691, 881	altar, alter, 850	in electronic text, 136
Advertisements	AltaVista, 292	exploring ideas and, 44
citation of, APA style,	although	of images, 137
426, 434	in adverb clauses, 754	of research sources,
citation of, MLA style,	commas and, 764–65	332–33
380-81, 385	not used with but, 882	Antecedents, pronoun, 511,
critical reading of,	in subordination, 682	G-1. See also Pronoun-
200-201	A.M., AM, a.m., 731, 822	antecedent agreement
advice, advise, 730, 850	Ambiguous pronoun	Anthologies, citation of
affect, effect, 730–31, 850	references, 617, 618–19	APA style, 418
Affinity groups, 294	American Memory Project,	Chicago style, 451, 452
after, 682	303, 317	MLA style, 368, 372–73,
Afterwords, citation of	American Psychological	375, 380
APA style, 418, 420	Association (APA). See	anxious, eager, 731
MLA style, 375 aggravate, 731	APA style among, between, 731	any
agree to, agree with, 731	amongst, 731	with count or noncount nouns, 864
Agreement, G-1. See also	amoral, immoral, 731, 850	pronoun-antecedent
Pronoun-antecedent	amount, number, 731	agreement and, 613
agreement; Subject-	Ampersand	subject-verb agreement
verb agreement	in APA style, 413, 417	and, 575
ain't, 731	in company names, 825	anybody
Aircraft names, italicizing,	an, a, 730. See also Articles	any body vs., 732
832	Analogies	pronoun-antecedent
aisle, isle, 850	defined, G-1	agreement and, 613

as singular indefinite pronoun, 574 anymore, any more, 731-32 anyone anyone vs., 732 pronoun-antecedent agreement and, 613 anyplace, 732 anyways, anywheres, 732 AP Multimedia Archive, 300 APA (American Psychological Association) style, 412-46 Black and White in, 814 block quotations in, 781 - 82captions and sources of visuals in, 76, 446 contractions in, 837 defined, G-1 disciplines using, 110, 355 elements of, 412 format for projects, 434 - 35in-text citation in. 412 - 17reference list in, 417-34 sample project in, 147-52. 435 - 46sic in, 796 signal phrase verbs in. titles in, 421, 434-35, 436, 437 visuals in, 435, 446 See also APA in-text citations: Reference list (APA style) APA in-text citations, 412 - 17authors, 412-15 directory to sample types, 413 electronic sources, 416 e-mails, letters, conversations, 415, 433 guidelines for, 414 indirect sources, 416 multiple sources, 416–17 part of source, 416 sacred or classical texts, Apostrophes, 834–40 in contractions, 837-38

exercises, 837, 838, 840

grammar checkers and, 834 to indicate possession. 834 - 37misuses of, 839 in plural letters and words as words, 839 in possessive nouns, 511 spacing after, 115 in tricky situations, 836 Appeals, arguments and, 196, 200, 206, 207 Application letters (for job), 496-99, G-1 apply, in essay exams, 232 Appositives colons with, 775 commas with, 754-55, 766 defined, 532, G-1 pronoun case and, 605 as sentence fragments, used for subordination. 682 Appropriate language, 36, 712 - 19biased or sexist language, 715–19, G-12 dialects and regionalisms and, 713, G-4 euphemisms and doublespeak, 714-15, G-5 exercises, 714-15, 718-19 formality and, 713 jargon and, 254, 714, G-8 slang and, 712–13, 788, G-12 tone and, 36 Archaic language, 707 Archival research, 314, 315 - 16Archives citation of, MLA style, 381, 389 defined, G-1 disciplines using, 314 online information about. 317 preparing to use, 315–16 are, hour, our, 850 argue, in essay exams, 232 Arguments, 191-226 analyzing appeals, 196 appeals to audience, 206 assumptions and, 195-96, 197, 199, 200-01

checklists, 201, 208 classical structure, 206 claims in, 203-04 conclusion of, 207 counterarguments in, 205 defined, G-2 dialogue in, 207 examples of, 12 exercises, 202, 205, 223 fallacies in, 196–200 genres of, 191 in the humanities, 216–22 outlines for, 206 purpose of, 33 reasonable stance in, 203 reasoning types, 192-94 reviewing, 208 Rogerian, 207 sample arguments, 209-15, 216-22, 223 - 26in the sciences, 223–26 in the social sciences, 209 - 15structure of, 89 topic selection, 202 Toulmin's analysis of. 194-96, 200, G-14 visual, 200-201 visuals in, 207–8 writing beyond college, writing situation for. 202, 209, 216 Art criticism, sample report in, 159-61 Art Institute of Chicago online image collection, Articles (a, an, the) count and noncount nouns and, 860. 862 - 63defined, G-2 as determiners, 515 exercise, 865-66 indefinite and definite, 862 - 63missing, 650-51 multilingual writers and, 515 parallelism and, 668 plural nouns and, 863 proper nouns and, 863 in series, 650 in titles, 374, 376, 814-15, 831

Articles, in periodicals. See	tone for, 36	Authors
Periodical articles	topic selection in, 30-32	citation of, APA style,
Artwork	understanding the	412–15, 417–18
capitalization of, 814	writing situation,	citation of, MLA style,
citation of, APA style,	28-29	361-64, 371-77
426	Web site creation,	editors and, 372, 451
citation of, Chicago style,	249-56	multiple, 362-63, 372,
459	writing process steps, 26	413, 414, 415, 417, 422,
citation of, MLA style,	assistance, assistants, 850	450-51, 471
380, 393	Assumptions	multiple works by same,
italics in titles of, 831	arguments and, 195-96,	361–62, 371, 417–18,
present tense in	197, 199, 200-01	423, 450, 471
describing, 593	unstated, 196	organizations as, 363, 372,
as	assure, ensure, insure, 732	414, 417, 451-52, 471
in comparing ideas, 667	Asterisks, in e-mail, 815	publishers as, 425
in comparing people or	at, 732, 887–88	with the same last name,
things, 649	Atlases, 274	361, 363, 415
like vs., 732	at least, 757	single, 361–62, 371,
pronoun case and, 607	Audience	412–13, 449–50,
since, when, because vs.,	appeals to, 206	470–71
732	asking questions about,	unknown, 364, 376, 378,
as cited in, in APA style,	34–35	415, 421, 424, 432, 454,
416	for assignments, 34–35	456, 475
as well as, 570	defined, G-2	See also Books
ascent, assent, 850	demographics of, 35	Auxiliary verbs. See
Ask.com, 292	design and, 110	Helping verbs
Assignments, college	evaluating, for Web	awful, awfully, 732
arguments, 191–226, G-2 audience for, 34–35	sources, 307–08	awhile, a while, 732
, , , , , , , , , , , , , , , , , , ,	exercise, 36–37	had hadle 699 799
blogs and wikis, 256–60 case studies, 181–85	expectations of, 23 for informative reports,	bad, badly, 628, 732 Balanced sentences, 664, G-2
coauthored, 39	144	Bandwagon fallacy, 199
context for, 37	multilingual writers and,	Bar graphs, 58
critical responses,	22–24	bare, bear, 850
140–43, G-4	for oral presentations,	Bartleby.com, 387
electronic submission of,	235–36	Base form, of verbs, 578–80
395	for research projects, 265	B.C. ("before Christ"), 822
essay exams, 231–35	rhetorical situation and,	B.C.E. ("before the
formatting and	8. 9	Common Era"), 822
documentation style	audience, as collective	be
for, 37–38	noun, 572	alternatives to, 697
genre and medium for,	Audio files	in contractions, 588
37–38	citation of, APA style,	as helping verb, 588, 697,
informative reports,	426, 433	869
143-61	citation of, CSE style, 478	as linking verb, 525, 588,
interpretive analyses,	citation of, MLA style,	697
161–90	391	overuse of, 697
multimedia writing,	in electronic portfolios,	present and past tense
243–60, G-8	121, 122	forms of, 566, 892
oral presentations,	finding, 302–03	in progressive tenses,
235–43	sound recordings,	590, 591–92
personal essays, 227–31	392–93, 459	verb forms of, 579–80
purpose of, 9, 32–34, 48,	transcripts of, 118	be able to, 869
85	See also Podcasts	be supposed to, 869
questions about, 27	Audioclip, G-2	because
rhetorical stance for, 35–36	Authority, of Web sources, 307	as vs., 732
ამ–ან	907	for vs., 882

not used with <i>therefore</i> , 882	Blogger, 257	scanned images from, 302
	Blogs	series of, 376, 454
reason is because vs., 654, 737	checklist, 258	titles within titles, 372,
used for subordination,	citation of, APA style, 432	454
682	citation of, Chicago style,	without publication
Begging the question	463	information, 373
fallacy, 197	class, 16	Boolean operators, 280, G-2
begin, 580	creating, 257–58	both
being as, being that, 732	defined, G-2	pronoun-antecedent
belief, believe, 732, 850	exercise, 259–60	agreement and, 613
beside, besides, 732, 850	by multilingual writers,	subject-verb agreement
better, 732	24	and, 575
between, among, 731	as multimedia writing,	both and, 667, 680
Bias	244	Brackets
defined, G-2	as research sources, 293	ellipses in, 796, 797
hidden assumptions and,	resources for, 256	exercise, 801–03
196	uses of, 256–57	to identify genre in APA
in language, 715–18	as a writing process tool,	style, 423
in Web sources, 308	18, 43	parentheses and, 790,
Bible	The Bluebook: A Uniform	796
capitalization of, 812, 814	System of Citation,	quotations and, 346, 781,
citation of, Chicago style,	382	795–96, 816
453	Blu-Ray, citation of, MLA	around sic , 796
citation of, MLA style,	style, 392	spacing after, 115
367, 375	board, bored, 850	Brainstorming, 46, G-2
colons between chapters	Body (of paper), 51, G-2	Brand names, 811
and verses, 776	Bold typefaces, 114–15	bring, take, 732
no italics for title of, 831	Book Review Index, 289	Brochures and pamphlets
Bibliographic software,	Books	citation of, APA style,
330–31	capitalization of titles of,	425, 431
Bibliographies	815	citation of, MLA style,
annotated, 332, 333	chapters in, citing in	379, 387–88
APA style, 417–34 Chicago style, 448–67	CSE style, 471–72	designing, 481–82, 484 italics for titles of, 833
MLA style, 369–94	citation of, APA style, 412–15, 417–22	Browsers, 252, G-2
as research sources, 279,	citation of, Chicago style,	Bubbl.us, 41
289	449–55	Business letters, 502, 762,
software for, 330–31	citation of, CSE style,	776
working, 329–32, G-14	470–73	Business writing
Bing, 292	citation of, MLA style,	e-mail, 500-502
Biographies, databases	361–67, 371–77	letters, 502, 762, 776
on, 279	context evaluation in,	memos, $500-502$
Blackboard, 38	131	numbers in, 827
Block quotations	e-books, citation of, 387,	paragraph formats in, 61
APA format for, 395, 781	430-31, 477	passive voice in, 698
Chicago format for, 447	with editors, 372, 418,	proposals, 264
citation of, MLA style,	421, 451, 472–73	but
364-65	illustrators of, 376	commas and, 757
defined, G-5	information for	contrasting comments
indenting, 364, 395, 434,	documentation, 329	with, 757
447	italics for titles of, 830	as coordinating
MLA format for, 395, 781	multivolume works, 376,	conjunction, 667, 679,
quotation marks within,	422, 473	681
783	republished, 376, 422,	not used with although or
in research papers,	472	even though, 882
346-47	as research sources, 276	but that, but what, 732

buy, by, 850 of racial or ethnic groups, Chat rooms by, 887-88 of religious terms, 814 ca./c. (about), 825 of sacred things, 814 Call letters, radio and TV of scientific names, 812, program, 811 Call numbers, library, 288, in sentences, 815–16 Checklists in subtitles, 814-15 Campus writing center, 82 in titles of works, 374, 814 - 15capitol, capital, 733, 850 as helping verb, 869, 870 may vs., 732 Captions Canada, province APA style, 426, 430, 435 abbreviations for, 823 for visuals, 76, 353, 365, can't hardly, 733 396, 435 740 capital, capitol, 733, 850 Card catalogs, library, 288 Capitalization, 810-19 CARS (credibility, in abbreviations, 811. accuracy. reasonableness, and in APA style, 418, 421, support) Checklist, 304, 306, 312-13 Cartoons, citation of, MLA block quotations and, 782 in Chicago style, 450, 452 style, 380, 388 after colons, 776, 815, 817 Case, defined, G-2, See also 897 in correspondence, 818 Pronoun case in CSE style, 470 Case studies, 181-85 in dates, 812 defined, 183 discipline-specific, 812 disciplines and, 185 in e-mail, 815 graphs in, 184 exercise, 818-19 headings/templates for, first letter of quotations, 117 Catalog searches, 287–91 first word of sentence. Cause and effect 815 - 16subordinating words to in formal outlines, 817 show, 683 of geographical regions, transitional expressions for, 94 grammar checkers and, visuals to show, 73 811 CD-ROM, citation of hyphens and, 815 APA style, 426 of I, 813 Chicago style, 459 in independent clauses, CSE style, 478 817 MLA style, 391 in lists, 817-18 CDs (compact discs), in MLA style, 374, 395. citation of APA style, 426 multilingual writers and, MLA style, 391 C.E. ("Common Era"), 822 censor, censure, censer, 733, netiquette and, 17 in older texts, 816 448 850 in outlines, 55, 817 certainly, 757 parentheses and, 794-95 cf. (compare), 825 of proper adjectives, 516, Chartjunk, 96-97, G-2 Charts, pie, 57, 58, See also of proper nouns, 510, 811 Visuals, creating and in quoted sentences, 816 using

for class discussions, 19 - 20defined, G-2 idea exploration in, 46 research sources in, 294 arguments, 201, 208 blogs, 258 CARS, 304 critical reading, 127, 201 editing for grammar conventions, 635 editing for word choice, editing sentences and words, 99-100 evaluating sources, 305 - 06exploring ideas, 40 mechanics and spelling, for multilingual writers, paraphrasing, summarizing, and quoting, 347 plagiarism, avoiding, 327 portfolios, 119, 121 previewing, 128-29 proofreading, 104 research papers, revising and editing, 353-54 research sources, 275 revising, 82, 86-87, 96 sentence punctuation, 808 thesis revision, 48 visuals, 96, 296, 300 Web site planning, 251 wikis, 259 writing situations, understanding, 28-29 Chemistry, style manual for, 356 The Chicago Manual of Style, 47. See also Chicago style Chicago style, 447-67 basic format of entries, bibliography or list of works consulted, 448 defined, G-2 directory to sample types, 448–49 disciplines using, 355

guidelines for, 450	Clauses	Colons, 774–78
in-text citations and	adjective, 534, 751–52,	appositives and, 775
notes, 447–48	G-1	in business letters, 762,
MLA style vs., for online	adverb, 534, 550, 751,	776
citations, 460	752, 754, 765, G-1	capitalization after, 776,
notes and bibliography	defined, 531, 751, G-2	815, 817
entries, $448-64$	elliptical, 535	in city and publisher
online sources, 459–64	nonrestrictive, 750–54,	citations in
periodicals, 455–56,	G-9	bibliographies, 776
459-63	noun, 534, G-9	editing to eliminate
sample paper excerpt in,	relative, 534, G-1	unnecessary, 776–77
464-67	simplifying, 644	exercise, 777–78
sic in, 796	See also Dependent	grammar checkers and,
choose, chose, 850	clauses; Independent	774
Choreographic works,	clauses	independent clauses and,
italicizing, 832	Clichés, 728–29, 788, G-2	775–76, 777
Chronological organization	Clip art, 252	lists and, 775
defined, G-2	Clippings (abbreviations),	in memos, 776
examples of, 52, 64	820, G-2	quotation marks and,
in personal essays, 229	Closing paragraphs. See	786-87
Circular reasoning fallacy,	Conclusions	quotations and, 344–45,
197	clothes, cloths, 850	773, 775, 780
Citation, defined, G-2. See	Clustering, 41, 42–43	ratios and, 776
also Documenting	CMS (course management	spacing after, 115
sources	systems), $19-20$	before subtitles, 776
Citation indexes, 281	CMS style. See Chicago	with times of day, 776
Citation-name style, CSE	style	in titles, 374, 776
style, 468–69	CNN Video, 303	Color
Citation-sequence style,	coarse, course, 850	in document design, 111,
CSE style, 468–69	Coauthored projects, 38,	117–18, 238, 253
cite, sight, site, 733, 850	39, 256	high-contrast, 117–18
Citizendium, 257	Cognates, 884, G-2	on Web sites, 253
City (of publisher)	Coherence, 91–95, G-2	.com, 307
citation of, APA style, 421	Collaboration	Comic books, citation of,
citation of, MLA style, 374	exchanging ideas and,	MLA style, 376–77
colons in citations with,	46–48	Comic strips, italics for
776	online communication	titles of, 831
Claims	for, 293–94	Comma splices, 552–63
in arguments, 203–04	Web site design and, 256	defined, 552, G-3
defined, 194, G-2, G-14	wikis, 18, 258–59	editing, 555, 556–61
evidence types for, 195	Collaborative learning,	exercises, 554, 559
exercise, 205	80–81, G-2	grammar checkers and,
grounds, warrants, and,	Collaborative writing,	556
194–96	38–39, 256, G-3	Identify and Edit box,
supporting and	Collective nouns	555
developing, 204–05	defined, 511, 572, G-3,	identifying, 552–56
See also Thesis	G-9	intentional, 557
Class notes, 4	pronoun-antecedent	Commands, word order in,
Classic sources, 264	agreement and, 615–16	879, 880
Classical structure, for	subject-verb agreement	Commas, 742–68
arguments, 206, G-2	and, 572, 573	with absolute phrases, 757
Classical texts, citation of,	Collective subjects, 567	with addresses, 760–61
APA style, 417	College assignments. See	with adverb clauses, 550,
Classification	Assignments, college	751, 752, 754, 765
defined, 69, G-2	Colloquial language, 713,	with appositives, 754–55,
visuals in, 69–70	788, G-3	766

Commas (continued) with conjunctive adverbs, 559 - 60with contrasting comments, 757 with coordinate adjectives, 746 with coordinating conjunctions, 680, 742-44, 764 in coordination and subordination, 680, 682 in correspondence, 761_62 with cumulative adjectives, 747 in dates, 760-61 with direct address, 757 elliptical constructions and, 642 exercises, 744-45, 747-48, 749-50, 755–56, 758, 760, 762-63, 766-68 grammar checkers and, 744 independent clauses. coordinating conjunctions and, 680, 742-44, 770, 772 with interjections, 757 after introductory word groups, 748-49, 765 misuses of, 763-67 multilingual writers and, with nonrestrictive elements, 750-56, 765 with numbers, 761, 829 omitted words or phrases, in place of, 762 with parentheses, 795 with parenthetical expressions, 757, 765 - 66with people's titles or degrees, 761, 820 with phrases, 531, 532 to prevent misreading, 762 with quotations, 345. 758–59, 780, 786 semicolons and, 744, 746, in series, 745–46, 766 in signal phrases, 758-59, 775

spacing after, 115 with tag sentences, 758 with transitional expressions, 559-60, 756-57 with words that interrupt a sentence. 757-58, 759 Commas, common misuses, 763 - 67after although, 764-65 with and, 764-65 between adjectives and nouns, 764, 766 with adverb clauses, 765 with but, 757 with compound word groups, 764 Identify and Edit box, with independent clauses, 763 inverted sentences and, 765after like, 764 with parentheses, 766 with parenthetical expressions, 765 after prepositions or conjunctions, 764-65 with quotations, 766 with restrictive elements, 765 after such as, 764 after than, 764 Comments feature, in word processing program, 83 - 84committee, as collective noun, 572, 615-16 Common knowledge, 323, 324, 327 Common nouns, 510, G-3, G-9 Community-service writing, 480-85 Comp. (abbreviation for "compiler"), 379 Company names abbreviations of, 825 as singular, 573

Comparative degree.

630-32, G-3

compare to, compare with,

Comparison and contrast

adjectives and, 516,

630 - 32

adverbs and, 517, 630-32 dashes for, 791 defined, G-3 missing words in, 649-50 point-by-point, 75, G-10 pronoun case in, 607 subject-by-subject, 74, G-13 transitional expressions for, 94 visuals to show, 74–75 Comparison, defined, G-3 Complaint letters, 487–90 complement, compliment, 733, 850 Complement, defined, G-3. See also Object complements: Subject complements Complete predicate, 524, G-10 Complete sentences, 522 Complete subject, 522-23, Complete verbs, 541, 588, G-3 Complex sentences, 536, G-12 Compound adjectives, 841 - 42Compound antecedents, 616 Compound nouns hyphens in, 842, 847 plurals of, 847 word division in, 843 Compound predicates, 524, 548, G-3 Compound sentences, 536. 692, G-12 Compound structures comma misuse in, 764 defined, G-3 missing words in, 647-49 pronoun case in, 604 Compound subjects defined, 523, G-13 subject-verb agreement and, 567, 570-71 Compound words hyphens in, 841 possessive form of, 836 word division in, 843 Compound-complex sentences, 536, G-12 Computer software. See Software

Computer terms	in compound subjects,	Contrary-to-fact
abbreviations for, 822	523	statements, subjective
capitalization and, 812	correlative, 520	mood for, 598
Computers. See Electronic	defined, 507, 520, G-3	Contrast. See Comparison
sources; Internet; Web	semicolons and, 770	and contrast
site design	subordinating, 520–21,	Contrasting comments,
Conciseness, 637, G-3. active verbs, using, 697	533, 668, 682, 882, G-3	commas and, 757 Conversations
active voice, using, 697 active voice, using, 644,	See also Coordinating conjunctions	citation of, APA style, 415
698–99	Conjunctive adverbs	personal essays as, 227
combining sentences, 644	commas and, 557,	Coordinate adjectives
elliptical constructions,	559–60, 756	commas with, 743,
using, 642	comma splices, run-ons,	746–47, 766
expletives (there, it),	and, 553, 554, 558	defined, G-3
eliminating, 643	defined, 517, G-3	Coordinating conjunctions
repetition, eliminating,	list of familiar, 517, 558	(coordinators)
641–42	periods and, 518	defined, G-3
useless words and	semicolons and, 518,	in editing comma splices
phrases, eliminating,	769	and run-ons, 556–57,
640–41	connect, in essay exams,	558
See also Wordy sentences	231	examples of, 520
Conclusions	Connotations	independent clauses
of arguments, 207	defined, 719, G-3	joined by, 742–44
of case studies, 185	in poetry, 167	in paired ideas, 667
defined, 51, G-3 drafting, 78–79	thesaurus and, 708, 722 word choice and, 721–22	punctuation and, 680, 742–44, 764
exercises, 79	conscience, conscious, 733,	semicolons and, 770, 772
in informative reports,	850	in series, 745
146	consequently, 517	subject-verb agreement
in oral presentations,	Consonant + y , suffixes	and, 570–71
237	and, 848	Coordination, 679–81
for research projects,	Context	defined, 679, G-4
revising and, 87	of assignments, 37	excessive, 681
Concrete nouns, 511, G-9	cultural, 20–21	exercises, 685-87, 688
Concrete words, 723, G-1,	evaluating, 131, 308–10	faulty, 680–81, G-5
G-3	in informative reports,	for ideas of equal
Condescending stance, 35	145	importance, 679–80
Condition, subordinating	multilingual writers and,	multilingual writers and,
words to show, 683	20–21	520
Conference proceedings,	in publication types, 131	not used with
citation of APA style, 424–25	in research projects, 266 rhetorical situation and,	subordination, 882 short, choppy sentences
Chicago style, 458	8, 9–10	and, 687
CSE style, 473–74	social, 20–21	Coordinators. See Coordi-
MLA style, 379	vocabulary and, 710	nating conjunctions
Confidentiality, in primary	in Web sources, 308–10	Copyright
research, 315	word meanings and, 710	defined, G-4
Confusing shifts. See Shifts	workplace, 21	fair use, 322–23, 326,
Congressional Record,	continual(ly),	328
citation of	continuous(ly), 733	laws on, 322
APA style, 431	Contractions	public domain files, 252
MLA style, 379, 386	apostrophes in, 837–38	resources on, 326
Conjunctions	defined, G-3	for visuals, 56
commas misuses and,	homonyms of, 838	Copyright and Fair Use, 326
764-65	linking verbs in, 588	Correlative conjunctions
in compound predicates, 524	possesive pronouns <i>vs.</i> , 838	coordination and, 680 defined, G-3
924	090	uenneu, G-5

previewing, 127-31

Correlative conjunctions as a process, 127 for contrast, 791 (continued) questioning the text, excessive use of, 792 elements of equal value 135 - 36exercises, 792-93, 802-3 and, 520 summary in, 138-39 to highlight explanations with paired ideas, 667 or lists, 790-91 synthesis and, 140 Correspondence. See of visual arguments. hyphens vs., 840 Letters (correspondence) 200 - 201for independent clauses could, as helping verb, 869, within sentences. Critical responses, 140-43, 870 G-4 791 - 92could care less, 733 Critical thinking, 6, 7 for nonrestrictive could of, should of, would elements, 750, 766, research projects and, of, 733, 870 791 - 92council, counsel, 850 evaluating sources using, overuse of, 792 Council of Science Editors quotation marks and, 304 (CSE). See CSE style See also Critical reading Council of Writing Program Critiques, 191 spacing after, 115 for transitional Administrators, 326 crowd, 615 Count nouns CSE style expressions, 756 articles with, 862-63 citation-name style, 468 in word-processing defined, 510, G-4, G-9 programs, 790 citation-sequence style, examples of, 510 Data multilingual writers and, defined, G-4 for case studies, 183 860 - 64creating visuals from, directory to sample quantifiers with, 864 types, 469-70 296 - 97singular and plural, 861 disciplines using, 110, distortion in display of, Counterarguments, 205, 297 - 99154, 156, 355-56 G-4 in-text citations, 468-69 graphing, 184 Country names in lab reports, 154, 156 organizing presentation as singular nouns, 573 of, 184 name-year style, 468 with articles, 863 online sources, 476-78 data, 733, 847 Course blogs, 16, 256-57 periodicals, 474-76 Databases abstracts vs. full-text course, coarse, 850 reference list, 469-78 Course management sic in, 796 articles, 288, 390 systems (CMS), 19-20 unknown authors, bibliographic information Course Web sites, 16, 46 475 - 76for, 329, 330, 331 Court cases, italics for, 831 Cultural contexts, 20-21. citation of, APA style, Cover letters, 497, 498, See also Multilingual 428 - 29citation of, Chicago style, 499, 503 writers Creative Commons, 252, Cumulative adjectives, 747. 462 - 63301 citation of, CSE style, 477 Credibility Cumulative sentences, 692, citation of, MLA style, in arguments, 205 G-4 384, 390 checklist, 305-06, 312 defined, G-4 of Web sources, 307, 312 finding articles on, -d, -ed verb forms, 580, criteria, criterion, 733 582, 586-87 281-83, 284-85 Critical reading DA/DAI, 380, 425 image collections on, annotation in, 134-37 300 - 302Dangling modifiers checklist, 127 correcting, 677 keyword searches of, 280. critical responses in, defined, 676, G-4 283, 286-87 140 - 43grammar checkers and, for periodical articles, defined, 126, G-4 677 281-83, 284-85 exercises in, 131, 134, Identify and Edit box, subscription databases, 137, 138 462, 477 initial impressions in, participial phrases as, Dates 131 - 34690 abbreviations for, 822, interpretive analysis Daches 829 and, 162 for break in tone, capitals in, 812

thought, or speech, 792

commas with, 760-61

multilingual writers and, in plays, 177 Direct observation, 316-17 quotation marks and, 780 Direct questions numbers in, 828 Diction, 719, G-4, See defined, G-4 Days of the month, 813 also Editing for word shifts between indirect Declarative sentences, 522, choice; Exact language and, 661–62 876 - 78word order in, 880 avoiding word misuse, Deductive reasoning, Direct quotations 192-94, G-4 719 - 20awkward shifts with Definite article, 862–63, citation of, APA style, indirect quotations, 421 661 - 62Definition brackets and, 346, 781, citation of, Chicago style, defined, G-4 452-53,461795-96, 816 in dictionaries, 705, 707 citation of, MLA style, commas and, 758-59, embedded, 710 373, 375, 376 780 defined, G-4 visuals in, 70-71 definitions in, 705, 707 Degree, academic, 761 ESL, 25 of dialogue, 780 Degree, of comparison, G-3 examples of, 279-80 ellipses with, 781, Demands, subjunctive exercises, 708-09, 711 797 - 99mood for, 598 idioms in, 25, 707 interrupted, 780 Demographics, of audience, information in, 704-07 quotation marks around, multilingual writers and, 342, 778-80 Demonstrative pronouns, 708 single quotation marks 513, 514, G-4 online, 461 with, 781 Denotation, of words, 708, preposition selection slashes with, 781 tense sequence in, 895 719, G-4 from, 530 Dependent clauses DiRT, 293 pronunciation and, 706 adjective clauses, 534, specialized, 707 Disabilities, readers with, 751-52, G-1 spelling and, 706, 845 117-18, 255-56 adverb clauses, 534, 550, unabridged, 705 Disciplines 751, 752, 754, 765, G-1 undefined run-on entries. capitalization rules in. defined, 531, G-2 707 812 usage, 707 case studies in, 181-90 elliptical clauses, 535, G-5 verb forms in, 580, 582 defined, 3, G-5 exercises, 535 vocabulary and, 704–07 documentation styles for, noun clauses, 534, G-9 word division and, 706 110,355-56in sentence fragments. word endings, grammar, formatting and 543, 546, 549-50 and, 706 documenting styles subordinators and, 533 word origins, 707 and, 38 Dependent-clause in word-processing jargon in, 714 fragments, 549-50 programs, 706 names of, as singular, descent, dissent, 850 differ from, differ with, 733 Description, 68-69, G-4 different from, different primary research in, 314 Descriptive adjectives, 516, than, 733 questions specific to, 33, G-4 Digital files, citation of, desert, dessert, 851 MLA style, 390 reference works for, 264. Design principles, 111. See 274 - 75Digital Object Identifiers resources for, FR-12 to also Document design (DOI), citation of Desk encyclopedias, 25 APA style, 427, 428, 430 FR-14 Details, in personal essays, Chicago style, 461–62 selected terms in discourse of, FR-2 to 230 Digital tools. See Electronic Determiners, 515, G-4 tools FR-11device, devise, 851 Direct address, 757, G-4 using APA style, 110, 355 Dewey Decimal system, Direct objects using Chicago style, 355 288 defined, G-9 using CSE style, 110, multilingual writers and, Diagrams, 59 154, 156, 355-56 Dialects, 584, 713, G-4 using MLA style, 110, Dialogue in predicates, 526-27 word order and, 529, 878 voice and, 698 arguments and, 207

Disciplines (continued) word choice and, 102 See also specific disciplines Discourse communities, 712, G-5 discreet, discrete, 733, 851 Discussion lists citation of, APA style, citation of, CSE style, 477 - 78citation of, MLA style, 386 defined, 293, G-5 research sources on, 293, Discussion section, in lab reports, 155 disinterested, uninterested, Display fonts, 114 Disruptive modifiers, 674 dissent, descent, 851 Dissertations citation of, APA style, 425, 429 citation of, Chicago style, citation of, CSE style, 474 citation of, MLA style, 379-80, 387 quotation marks for titles of, 785 Distance learning, 16, G-14 Division, 69-70, G-5 DIY (Do It Yourself) Web sites, 303 Document design in academic writing, 115 APA format, 434-46 audience and, 110 in brochures. newsletters, and posters, 481-85 Chicago style, 464–67 consistency in, 116 defined, G-5 examples of, 112–13 font styles in, 114–15 headings in, 116-17, 395, 435, 669-70 lists in, 115-16 margins in, 115, 395, 434 MLA format, 394-411 organizing information in, 111-14

page numbers in, 115, 395, 434-35 principles of, 111 readers with disabilities and, 117-18, 255-56 restraint in, 117 spacing in, 115, 395, 434 visuals in, 75-76, 396, 405, 435, 446 Web sites, 253-54 white space in, 111, 114 word-processing programs and, 110-11 Documentation, defined, G-5 Documenting sources abbreviations used in, 823 - 25annotated bibliographies, 332, 333 common knowledge and, 323, 324, 327 paraphrasing and, 336 - 39in research papers. 354 - 57sources that need acknowledgment, 324 styles for specific disciplines, 355–56 summarizing and, 341 for visuals, 76 working bibliographies and, 329-32 See also APA style; Chicago style; CSE style: MLA style: Plagiarism Dogpile, 292 DOI. See Digital Object Identifiers dominant, dominate, 851 don't, doesn't, 733 Double comparatives, 631 - 32Double negatives, 518, 526, 633, 895-96 Double superlatives, 631 - 32Doublespeak, 714, G-5 Drafting, 60-79 conclusions, 78-79 defined, G-5 essay exam responses, 233 exercises, 181 focused paragraphs in, 26,60-63

multimedia, 75-76 Internet links during, 60 introductions, 76-78 oral presentations, 236 - 37paragraph organization, 64 - 66patterns of organization and visuals in, 66–75 research projects, 352-53 saving files, 60 title, selecting and, 88 visuals and, 66-75 writer's block in, 61 Drama. See Plays Dreamweaver, 252 drink, 583 DVD (digital video disc), citation of APA style, 425-26 Chicago style, 459 MLA style, 391, 392 DVD-ROM (digital video disc read-only memory), citation of CSE style, 478 MLA style, 391 eachpronoun-antecedent agreement and, 613, subject-verb agreement and, 571, 574 each and every, 734 each other, one another, 734 eager, anxious, 731 e-books citation of, APA style, 430 - 31citation of, Chicago style, 460 - 61citation of, MLA style, for this text, 20 EBSCOhost database, 282 - 83, 284Ed., Eds., ed., eds., (editor or editors), 372, 379, 418, 451 -ed, verbs ending with, 531, 586-87, 754 Editing checklists, 99-100, 635, 701, 740, 808, 857, 897 defined, G-5

integrating visuals and

exercises, 103
research projects,
353–54
revising vs., 80
sample paper, 104–09 sentences, 98–103
Web-editing software,
249
See also Revising
Editing for clarity, 98,
99–100, 637–701
active verbs, 697–700
checklist, 701
confusing shifts, 655–63
coordination and subordination, 679–88
faulty parallelism,
663–71
misplaced and dangling
modifiers, 671–78, 690,
G-4
missing words, 646–51
mixed constructions,
652–55
sentence style, 98, 100–101
sentence variety and
emphasis, 689–96
wordy sentences, 638–46
Editing for grammar
conventions, 98, 99,
539, 635
adjective and adverb
problems, 623–33 checklist, 635
comma splices and
run-on sentences,
552-63
pronoun case, 601–11
pronoun reference, 601,
617–21
pronoun-antecedent
agreement, 601, 611–17 sentence fragments,
540–51
subject-verb agreement,
564-78
verb problems, 578-601
Editing for word choice,
100, 102–03, 703–40
appropriate language,
712–19 checklist, 740
dictionaries and
vocabulary in, 704–11
disciplines and, 102
disciplines and, 102 exact language, 719–30

glossary of usage, 730-39 multilingual writers and, 284 - 85708 Editions citation of, APA style, 291 - 92citation of, Chicago style, 453, 456, 460 citation of, MLA style, of e-books, 460 Editorials, citation of APA style, 423 Chicago style, 456 CSE style, 476 292 - 94MLA style, 378, 384, 389 Editors, citation of APA style, 418, 421 Chicago style, 451 CSE style, 472–73 MLA style, 372 .edu, 278, 307 Education, case studies in. 185 effect, affect, 730-31, 851 256 - 57e.g. (for example), 734, 825 either neither and, 734 pronoun-antecedent agreement and, 613 as singular subject, 574 either . . . or, 571, 667, 680 Either/or fallacy, 198 Electronic books. See e-books Electronic mailing lists citation of, APA style, 433citation of. Chicago style. 463 defined, 293, G-5 research sources on, 293 Electronic portfolios, 120-23, G-10 Electronic sources avoiding plagiarism with, 325 cautions in searching. 798 290 citation of, APA style, 427 - 34citation of, Chicago style, 798 - 99459 - 64citation of, CSE style, 799-800 476 - 78797-800 citation of, MLA style, 366, 382-90

databases, 281-83, evaluating, 306-13 formats used in, 288 government documents, information for documentation, 329 keyword searches, 280, 283, 286 - 87managing, 293 MLA style vs. Chicago style in citation of, 460 online communication, search engines, 280, 283, 286-87, 292 See also Web sources; specific online sources Electronic text, annotating, Electronic tools best uses of, 18 blogs as, 16, 18, 43, for coauthoring online, 38 course management systems as, 19-20 course Web sites as, 16 e-mail as, 15, 17, 18 for exploring ideas, 41 instant messaging as, 15, 18.46 - 47netiquette in, 17, G-8 networked classrooms as, podcasts as, 16, 18 texting as, 16, 18, 46–48 tweeting as, 19 virtual worlds as, 19 wikis as, 18–19, 257 elicit, illicit, 734, 851 Ellipses, 797–800 in brackets, 796, 797 in citations. APA style. 414, 417, 422 at the end of a sentence, exercise, 801-3 format of, 797 omitted sentences and. in poetry quotation, quotations and, 346, 781, in series, 800

Elliptical clauses, 535, G-5 citation of, Chicago style, avoiding, 825 452-53,461in Chicago style, 451 Elliptical constructions word omission and, citation of, MLA style, in MLA style, 363 647 - 49373-74, 385 etc. (and so forth), 734, wordy sentences and, 642 desk, 25 825 else, in comparisons, discipline-specific, 264, Ethical appeals, 196, 200, 649 - 50274 206, 207 elude, allude, 731, 851 Ethical fallacies, 198-99 online, 257, 281 Em dash, 450, 790. See also as reference works. Ethical principles in Dashes 274 - 75, 279primary research, 315 e-mail End punctuation, 803-07 Ethnography, 183 asterisks in, 815 as conclusion of complete Ethos (character), 196, 203, in business writing, sentence, 806-07 G-5, G-8 500 - 502Etymology, 707 exclamation points as, capitals in, 815 805 - 06Euphemisms, 714, G-5 citation of, APA style, exercise, 807 Evaluating sources 415, 433 grammar checkers and, blogs, 204 citation of, Chicago style, 803 CARS, (credibility, periods as, 803-04 accuracy, citation of, MLA style, question marks as, 805 reasonableness, 368, 390, 393 See also specific support), 304, 312–13 in classes, 15 punctuation marks checklists, 305-06, job applications and, 497 Endnotes, Chicago style, 312 - 13netiquette in, 17, G-8 448-64, 467. See also examples of, 308-10 underlining in, 815 Chicago style exercises, 311 uses of, 18 Internet sources, 131, English as a Second in the workplace. Language (ESL). See 306 - 13500 - 502Multilingual writers multilingual writers and, Embedded definitions, 710 enough, 864 emigrate, immigrate, 734, eportfolios. See Electronic print sources, 304-06 851 portfolios visuals, 13-14, 97, 129 - 30eminent, imminent, ensure, assure, insure, 732 immanent, 734, 851 enthused, 734 wikis, 257, 281, 293 Emoticons, 16 -er, est endings, 631, 842 "Evaluating Sources of Information," 308 Emotional appeals, 196, envelop, envelope, 851 200, 206, 207 ERIC database, 285 "Evaluating Web Pages: Emotional fallacies, ESL. See Multilingual Techniques to Apply & 199 - 200Questions to Ask," 308 writers Emphasis ESL dictionaries, 25 Evaluations, 263, 502-03, adverbs for, 517 Essay exams, 231–35 G-5 editing for, 689-69 even, as limiting modifier, across the curriculum, in e-mail, 815 232 673 - 74grammar checkers and, checking your work, even though 689 in adverb clauses, 754 233 - 34italics for, 833 preparing for, 231-32 not used with but. 882 repetition for, 695-96 sample responses, every sentence variety and, 234 - 35pronoun-antecedent 695 - 96strategies for, 232-33 agreement and, 616 Emphatic sequence, 229 subject-verb agreement Essays capitalization of, 815 and, 571 Empty phrases, 640–41, G-5 personal, 227-31 everybody, 574 -en, verbs ending with, 531, quotation marks for titles everybody, every body, 574, 583, 754 of, 784 Enc. (enclosure), 497 Essential elements. See everyone, every one, 574, 732 Encyclopedias Restrictive elements. citation of, APA style, et al. (and others) Evidence 420 in APA style, 413 defined, 192, G-5

in inductive arguments, 192 - 93multilingual writers and, types of, 192-93 Exact language, 719–30 clichés, avoiding, 728-29 connotation, 708, 719, 721 - 22denotation, 708, 719 exercises, 720-21, 722-24, 727-28, 729 - 30figures of speech, 727, misusing words, 719-20 specific and concrete words, 723-24 standard idioms, 724-26 Examples in informative reports, 145 parentheses for, 793 words that introduce. 547 - 48except, accept, 732, 851 Excessive coordination. 681, G-5 Excessive subordination, 648-85, G-5 Exclamation points, 805 - 06excessive use of, 806 in parentheses, 806 quotation marks and, 365, 759, 766, 786, 788 within sentences, 806 for shock, surprise, or forceful command, 805 spacing after, 115 Exclamations, 695 Exclamatory sentences, 522, G-5 Executive summaries, 502 Exercises abbreviations, 825-26 academic journals, 45 active and passive voice, 527 - 28adjectives, 518-19. 628-29, 633-34, 867 adverbs, 518–19, 628–29, 633-34, 867 analysis, 137 apostrophes, 837, 838, 840

appropriate language, 714-15, 718-19 arguments, 202, 205, 223 articles, 865-66 audience, stance, and tone, 36-37 blogs, 259-60 brackets, ellipses, and slashes, 801-03 capitalization, 818-19 case studies, 185 claims, 205 colons, 777-78 comma splices and run-on sentences, 554. 559, 561-63 commas, 744-45, 747-48, 749-50, 755-56, 758, 760, 762–63, 766–68 communicating across cultures, 24 confusing shifts, 657, 660-61, 662-63 coordination and subordination, 685-87, 688 critical reading, 131, 134, 137, 138 critical responses, 142 - 43dashes, 792–93, 802–03 dependent clauses, 535 dictionary and thesaurus, 708–09, 711 drafting, 181 e-book for this text, 20 end punctuation, 807 evaluating sources, 311 exact language, 720-21, 722-24, 727-28, 729 - 30gerunds, 876 hyphens, 844 idea generation, 47–48, image interpretations, 244-45, 247-48informative reports, 144, 145, 152interpretive analyses, 163, 165, 181, 185, 190, 244 - 45introductions and conclusions, 79 italics (underlining), 833 - 34learning tools, 25

lexical pitfalls, 886-87 misleading images, 15 misplaced and dangling modifiers, 675-76, 678 missing words, 651 mixed constructions, 654 - 55multimedia, genre, and medium, 13 nouns, 513, 515, 864-65 numbers, 829 objects and complements, 530 online information. finding, 287 oral presentations, 240, 242, 243 outlines, 55-56 paragraphs, 63, 66, 95 - 96parallelism, 664, 668-69, 670 - 71paraphrasing, 339 parentheses, 795, 802-03 participles, 874 parts of speech, 521 personal essays, 231 phrases, 533 plagiarism, 339 prepositions, 890-91 previewing, 131, 134 pronoun case, 605, 607, 608-09, 611, 622 pronoun reference, 616-17, 621-22, 868, 893 - 94pronoun-antecedent agreement, 616–17, 622 pronouns, identifying, 513, 515 purpose, identifying, 34 quantifiers, 865 quotation marks, 783-84, 787, 789 research projects, 270, 271 - 72research sources, 277, 287, 311 revising, 89, 95–96 semicolons, 770-72, 773 - 74sentence fragments, 543, 548-49, 550-51 sentence variety, 691,

693-94, 696

Exercises (continued) Exploratory structure, 89 False cause fallacy, 197 sentences, classifying, Exploring ideas, 39–48 family, as collective noun, 536 - 37blogging, 43 572,615 checklist, 40 sentences, editing, 103 Family relationships spelling, 849, 850, clustering, 41, 42-43capitalization for, 813 855 - 56digital tools for, 41 hyphens for, 842 subjects and predicates, drama and, 44 FAQs (frequently asked questions), 252 exchanging ideas with subject-verb agreement, people, 46-47 farther, further, 734, 851 568, 573-74, 577-78, exercises, 47-48, 75 Faulty coordination. 892 - 93freewriting, 40-41 680-81, G-5 summarizing, 139, Internet searches and. Faulty parallelism, 663-71, G-5. See also 341 - 4245 - 46Parallelism syllabus, 6 journals or notebooks, thesis, 145, 165, 204 44 - 45Faulty predication, 653-54, thesis statements, 50-51, library browsing, 45 G-5 Faulty subordination, listing, 41-42 topic selection and multilingual writers and, 683 - 84narrowing, 32, 144, 40 Federal Digital System, 163, 202 notes and annotations, verb form, 587 FedWorld Information verb tenses, 594, 596, presentation software in, Network, 291 896 few 52verbs, identifying and questioning, 42-44 a few vs., 885 using, 510, 586, Extract, 781–82, G-5. See hardly any vs., 864 600-01, 697-98 as plural, 575 also Block quotations verbs, modals, 871-72 pronoun-antecedent verbs, mood of, 598 Facebook, 18, 293, 294. See agreement and, 613 verbs, voice of, 599-600, also Social networking subject-verb agreement 699-700 and, 575 visuals and multimedia, Fact sheets, citation of, fewer, less, 734 13, 15, 57, 75, 134, 138, Fiction APA style, 425 244 - 45Factiva database, 285 citation of, MLA style, Web site evaluation, 256, Facts 311 interpretive analysis of, defined, 263, G-5 wikis, 260 as evidence for claims. 172 - 77word order, 879-80, 883, Field research, 314, 316-17, G-5 historical, as common wordy sentences, 642-43. knowledge for Fig., 75, 396 645 - 46research, 323 Figurative language, 167, writing process, 27-28 in research, 263 727, G-5 writing situation, 10 scientific, present tense Figures of speech, 167, 727, Exigence, defined, 28, G-5 for, 593 Films expect, suppose, 734 statements contrary to, Expert opinion, 195, 199 598 capitalization of, 815 explain, in essay exams, fair, fare, 851 citation of, APA style, 231 425 - 26Fair use, 322-23, 326, 328, Explanations G-5 citation of, MLA style, dashes for, 790 Fallacies, logical 392 parentheses and, 793 italics for titles of, 831 defined, 196, G-5 Explanatory notes, in MLA emotional, 199-200 Finding sources style, 394 ethical, 198-99 archives, 314-17, G-1 Explanatory phrases, for logical, 196-97 audio clips and videos, quotations, 345 See also specific fallacies 302 - 3Expletive constructions, False analogy fallacy, 199 citation indexes, 281 100, 643, 877, G-5 government documents, False authority fallacy, explicit, implicit, 734 199, 201 291 - 92

keyword searches, 280,	Foreign terms, 832, 842	General Science Index, 285
283, 286-91	Foreword, citation of	General words, 723, G-6
library catalog searches,	APA style, 418, 420	Generalization
277, 287–91	MLA style, 375	defined, G-6
online communication,	Formal outlines, 53–54, 55,	hasty generalization
292–94	817, G-6	fallacy, 198
online databases,	Formality, of language, 713	sweeping generalization
281-85, 288, 300-02	former, latter, 735	fallacy, 198
print indexes, 281	forth, fourth, 851	General-to-specific
search engines, 280, 283, 286–87, 292	Fractions	organization, 64–65 Generic <i>he</i> , 716–17
subject directory, 286	hyphens in, 842 numerals in, 828	Generic man, 717–18
subscription databases,	subject-verb agreement,	Generic man, 717–18 Generic nouns, 614, 863, G-6
462, 477	572	Genre
visuals, 295–96,	Fragments, sentence,	of arguments, 191
299–302	540–51. See also	choosing, 37–38
See also Electronic	Sentence fragments	defined, 11, G-6
sources; Research	Freewriting, 40–41, G-6	examples of, 37
sources; Visual	Frequency counts, in case	in research projects, 266
sources; Web sources	studies, 183–84	rhetorical situation and,
first, firstly, 734	FrontPage, 252	8, 11–12
First person (I, we)	FTP (file transfer protocol),	See also specific genres
confusing shifts and, 656	822 F. Illian and A. I.	Geographical regions,
defined, 564	Full-text articles, in	capitalization of, 814
in oral presentations, 236 in personal essays, 227	database searches,	Geology, style manual for, 356
FirstGov, 291	283, 288 Function words, 668, G-6	Gerund phrases
"Five w's and an h"	Funnel openers, 76, G-6	defined, 532, G-6
strategy, 31, 42–43	further, farther, 734, 851	subject-verb agreement
Flaming, 17	Fused (run-on) sentences,	and, 577
flaunt, flout, 735, 851	552-63	Gerunds
Flickr, 301	defined, 552, G-12	defined, 532, G-6
Flow charts, 72	exercises, 554, 559,	exercise, 876
Focus groups, 318	561–63	as nouns, 872
Focused freewriting, 41,	grammar checkers and,	possessive pronouns
G-6	556	before, 608
Fonts	identifying, 552–56	after a preposition, 873
defined, 114, G-6	repairing, 556–61	subject-verb agreement
in document design, 114–16	Future perfect progressive	and, 567, 891 verbs that can be
readers with disabilities	tense, 591, 592, G-14 Future perfect tense, 590,	followed by, 874–75
and, 117	591, 592, G-14	get, 735
on Web sites, 253	Future progressive tense,	GIF (Graphic Interchange
Footnotes, Chicago style,	590, 591, G-14	Format), 252, G-8
447–64	Future tense, 589, G-14	Glossaries
for		of key terms, G-1 to G-15
because vs., 882	GB (gigabyte), 822	selected terms in
as coordinating	Gender, defined, G-6	academic discourse,
conjunction, 667, 679,	Gender bias	FR-2 to FR-11
681	confusing shifts and,	of usage, 730–39
indirect objects and,	656	gone, went, 583
878 for example	Identify and Edit box, 615	good, well, 628, 735 Google
colons and, 777	pronoun-antecedent	Book Search, 283
e.g. vs., 825	agreement and,	Groups, 294
in comma splices and	613–14	image search on, 300
run-on sentences, 553	sexist language, 715–18	Scholar, 283
· · · · · · · · · · · · · · ·	2 0 /	

653

Google (continued) numbers and, 828 have search engine, 46, other punctuation marks with past participles, 286-87, 292 and, 790 579, 869 Video Search, 303 pronoun case and, 604 in perfect progressive gorilla, guerrilla, 851 pronoun-antecedent tenses, 591–92 .gov, 307 agreement and, 614 present tense forms of. Government documents pros and cons of, 101 citation of, APA style, wordy sentences and, quotation marks and, 424, 431 779 643 - 44citation of, Chicago style, semicolons and, 768 have to, 869 457 - 58sentence fragments and, h.e citation of, CSE style, 473 generic, 716-17 citation of, MLA style, subject-verb agreement she vs., 716 365, 379, 386 he/she, his/her, 717 and, 568 searching for online, variety and emphasis he or she, his or her, 291 - 92and, 689 614-15, 716-17 Government, style manual Headers, for academic wordiness and, 639 for, 356 Grammatical terms. writing, 115, 400 GPO Monthly Catalogue, abbreviations for, 706 Headings 285, 291 in APA paper format, 435 Graphic novels, citation of, Grammar MLA style, 376–77 in document design. abbreviations for Graphs and charts 116 - 17grammatical terms, levels of, 117 abbreviations in, 828 706 checklist for, 300 in MLA paper format. defined, 506, G-6 citation of, APA style, dictionaries and, 704-07 427, 435, 446 parallelism in, 669-70 origins of language and. citation of, MLA style, templates for, 117 365-66, 380, 388, 396, typefaces for, 114 See also Editing for hear, here, 851 405 grammar conventions deciding which type to Help sheets, 274, G-6 Grammar checkers use, 299 Helping verbs abbreviations and, 819 in complete verbs, 588 distortion in, 97, 297-99 active verbs and, 697 finding existing, 295-96 defined, 508, G-2, G-6 adjectives and adverbs in lab reports, 155 in implied subjects, 523 and, 624 multilingual writers and, types and uses of, 57, apostrophes and, 834 58 - 59capitalization and, 811 See also Visuals, creating subject-verb agreement colons and, 774 and, 892 and using comma splices and Grounds, in arguments, time and, 508-9run-on sentences and, 194, 195, G-6, G-14 in verb tenses, 869 556 group, as collective noun, word order and, 877, 879 commas and, 744 572 her, his, 102-03, 614-15, confusing shifts and, 656 Group interviews, 318 716 - 17coordination and here, hear, 851 guerrilla, gorilla, 851 subordination and, 679 Guilt by association fallacy. herself, myself, himself, 736 dangling modifiers and, Hierarchical structure, for Web site, 249-50 end punctuation and, 803 half, a half, half a, 735 Highlighting in brainstorming, 41 faulty parallelism and, hanged, hung, 735 in critical reading, 127 665 Hanging indents, 374, 421, hyphens and, 841 450 in drafts of portfolios. italics and, 830 hardly, 735, 886 misplaced modifiers and, Harley Hahn's Master List in paraphrasing, 336, of Usenet Newsgroups, missing words and, 647 294 during research, 321, mixed constructions and, 332, 333 Hasty generalization

fallacy, 198

in summarizing, 340, 341

of Web page printouts,	interpretive analyses in,	confusing shifts, 658
334	166–67	dangling modifiers, 676
himself, herself, myself, 736	Humanities Index, 285	faulty parallelism, 666
his/her, he/she, 717	hung, hanged, 735	misplaced modifiers, 673
his, biased language and,	Hyperbole, 727, G-6	missing words, 647
102-03, 613-15	Hyperlinks. See Links	pronoun case, 606
his or her, he or she,	Hyphens, 840–44	pronoun-antecedent
613-14, 716-17	adverbs and, 842	agreement and gender
Historical documents, MLA	capitals and, 815	bias, 615
in-text citation of, 367	compound adjectives and,	sentence fragments, 542
Historical events, move-	841	subject-verb agreement,
ments, periods, docu-	compound words and,	569
ments, capitalization	841–42	wordy sentences, 639
of, 812	dashes <i>vs.</i> , 840	Idioms
Historical facts, dates, as	exercises, 844	defined, G-6
	· · · · · · · · · · · · · · · · · · ·	,
common knowledge,	foreign phrases and, 842	in dictionaries, 25, 707
323	fractions and compound	lists of, 725–26, 889–90
Hits, in Web searches, 286,	numbers and, 842	phrasal verbs in, 724
G-6	grammar checkers and,	prepositions in, 725–26
hole, whole, 851	841	iDVD, 357
Holidays, capitalization	inclusive numbers and,	i.e. (that is), 734, 825
of, 812	843	if
Home page	possessive phrases and,	comma misuses with, 765
citation of, APA style,	842	as subordinating
427, 428, 429	with prefixes and	conjunction, 682
citation of, MLA style,	suffixes, 843	whether vs., 735
382	spacing after, 115	ifthen, 735
of college library, 279	spelled-out numbers and,	illicit, elicit, 734, 851
in evaluating sources,	827	illusion, allusion, 731, 851
307–08, 312	word division and,	Illustrations, 59, 66–67.
of search engines, 283	843-44	See also Visuals,
in Web page design, 78,	Hypothesis	creating and using
250, 253–55	in case studies, 183, 185	Illustrator, book with,
in working bibliography,	defined, G-6	citation of in MLA
329	formulating a, 32, 269	style, 376
Homonyms, 838, 849–52,	in informative reports,	IM. See Instant messaging
G-6	153, 154	Image interpretation,
hopefully, 735		defined, G-6
1 , 0 ,	in lab reports, 155, 156	,
hour, are, our, 851	research projects and, 269	Images
how, 879	in the scientific method,	analysis of, 244–45
however	193	in APA format, 435
in comma splices and	1 6 1 040	citation of, APA style,
run-on sentences, 553	<i>i</i> before <i>e</i> rule, 846	426
in coordination, 680	I vs. me, 602-5	citation of, MLA style,
HTML (hypertext markup	<i>Ibid</i> . (in the same place),	380, 388
language), 252, 288,	448	in MLA format, 396
822, G-6	Ideas. See Exploring ideas	narratives behind,
http (hypertext transfer	Identification numbers, 828	244-48
protocol), 822	Identification,	online collections,
Hub-and-spoke structure,	subordinating words	300-302
for Web site, 249-50	and, 683	persuasive power of,
Humanities	Identify and Edit boxes	13–15
arguments in, 216–22	comma splices and run-	See also Visual sources;
documentation styles for,	ons, 555	Visuals, creating and
355	commas with non-	using
informative reports in,	restrictive words or	immigrate, emigrate, 734,
159–61	word groups, 753	851
100 01	o. a 5. oaps, 100	001

imminent, immanent, eminent, 734, 851 immoral, amoral, 731, 850 Imperative mood, 597, 659, G-7, G-8 Imperative sentences, 522, 880, G-7 implicit, explicit, 734 Implied pronoun references, 617, 619-20 Implied subjects, 523 imply, infer, 735 in, 888 in addition to, subject-verb agreement and, 570 in contrast to, commas with, 757 in, in to, into, 735 including, colon misuse after, 777 incredible, incredulous, 735 Indefinite article, 862–683, G-2. See also Articles Indefinite pronouns defined, 513, G-7 list of, 514 possessive, 835-36 pronoun-antecedent agreement and, 613 subject-verb agreement and, 513-14, 574-75, 891 Indefinite subjects, 567 Indents of block quotations, 364, 395, 434, 447 of endnotes, 409 of footnotes, 447 hanging, 374, 421, 450 of paragraphs, 395, 434 Independent clauses capitals in, 817 colons and, 560, 775-76, 777 comma misuse in, 763 comma splices, run-ons, and, 552-63 coordinating conjunctions joining, 742 - 44dashes and, 791-92 defined, 552, G-2 semicolons joining, 560, 756, 768-69, 772 transitional expressions, 756, 769

Indexes defined, G-7 for periodical articles, Indicative mood, 597, 659, G-7, G-8 Indirect objects defined, 528, G-9 word order of, 528-29. Indirect questions confusing shifts between direct and indirect, 662 defined, G-7 periods after, 803, 805 word order in, 880 Indirect quotations of commands, 880 commas and, 759 confusing shifts, between direct and indirect, 661 - 62capitalization of, 816 defined, G-7 question marks and, 805 quotation marks and, 779, 788 tense sequence in, 895 word order in, 880 Indirect sources, citation of APA style, 416 MLA style, 368 Inductive reasoning, 192-93, G-7 infer, imply, 735 Infinitive phrases, 532, G-7 Infinitives defined, 532, 595, 674, 873, G-7 as nouns, 872-73 omitting the to, 532 pronoun case and, 608 split, 674-75, G-13 subject-verb agreement and, 891 verb tenses and, 595-96 verbs that can be followed by, 874-75 Informal outline, 4, 351 Informal usage, avoiding, 626, 712-13 formal vs., 603-04, 610 See also Slang

Informative reports, 143 - 61audience for, 144 conclusions in, 146 context in, 145 defined, 143, G-7 examples in, 145 exercises, 144, 145, 152 in the humanities, 159 - 61introductions to, 77 lab reports, 153-58 objective stance in, 144 organization of, 145 purpose of, 32-33 research projects as, 266 review of the literature, 152 - 53sample reports, 147-52, 156-58, 159-60 in the sciences, 153, 154 in the social sciences, 146, 147–52 specialized terms and abbreviations in, 146 structure of, 89 thesis in, 144-45 topic selection in, 143-44 writing situation for, 144, Informative structure, 89 Informed consent, in primary research, 315 InfoTrac Web database, 285 -ing verbals, beginning sentence fragments, 545 - 47-ing verbs, 531, 869 See also Gerunds; Participial phrases; Verbals -ing words adding suffix, 848 phrases with, in headings, 116 word groups beginning with, 748 Initial impressions, in critical reading, 131-34 In-press article, citation of in APA style, 430 Inseparable phrasal verbs, 889 inside of, outside of, 735 Instant messaging (IM) citation of, APA style, 433

in classes, 15	of images, 244-48	citation of, MLA style,
defined, G-7	intellectual framework	375
in idea exploration, 46–47	in, 162–63	defined, 51, G-7
research sources and,	introduction in, 165–66	drafting, 76–78
294	in journals, 163	exercises, 79
uses of, 18	of plays, 177–81	home page as, 78
instead, 757	of poetry, 167, 168–72	in lab reports, 154
Instructors, 22, 83	purpose of, 33	multilingual writers and,
insure, assure, ensure, 732	research projects as, 266	79
Intellectual framework,	sample analyses, 169–76,	in oral presentations, 236
162–63	178-81, 182, 186-90	purpose in, 76–78
Intellectual property	in the sciences, 186–90	to quotations, 345, 593
defined, G-7	of short stories, 174–76	revising and, 87
plagiarism and, 322, 323	support for the thesis,	Introductory word groups,
resources on, 326	166	in sentences, 748–49, 765
See also Plagiarism Intensifiers, 651, 884–85	thesis in, 163–65	Invention techniques,
	thoughtful stance in, 162 understanding the	39–48, G-7. See also
Intensive pronouns, 512, 514, G-7	assignment, 161	Exploring ideas
Interjections	writing situation in, 162,	Inversions (inverted
commas and, 757	169, 173, 178, 186	sentences), 694–95,
defined, 507, 521, G-7	Interrogative pronouns,	765, G-7
Internet	178, 513, 514, 602, G-7	ironically, 735–36
abbreviations and	Interrogative sentences,	Irony, 805, 806, G-7
acronyms in, 822	522, G-7	irregardless, regardless, 736
image searches on,	Interruptions	Irregular adjectives, 632
300-02	commas and, 743,	Irregular adverbs, 632
links as writing process	757–58, 759, 765	Irregular plural nouns,
tools, 60	in quotations, 757–58,	847, 861
netiquette, 17, G-8	780, 816	Irregular verbs
See also Electronic	Interviews	defined, G-7
sources; Keyword	citation of, APA style,	in dictionaries, 580, 582
searches; Search	427	forms of common, 581–82
engines	citation of, Chicago style,	multilingual writers and,
Internet addresses. See	456–57, 464	584
URL	citation of, MLA style,	verb forms, 580
Internet Public Library,	368, 380, 385, 389,	is when, is where, 654, 736
286, 292	392, 393	isle, aisle, 850
Internships, 491–92	conducting, 318	Issues, citation of
Interpret, defined, G-7	group, 318	APA style, 422, 423, 429
interpret, in essay exams,	job, 497–99	Chicago style, 455
232 Interpretations, defined,	quoting from, 318 In-text citations	CSE style, 474, 475, 477 MLA style, 377, 380, 384,
263, G-7		389
Interpretive analyses,	Chicago style, 447–48 CSE style, 468–69	it
161–90	defined, G-7	pronoun references for,
case studies as, 181–85	See also APA in-text	619–20
in critical reading,	citations; MLA in-text	as sentence subject, 877
134–37	citations	it is, 100
defined, G-7	Intransitive verbs, 529–30,	Italicized fonts, 114–15
examples of, 12	585, G-7	Italics (underlining),
exercises, 163, 165, 181,	Introductions	830–34
185, 190	in analyses, 77–78,	abbreviation for, 830
of fiction, 172-73	165–66	added to quotations, 833
in the humanities,	citation of, APA style,	in APA style, 421
166-67	418, 420	for book titles, 372, 831

Italics (underlining) (continued) for emphasis, 833 exercises, 833-34 for foreign terms, 832 grammar checkers and, 830 for lengthy works, 831 - 32in MLA style, 363, 374, 377, 384, 830 for online database titles, for scientific names, 832 for ships, trains, aircraft, spaceships, 832 sic in, 796 for software titles, 833 underlining and underscoring vs., 830 for words, letters. and numbers as themselves, 833 it's, its, 736, 838, 851 Ixquick, 292 Jargon, 252, 714, G-8 Job application letters, 496-97, 498-99, G-1 Job Central, 503 Job interviews, 497-99 Journalism commas in, 746 style manual for, 356 Journals academic, 45 defined, 45, G-8 exploring ideas in, 44 by multilingual writers, 24 research, 333-35, G-11 See also Notebooks Journals (periodicals), citation of APA style, 422, 427 Chicago style, 455, 462 - 63CSE style, 474-75 MLA style, 377, 389 See also Online journals, citation of JPEG (Joint Photographic Experts Group), 252, JSTOR database, 285 just, as limiting modifier, figurative, 727, G-5 673 - 74jargon, 252, 714, G-8

Justification, of margins, 115 KB (kilobyte), 822 Key terms, glossary of, G-1 to G-15 Keyword searches defined, 280, G-8 in Google, 283, 286-87 in library catalogs, 288 - 91refining, 280 understanding, 280 See also Search engines Keywords, 274, 280, G-8 kind, kinds, 736 kind of, sort of, 736 know, no. 851 Koran (Qur'an), citation of, MLA style, 367, 375. See also Religious texts, citation of least Lab reports, 153-58 abstracts of, 154 acknowledgments in, 156 in CSE style, 154, 156 discussion section in, 155 format of, 153-56 hypothesis in, 155, 156 introduction in, 154 methods and materials in. 154 references in, 156, 158 results in, 154 sample report, 156-58 verb tenses in, 153-54 visuals in, 154, 158 voice in, 153-54 Labeling, of tables, 75 Laboratory notebooks, 320 - 21Laboratory research, 314 Language appropriate, 36, 712-19 archaic, 70736, biased or sexist, 715-18 clichés, 728-29 colloquial, 713, 788, G-3 dialects, 584, 713, G-4 in discourse communities, 712 doublespeak and, 714 euphemisms and, 714 exact, 719-30

pretentious or stilted, 713, G-10 regionalisms, 713, G-11 slang, 712-13, 788, G-12 Late ed., in newspaper citation, 377 Latin abbreviations, 825 latter, former, 735 Law cases, MLA citation of, 381 - 82Law, style manual for, 356 lav. lie. 736, 851 LCSH (Library of Congress Subject Headings), 288 lead, led, 736, 851 Learning in college online learning, 15–19 tools for multilingual students, 25 writing as a tool for, 4-5no hyphen with, 842 in superlative forms, 630 - 31leave, let, 736 Lecture notes, 4 Lectures, citation of APA style, 427 MLA style, 393 led, lead, 736 Legal documents, not italicized, 831 Legal sources, citation of, MLA style, 381-82 in comparative form, 630 - 31fewer vs., 734 hyphens not used with, lessen, lesson, 851 let, leave, 736 Letters (correspondence) business, 502, 762, 776 capitals in, 818 citation of, APA style, 415, 425citation of, Chicago style, 457citation of, MLA style, 368, 381 commas in, 761-62 of complaint, 487-90 cover, 497, 498, 499, 503 job application letters, 496-97, 498-99

by multilingual writers, Limiting modifiers, 673–74, of a play, 177-81 24 - 25G-8of poetry, 167, 168-72 open, 8 Limiting sentence, 64-65, of a work of fiction. in portfolios, 120, 122 G-8 172 - 77of praise, 491 Line graphs, 58, 295 See also Interpretive on public issues, 486–87 Line numbers, in poetry. analyses of recommendation, citation of, in MLA Literature reviews. 502 - 03style, 367 See Review of the sample, 488, 490, 499 Linguistics, style manual literature thank-you, 491, 498 for, 356 little vs. a little, 864 Letters (of the alphabet) Location, prepositions for, Linking verbs acronyms read as, 820 adjectives used after. 888 italics for, 833 516, 627-28, 866 Logical appeals, 196, 200, in outlines, 55 be, 525, 588, 604, 627, 206, 207 parentheses and, 794 697 Logical fallacies, 196-97 plural, 839 in contractions, 588 Logos (logic), 196, G-8 Letters to the editor, Long quotations. See Block defined, 525, 576, G-8 citation of multilingual writers and, quotations APA style, 423 588, 871 loose, lose, 736, 851 MLA style, 378, 389 lots, lots of, 736 pronoun case and, Lexis-Nexis Academic 604 - 05 $-l\nu$ (database), 284 subject complements and, in adjectives and Libraries, 273-77 adverbs, 627, 885-86 525, 576, 604, 627 bibliographic information Links hyphens and, 842 in, 332 checking, prior to as a suffix, 849 call numbers, 288, G-2 presentation, 240 catalog searches, 287-91 in drafting phase, 60 The Machine Is Us/ing Us classification systems, in electronic portfolios, (Wesch), 19 288 Magazines 121-22exercises, 277 in slide presentations. citation of, APA style. exploring ideas in, 45 239 - 40423, 429 finding information at, citation of, Chicago style, on Web sites, 250-54 in word-processing 455, 462 - 63online resources, 273-74 programs, 122 citation of, CSE style, 475 reference librarians, 273 Listing, for exploring ideas, citation of, MLA style, reserve service, 275 41 - 42377-78, 383, 390 List of references, See subscription databases, italics for titles of, 831 462, 477 Reference list (APA See also Online tour checklist, 275 style): Reference list magazines, citation of See also Research (CSE style) Mailing addresses. See sources Addresses List of works cited. See Library of Congress Works-cited list Main clauses. See American Memory (Chicago style); Works-Independent clauses Project, 303, 317 Main idea cited list (MLA style) classification system, 288 in focused paragraphs, image collection of, 300, capitals in, 817-18 61 - 62302 introduction and, 76-78 colons and, 773, 775 search engine, 292 dashes and, 790-91 repetition and, 91–92 Web site, 292 numbered or bulleted, in topic sentence, 62-63 Library of Congress Subject See also Thesis 110, 115-16, 117 Headings (LCSH), 288 parallelism in, 670, 818 Main verbs, 508-9, G-8 lie, lay, 585, 736, 851 as sentence fragments, Major premise, 193-94 lightning, lightening, 851 man, generic, 717-18 548 Listserv, 18 Manner, helping verbs that as vs., 732 literally, 736 show, 509 commas and, 764 Manuscripts, citation of, Literary analysis in subordination, 684 guidelines for, 166 MLA style, 381

Memory, writing as an aid grammar checkers and, manvwith count nouns, 864 to, 4 653 pronoun-antecedent Memos, 500-502, 776 identifying, 652-53 agreement and, 613 Meta search engines, 292 Mixed metaphors, 727, G-8 MetaCrawler, 292 subject-verb agreement MLA (Modern Language and, 575 Metaphors, 167, 727, G-8 Association). See MLA Mapping (clustering), 41, Methodology, in case style 42-43, G-2 studies, 185 MLA Bibliography, 285, Maps Methods and materials, in citation of, APA style, lab reports, 154 MLA Handbook for Writers of Research Papers Microsoft Word, 110 citation of, CSE style, 478 might, as helping verb, 869. (2009), 360, 367, 382citation of, MLA style, 870 MLA in-text citations, .mil, 307 361 - 68380, 388 spatial relationships on, Minimal risk, in primary anthologies, 368 research, 315 authors, 361-64 directory to sample See also Visuals, creating Minor premise, 193-94 and using Misplaced modifiers. types, 362 Margins 671 - 75e-mail, 368, 390, 393 for academic writing, 115 entire work, 364 ambiguous, 672-74 in APA paper format, 434 correct placement of, government documents, justification of, 115 672 historical documents, in MLA paper format, defined, 671 disruptive, 674 mathematics, as singular exercise, 675-76 indirect sources, 368 noun, 572 letters, 368 grammar checkers and, mav 672 literary works, 367 can vs., 732 Identify and Edit box, long (block) quotations, as helping verb, 869, 870 364 - 65may of, might of, 736 identifying and editing, multiple sources, 368 maybe, may be, 736 671 - 73multivolume works, 366 MB (megabyte), 822 no page or paragraph limiting, 673-74 me, I vs., 603-04split infinitives, 674-75, numbers, 366 Measurements, 822-23, G-13 numbered paragraphs, 828 366 squinting, 672-73 meat, meet, 851 Missing words, 646-51 one-page source, 365 Mechanics, 810-57 articles, 650-51 paraphrase/summary, abbreviations and in comparisons, 649-50 364 symbols, 819-26 in compound structures. personal interviews, 368 apostrophes, 834-40 647 - 49religious texts, 367 capitalization, 810-19 short quotations, 365 exercise, 651 checklist, 857 grammar checkers and, unknown authors, 364 defined, G-8 visuals, 365-66 hyphens, 840-44 Web sites and other Identify and Edit box, italics, 830-34 online sources, 366 numbers, 826-29 identifying, 646-47 MLA style spelling, 845-57 acknowledgments, 394 in intensifiers, 651 Mediated search engines. that, 646, 649 block quotations, 346-47. 292 Misspelled words, 845, 846, 781 - 82Medicine, style manual captions and sources of 852 - 55for, 356 Misusing words, 719-21 visuals, 76 Medium Mixed constructions, Chicago style vs., online choosing, 38 citations, 460 652 - 55in research projects, 266 defined, G-8 contractions in, 837 rhetorical situation and, exercises, 654-55 defined, G-8 8, 12-13 disciplines using, 110, faulty predication, meet, meat, 851 653 - 54355

elements of, $360-61$	subjunctive, 597–98, 659,	dates and decimals and,
explanatory notes, 394	G-8, G-13	829
format, 394-96	moral, morale, 736, 851	defined, 21–22
in-text citations, 361–68	more	dictionary and thesaurus
list of works cited,	hyphens not used with,	use by, 708
369–94	842	direct object, including
sample paper in, 396–411	most vs., 631	only one, 528 double negation and, 633,
sic in, 796	pronoun-antecedent agreement and, 613	895–96
signal phrase verbs, 346	more important, more	evidence and, 23
See also MLA in-text	importantly, 736	exploring ideas in
citations; Works-cited	moreover, 680	another language, 40
list (MLA style)	most	idioms and, 724, 889–90
Modal verbs, 509, 588,	almost vs., 731	instructors' expectations
869–70, G-8	more vs., 631	and, 22
Modern Language	no hyphen with, 842	introductions and
Association (MLA). See	pronoun-antecedent	conclusions and, 79
MLA style	agreement and, 613	irregular verb forms and,
Modifiers	subject-verb agreement	584
adjectival, 690	and, 575	learning tools for, 25
adverbial, 690	in superlative form,	long numbers and, 761
commas and, 765	630 W : '' 250	modal verbs and, 509,
in complete predicates, 524	Mozilla, 252	588
	MP3. See Audio files MTV Music Videos, 303	nouns and, 860–67 obligatory words and,
dangling, 676–77, 690, G-4	much, 864	648
defined, G-8	MUDs (multiuser	organization of texts, 23
disruptive, 674	dimensions), 19, 294	peer review and, 83
exercises, 675–76, 678	Multilingual writers	phrasal verbs and,
grammar checkers and,	abbreviations and, 820	888–89
672, 677	academic contexts and,	plagiarism and, 327
limiting, 673-74	21	prepositions and, 520,
misplaced, 671–75	adjectives and, 516, 625,	887–88
in split infinitives,	866–67	private writing by, 45
674–75, G-13	adverbs and, 885–86	progressive tenses and,
squinting, 672–73	American and British	590
See also Adjectives;	spelling and, 847	pronoun reference and,
Adverbs	applying for a job, 498	893
Money, numbers for, 828 Monograph, citation of,	articles and, 515, 651 audience and, 22–24	pronoun-antecedent agreement and, 612
CSE style, 477	biased language and, 718	pronouns and, 867–68
Monster Career Advice,	capitalization and, 813	quantity and intensity
503	checklist for, 897	and, 884–85
Monthly GPO Catalogue,	cognates, misleading,	questioning sources by,
285, 291	884	304
Months. See Dates	collaborative Web site	questions and, 22
MOO (multiuser domain,	design, 256	reading abbreviations,
object-oriented), 19,	connotation and usage	820
294, 822	problems and, 722	redundancy and implied
Mood	coordination and	meanings and, 642
confusing shifts in,	subordination and,	research sources and,
659–61	520, 685	276
defined, G-8	count and noncount	sentence fragments and,
imperative, 597, 659, G-7, G-8	nouns and, 511, 860–64	546, 550 sentence structure and,
indicative, 597, 659, G-7,	cultural contexts and,	876–83
G-8	20–21	social context and, 20–21
<u> </u>		250101 00110010 0110, 20 21

citation of, APA style,

427

citation of, MLA style, italics for titles of, 831 present tense in describing, 593 must, as helping verb, 869, 870 must of, must have, 736 myself (himself, herself, etc.), 736 n. pag. (in MLA citation). 374, 384, 387 namely, after colon, 777 Name-year style, CSE), 468 - 478Narration defined, G-8 visuals in, 67-68, 244 - 48Narrowing a topic, 30-31 National Aeronautics and Space Administration, image collection, 302 National Archives Digital Classroom, image collection, 302 The National Institutes of Health, 292 National Park Service Digital Image Archive, Nationalities, ethnic groups, capitalization of, 812 Natl. ed., in newspaper citation, 377 Navigation bars, 254-55, G-8 *N.B.* (note well), 825 n.d. (no date), 374, 425, 432, 825 nearly, as limiting modifier, 673 - 74Negatives, double, 518, 526, 633, 895-96 neither either vs., 736 pronoun-antecedent agreement and, 613 subject-verb agreement and, 575 neither . . . nor, 571, 667 Nervousness, in oral presentations, 242-43 .net, 307 Netiquette, 17, G-8

Networked classrooms, 16, G-8never, 691, 881 nevertheless, 680 New York Public Library, image collection, 302 news, as singular noun, 572 News groups citation of, APA style, citation of, MLA style, information from, 293, 294 Newsletters citation of, APA style, 430 designing, 481-82, 485 Newspapers citation of, APA style, 423, 429 citation of, Chicago style, 456, 462 - 63citation of, CSE style, 475 citation of, MLA style, 377-78, 383, 390 italics for titles of, 831 Newsreaders.com, 294 Nicknames, 786 commas and, 757, 864 know vs., 851 no. not. never. double negatives and, 518, 633 nobody, 613 no one, 574 nohow, nowheres, 736-37 Non sequitur fallacy, 197 Noncount nouns, 860-64 articles with, 862-63 defined, 510, G-9 examples of, 510-11 multilingual writers and, 860 - 64quantifiers with, 864 singular and plural, 861 none pronoun-antecedent agreement and, 613 subject-verb agreement and, 574, 575 Nonrestrictive (nonessential) elements appositives, 754 clauses, 751-52, 753 commas with, 750-56

dashes or parentheses	Noun phrases, 531, 872–73, G-9	grammar checkers and, 828
with, 791–92, 793 defined, 750, G-9	Nouns	hyphens in, 842
vs. essential elements,	abstract, 511, 861, G-9	multilingual writers and
750,	as adjectives, 516, 866	761, 829
exercises, 755–56	as appositives, 532, 548,	in outlines, 55
Identify and Edit box,	754–55, 766, G-1	parentheses and, 794
753	articles and, 863	plural, 839
phrases, 754–55	collective, 511, 572, 573,	slashes in, 801
with which, 738, 752	615–16, G-3, G-9	spelling out vs. numerals
nor	common, 510, G-3, G-9	826–27
as coordinating	compound, 842, 843, 847	superscript, 447–48,
conjunction, 667, 679	concrete, 511, G-9	468-69
subject-verb agreement	count and noncount,	in technical and business
and, 571	510-11, 860-64, G-9	writing, 927
not	defined, 507, G-9	which begin a sentence,
commas and, 757	exercises, 513, 515,	827–28
double negatives and,	864-65	Nursing, case studies in,
518, 633	with foreign roots, 847	185
placement of, 869, 877,	generic, 614, 863, G-6	Nvue, 252
880	gerund phrases as, 532	
in split infinitives, 675	infinitive phrases as, 532	Object complements, 529,
NOT, in keyword searches,	possessive, 511, 834-37	G-9
280	proper and common, 510,	Object of a preposition, 519
$not \ only \dots but \ also, \ 667,$	811–12, 836, 863, G-9	G-9
680	singular and plural, 511,	Objective case, 602, G-11
Note cards, 330–31	706, 839, 842, 846-47,	Objective stance, 144, G-9
Notebooks	861	Objectivity, in Web sources
laboratory, 320–21	types of, 860	308
for personal essays, 229	verbals as, 531	Object-oriented multiuser
reading, 24, 127, 135	Novels	dimensions (MOOs),
See also Journals	citation of, MLA style,	19, 294, 822
Notes	367	Objects
avoiding plagiarism and,	present tense in	in complete predicates,
324	describing action in,	524
for documentation,	593	defined, G-9
330-31	nowheres, nohow, 736–37	direct and indirect,
in exploring ideas, 44–45	n.p. (no publisher), 374, 393 Number	526–29, 878
field research and, 316–17	defined, G-9	Obligatory words, 648 OED (Oxford English
for interpretive analyses,	shifts in, 656–57	Dictionary), 705
164	See also Subject-verb	of
lab research, 320–21	agreement	to indicate possession,
lecture, 4	number	835–36
in MLA style, 409	amount vs., 737	off vs., 851
for oral presentations,	preceded by the, 572	of course, 757
242	Numbered paragraphs,	off of, 737
organizing, 351–52	citation of, MLA style,	often, 881
in research journals or	366	OK, O.K., okay, 737
logs, 333–35	Numbers, 826–29	Omitted elements
on research sources, 274,	abbreviations for, 822	commas and, 762
332–35	in addresses, 828	ellipses for, 798–99
from surveys, 319	commas and, 761, 829	you, in imperative
See also Annotation;	in dates and times, 828	sentences, 879, 880
Endnotes; Footnotes	exercises, 829	on, 888
nothing, 613	in fractions, 572, 828,	one another, each other,
Noun clauses, 534, G-9	842	734

MLA style, 385

one, in gender neutral Online journals, citation of Online writing labs constructions, 717 APA style, 427-28 (OWLs), 82-83, 84, 263 one of the, only one of the, Chicago style, 461-62 only, as limiting modifier, CSE style, 477 673 - 74One-page source, citation MLA style, 389 Open letter, 8 of, MLA style, 365 Online learning, 15-19 orOnline magazines, citation One-word modals, 509 in compound subjects Online books, citation of and predicates, 523, APA style, 477 APA style, 429 524 Chicago style, 462-63 Chicago style, 460 as coordinating CSE style, 475 CSE style, 477 conjunction, 667, 679, MLA style, 387 MLA style, 383 See also e-books Online newspapers, subject-verb agreement Online brochures, citation citation of and, 571 of, MLA style, 387 APA style, 429 OR, in keyword searches. Online cartoons, citation Chicago style, 462-63 280 of, MLA style, 388 CSE style, 475 Oral presentations, 235–43 Online charts, citation of, MLA style, 383 drafting, 236-37 MLA style, 385, 388 Online periodicals, citation exercises, 240, 242, 243 Online databases nervousness in, 242-43 of citation of, APA style, APA style, 422, 427-29 planning, 235-36 428 - 29Chicago style, 461-63 preparing presentation, citation of, Chicago style, CSE style, 474-76 242 - 43462 - 63MLA style, 383, 389-90, presentation software for, citation of, CSE style, 477 391 237, 238 - 42citation of, MLA style, visuals in, 237 Online posting, 386 384, 390 Online radio program. Webcasts, 237 finding articles on, citation of, MLA style, in the workplace, 503 281-83, 284-85 388 See also Slide image collections on. Online reference works. presentations 300 - 302citation of orally, verbally, 738-39 information formats, 288 APA style, 432 .org, 307 italics for titles of, 833 Chicago style, 461 Organization Online dictionaries, 706 MLA style, 385 analogies, 71-72 citation of, Chicago style, Online reviewers, 81–83 cause and effect, 73 461 Online reviews, citation of. chronological, 52, 64 Online dissertations, MLA style, 385 classification, 69-70 citation of, MLA style, comparison and contrast, Online searches bibliographic information 74 - 75Online editorials, citation in, 331-32 components in, 51 of data, 184 of, MLA style, 384 library catalog searches, Online encyclopedias, 287 - 91defined, 70-71 citation of search engines, 280, 283, description, 68-69 APA style, 432 286 - 87, 292general-to-specific, Chicago style, 461 Online sources. See 64 - 65MLA style, 385 Electronic sources hub-and-spoke (Web Online forums, citation of Online tools. See Electronic sites), 249-50 APA style, 433 tools illustration, 66-67 MLA style, 386 Online TV programs, of informative reports, Online government citation of, MLA style, documents, citation of 388 narration, 67-68 APA style, 431 Online videos, citation of of oral presentations, 236 MLA style, 386 APA style, 433 of paragraphs, 64-66 Online image collections, Chicago style, 463-64 point by point, 75 300 - 302CSE style, 478 of portfolios, 120, 122 Online interviews, citation problem-solution, 52, 65 MLA style, 385, 388, 391, processes, 72 Chicago style, 464 Online "word-a-day" of research papers,

services, 709

351 - 52

revising and, 86-87, 89 spatial, 64 specific-to-general, 65 subject-by-subject, 74-75 thematic, 52 Organizational authors, citation of in APA style, 414, 417 in Chicago style, 451–52 in CSE style, 471 in MLA style, 363, 372 other, in comparisons, 649 - 50our, are, hour, 850 Outlines of arguments, 206 capitals in, 55, 817 in class notes, 4 exercises, 55-56 of first drafts, 89 formal, 53-54, 55, 817 parallelism in, 669-70 of research papers, 350-51, 398-99 scratch, 53 sentence, 53-54, 55 topic, 53-54, 55 types of, 52-55outside of, inside of, 737 OWLs (online writing labs). 82-83, 84, 263 Oxford English Dictionary (OED), 705

Page numbers abbreviations for, 374 for academic writing, 115 in APA style, 414, 416, 434 - 35in MLA style, 395 works without, in MLA style, 373, 384 PageMill, 252 Paired ideas, parallelism in. 667 PAIS International database, 285 Pamphlets. See Brochures and pamphlets Pandora, 303 Para., par(s) (in MLA or APA citation), 366, 416 Paragraphs coherence in, 91-95 defined, 60-61, G-9 drafting, 26, 60 exercises, 63, 66, 95-96 focused, 60-63 formatting, 61

main point/example in, 61 - 62organization of, 64-66 paragraph development, 89 - 90paragraph unity, 90-91 pronoun references in, 620 - 21quotation marks and, 780 revising, 89-96 topic sentence, 62-63 transitional, 94-95 unity in, 90-91 Parallelism coherence and, 92-93 defined, 663, G-9 for emphasis, 92-93, 695 - 96examples of, 663-64 exercises, 664, 668-69, 670 - 71function words in, 668 in headings, 669–70 Identify and Edit box. 666 items in outlines, headings, and lists, 669 - 70in lists, 670, 818 in outlines, 669-70 in paired ideas, 667 in series, 665 word meanings and, 710 Paraphrases citation of, MLA style, defined, 336, G-9 excessive number of, 343 exercise, 339 guidelines for, 337 integrating, 348-49 plagiarism and, 321, 324, 336 - 39research sources, 335, 336 - 39Parentheses, 789-90, 793 - 95abbreviations and, 793 always used in pairs, 793 capitalization and, 794 - 95commas and, 766 for examples, 793 excessive use of, 794 exclamation points in, exercises, 795, 802-03 in in-text citations, MLA style, 361-68

after italics added to quotation, 833 for nonessential elements, 750, 793-94 for numbers or letters, punctuation and, 794-95 question marks in, 805 quotation marks and, 795 spacing after, 115 for supplementary information, 793–94 for transitional expressions, 756 Parenthetical citations defined, G-7, G-9 in-text citations, APA style, 412-17 in-text citations, CSE style, 468-69 in-text citations, MLA style, 361-68 Parenthetical expressions comma misuses with, 765 commas with, 757 defined, 757 Participial phrases defined, 531-32, G-9 variety and, 690 verb tenses and, 595-96 Participles defined, G-9 exercise, 874 participial phrases, 531, 595–96, G-9 present vs. past, 873–74 in sentence openings, 690 verb tenses and, 595-96, 873 Parts of speech, 506-37 adjectives as, 515 adverbs as, 517–19 conjunctions as, 520-21 defined, 507, G-9 eight categories of, 507 - 08exercise, 521 interjections as, 521 nouns as, 510-11 prepositions as, 519-20 pronouns as, 511–15 verbs as, 508-10 See also specific parts of speechpassed, past, 737, 851 Passive voice active vs., 527, 599-600,

660, 697-700

595, 659, G-14

Passive voice (continued) Performances, citation of exercise, 231 confusing shifts, 660 APA style, 427 as link to larger issue, defined, 599, G-9, G-14 MLA style, 394 228 - 29exercise, 527-28 Periodic sentences, 692–93, social networking sites structure of, 599 G-9and, 228 subject-verb agreement Periodical Abstracts structure of, 229-30 in, 892 database, 285 understanding the transitive verbs and, 527, assignment, 227-29 Periodical articles 599 bibliographic information verb tenses in, 230-31 wordy sentences and, 644 for, 329 writing beyond college, Past participles 227 capitalization of, 815 as adjectives, 872, 872–73 citation of, APA style, writing process, 229–31 -d, -ed forms, 579, 582 422-24, 427-28 personal, personnel, 851 in infinitives, 595 citation of, Chicago style, Personal pronouns, 512, in participial phrases. 455-56, 461-63 514, 602, See also 531 - 32citation of, CSE style, Pronouns Personification, 727 in perfect tenses, 589–90 474 - 76present vs., 873-74 citation of, MLA style, personnel, personal, 851 verb forms, 508, 578-80, 375, 377-78 Persuades, writing that, 581-82 191-226. See also critical responses to, 142 past, passed, 737, 851 evaluating context in. Arguments Past perfect progressive 131 Persuasive research tense, 591, 592 indexes and databases of, projects, 266 Past perfect tense, 589-90. 281-83, 284-85 Photographs 591, 592, 593 issue number, 455 citation of, APA style, Past progressive tense, italics for titles of, 831 426 590, 591 popular magazines, 377 citation of, MLA style, Past tense in-press articles, citation 365-66,380JPEG and GIF formats in personal essays, 230 of, APA style, 430 verb forms, 578-80. quotation marks for titles for, 252 581 - 82of, 785 narratives behind, Pathos (emotions), 196, G-8 244 - 48as research sources, 276 patience, patients, 851 Periods, 803-04, 806 permission to use, 56 PDF (Portable Document in abbreviations, 804, uses of, 59 Format) files See also Visual sources: 820 citation of, APA style, 416 correcting comma splices Visuals, creating and citation of, MLA style, and run-ons with, 560 using 390_91 Phrasal modals, 509, 869 at the end of sentences, in databases, 288 803 - 04Phrasal verbs peace, piece, 851 after parenthetical defined, 724 Peer review citations, 786 list, 726 checklists, 82, 208 quotation marks and. separable vs. inseparable. defined, G-9 779, 780, 786 888-89 Phrases multilingual students spacing after, 115 and, 83 absolute, 533, 757, G-1 in revising and editing, correcting shifts in, 656 adjective, 754, G-1 80 - 81defined, 564, G-10 adverbial, 530, 674 of Web sites, 256 first, 227, 236, 564, 656 appositive, 532, 682, Peer study groups, multisecond, 564-65 754-55, 766 lingual writers and, in subject identity, defined, 531 22, 24 564 - 65empty, 640-41, G-5 third, 564, 586, 656 exercise, 533 percent, per cent, percentage, 737 See also Subject-verb explanatory, 345 Percentages, 828 agreement gerund, 532 Perfect progressive tenses, Personal essays, 227–31 infinitive, 532, G-7 591 - 92introductory, 345 as conversation, 227 Perfect tenses, 589-93, defined, 227 nonessential, 754-55

details in, 230

noun, 531, 872-73, G-9

participial, 531–32,	interpretive analyses of,	Policy papers, 191, 432
595–96, G-9	177-81	Political science, style
prepositional, 519, 547,	italics for titles of, 831	manual for, 356
652, 672, 873	Plot, in fiction, 176	Pompous stance, 35
semicolons and, 772	Plurals	Popular sources, 278
in sentence openings, 690	of abbreviations, 839	Portfolios
verb, 531–32, 868–75,	apostrophes not used to	of career-related writing,
877, G-14	form plural nouns, 839	491–92
wordy, 640, 644	articles and, 863	checklists, 119, 121
See also Signal phrases	compound nouns, 842	defined, 110, G-10
Pie charts, 57, 58	count and noncount, 511,	electronic, 120–23
piece, peace, 851	861	features in, 118, 121
Place, subordinating words	irregular forms, 847, 861	print, 118–20
and, 683	letters and words as	process, 119
Place(s), capitalization of,	words, 839	Position papers, 191
812	numbers, 839	Positive degree, of
Plagiarism	possessive form of,	comparison, 630, 632
avoiding, 323–25, 327	835–36	Possessive case
checklist, 327	rules for forming, 846–47	apostrophes and, 834–37
common knowledge and,	spelling of, 706, 846–47	of compound words, 836
323, 324, 327	subject-verb agreement,	defined, 602, G-11 gerunds and, 608
copyright and, 56, 252, 322	565, 570–71 plus, 737	homonyms of, 838
defined, 321, G-10	PMLA (Publications of	hyphens and, 842
direct quotations and,	the Modern Language	of inanimate objects, 836
342	Association), 163	of indefinite pronouns,
fair use and, 322–23,	Podcasts	835
326, 328	citation of, APA style,	multiple possessors and,
intellectual property,	433	836
322, 323	citation of, Chicago style,	of nouns, 511, 834-37
in online communication,	463	of and, 835–36
17	citation of, CSE style, 478	of plurals, 835–36
online sources and, 325	citation of, MLA style,	of pronouns, 512, 608,
paraphrases and, 336–39	385	835
penalties for, 322	research sources on,	of proper names, 836
resources on, 326	293-94	Post hoc fallacy, 197
sources that need	uses of, 16, 18	Poster presentations, 237
acknowledgment, 324	Poetry	designing a poster for,
summaries and, 341	capitalization and, 815,	481–83
plain, plane, 851	816	PowerPoint, 11, 57,
Planning, 26, 39–59	block quotations of, 782	237, 241. See also
defined, G-10	citation of, MLA style,	Presentation software
in essay exams, 232	367	p., pp., 374, 423
idea exploration, 39–48	ellipses in, 799–800	practicable, practical, 737,
for oral presentations,	line numbers, in MLA	851
235–36	in-text citations, 367	Praise, letters of, 491
for research projects,	interpretive analyses of,	precede, proceed, 737, 851 Predicates
349–52 structure and, 51–56	167, 168–72	
thesis and, 48–51	present tense in, 593 quotation marks for titles	complete, 524, G-10 compound, 524, 548,
visuals and multimedia	of, 784	G-3
in, 56–59	Point of view	defined, 653, G-10
See also Drafting	in fiction, 176	direct objects in, 526–27
Plays	confusing shifts in,	exercise, 524
capitalization of titles of,	656–57	faulty predication,
815	summaries and, 139	653–54, G-5
citation of, MLA style,	Point-by-point comparison,	indirect objects in,
367	75	528-29

Predicates (continued) literary works and, proceed, precede, 737, 851 linking verbs and subject 592-93,660 Process analysis, visuals complements, 525 in personal essays. and, 72 230 - 31mixed constructions and, Process portfolios, 119 653 - 54-s, -es verbs, 565, 579-80, Profiles, 258 object complements in, 586 Progressive tenses. 529 verb forms, 578-80 590-92, G-14 simple and complete, 524 Presentation software Project Gutenberg, 276 Preface, citation of defined, G-10 Pronoun case, 601-11 APA style, 418, 420 in multimedia in appositives, 605 MLA style, 375 in comparisons with than presentations, 11 Prefixes for oral presentations. or as, 607 hyphens and, 843 237, 238 - 42in compound structures, meanings of, 711 for slide presentations, 604 spelling and, 848 238 - 42defined, G-11 Premises, in deductive as a writing process tool, editing for, 601, 603-04, reasoning, 192-94 52 Prepositional phrases presents, presence, 851 exercises, 605, 607, as adjectives and Press releases, citation of, 608-09, 611, 622 adverbs, 519 gerunds and, 608 APA style, 425 defined, 507, 519, G-10 Pretentious language, 713, grammar checkers and, as fragments, 547 G-10604 I vs. me, 602-5 gerunds in, 873 Previewing, 127–31 misplacement of, 672 checklists, 128-29 Identify and Edit box. not used as subjects, 652 defined, G-10 606 Prepositions identifying problems evaluating context, 131 adjectives with, 887-88 exercises, 131, 134 with, 603, 606 commas and, 764-65 primary vs. secondary infinitives and, 608 defined, 507, 519 objective, 602, 604-5 texts, 127-28 exercises, 890-91 visuals, 129-31 possessive, 602, 835, 839 in idioms, 725-26 written texts, 128-29 in subject complements, 604 - 05list of common, 519 previous to, prior to, 737 multilingual writers and. Prewriting activities, 39. subjective, 602, G-11 520, 887-88 G-7. See also Exploring that vs. which, 738 parallelism and, 668 we vs. us before a noun, ideas; Invention in phrasal verbs, 724. techniques 605, 607 726, 887, 888-89 Primary research who vs. whom, 609-11 selecting, 530 Pronoun reference. archival research Present participles preparation, 315-16 617 - 22as adjectives, 872, defined, 263, G-11 ambiguous, 617, 618-19 873 - 74in the disciplines, 314 avoiding errors in, 893 in participial phrases. ethical principles in, 315 defined, G-11 531 - 32interviews, 318 editing for, 601 past vs., 873-74 exercise, 893-94 lab research, 320-21 verb forms, 508, 578-80. surveys, 319-20 implied, 617, 619-20 873 types of, 314 multilingual writers and, Present perfect progressive understanding, 263-64 tense, 591-92, G-14 Primary sources in paragraphs, 620-21 Present perfect tense, 589, defined, 127-28, G-11 pronoun too far from 591, 593, 659, G-14 examples of, 276-77 antecedent, 617 Present progressive tense. nonprint, 277 Pronoun-antecedent 590, 591, G-14 print, 276-77 agreement, 611-17 Present tense collective nouns and, 572, principal, principle, 737, for literary events, 851 scientific facts, prior to, previous to, 737 compound antecedents introductions to and, 616 Problem-solution quotations, 592-93 organization, 52, 65 defined, G-11

editing for, 601, 611–12, 615 gender bias and, 613–14 grammar checkers and, Identify and Edit box, 615 identifying problems with, 612, 615 indefinite pronouns and, multilingual writers and, 612 Pronouns, 511-15, 601-22 as adjectives, 516 antecedents, 511, G-1 capitalization of, 813 in comma splices and run-on sentences, 553 defined, 507, 601, G-11 demonstrative, 513, 514, G-4 exercises, 513, 515, 605, 607, 608-9, 611, 616-17, 621-22, 868 first-person, 227, 236, 263 564,656 Purpose gender and number and, 868 generic he. 716-17 indefinite, 513, 514 as indirect objects, 878 intensive, 512, 514, G-7 interrogative, 178, 513, 514, G-7 list of, 514 personal, 512, 514 possessive, 512, 608, 835 reciprocal, 513, 514, G-11 reference, 601 reflexive, 512, 514, G-11 relative, 512-13, 514, 533, 567, 576, 682, repetition and, 92 8, 9 second-person, 564-65, 867 - 68singular masculine, 612 third-person, 564, 586, 656 See also Pronoun case; Pronoun reference: Pronoun-antecedent agreement; Relative nouns, 864 pronouns defined, 515, G-11 Pronunciation, 706 exercises, 865

Proofreading, 103-04 checklist, 104 defined, G-11 Proper adjectives, 516, 625, G-11 Proper nouns articles and, 863 capitalization of, 811-12 defined, 510, G-9 possessive form of, 836 Proposals, 191, 502 sample of, 216-22 ProQuest database, 285 PsycInfo database, 285 Public Law numbers, in MLA citation, 381-82 Punctuation end, 803-7 parentheses and, 794–95 sentence, 741-808 See also Sentence punctuation; specific punctuation marks Purdue University's Online Writing Lab, 83-84, in arguments, 33 of assignments, 32–34, 48, 49, 85 critical reading and, 136 defined, G-11 evaluating, for Web sources, 307-8 examples of, 32 exercises, 34 identifying, 32–34 in informative reports, 32 - 33in interpretive analyses, introductions and, 76-78 research projects, 265 - 66rhetorical situation and. of sentences, 522 subordinating words to show, 683 thesis and, 48 qtd. in (quoted in), 368 Quantifiers with count and noncount

multilingual writers and, 884 - 85Question marks, 805, 806 after direct questions, 805 in parentheses, 805 quotation marks and, 786, 788 in quotes within a statement, 788 within sentences, 806 spacing after, 115 after tag sentences, 758 Questionnaires, 320, G-11 Questions about assignments, 27 about the audience. 34 - 35awkward shifts between direct and indirect. 661 - 62in critical reading, 135 - 36cultures and, 22 direct, 661-62, 805, G-4 discipline-specific, 33 in drama analysis. 177 - 78for essay exams, 231–35 for exploring ideas. 42 - 44FAQs (frequently asked questions), 252 in fiction analysis, 176 - 77"five w's and an h" strategy, 31 indirect, 661-62, 803, 805. G-7 in poetry analysis, 167 in previewing, 128–31 in research, 267–70 rhetorical, 695, G-12 series of, 805, 817 short-answer, 232-33 in thesis development, 50 in topic selection, 31 to understand the rhetorical situation, 27 word order in, 878-79 Quotation marks, 778-89 colons and semicolons and, 786-87 commas and, 758-59, common errors in, 788 dashes and, 787

Quotation marks (continued) quotation within, 783, direct quotations and, 784 342,778 - 80signal phrases for. ellipses and, 798 344-46, 348, 779-80 exercises, 783-84, 787, slashes and, 781, 800-801 grammar checkers and, of sources quoted in other sources, 454-55 to indicate special use of too many, 343 word, 785-86 verb tense sequence in, indirect quotations and, 779, 788 See also Block quotations: paragraphs and, 780 Direct quotations; parentheses and, 795 Indirect quotations periods and, 779, 780, Qur'an (Koran), citation of, 786 MLA style, 367, 375 question marks and, 786, Racial or ethnic groups. capitalization of, 812, 814 within quotations, 783 in research notes, 324 stereotypes, 715 single, 781, 783 Radio Program Archive, spacing after, 115 317 for titles of short works, Radio programs 784-85, 788, 832 archive of, 317 for titles within titles, citation of, APA style, 454 426 Quotations citation of, MLA style. in APA format, 781-82 388, 392 awkward shifts between italics for titles of, 831 direct and indirect. quotation marks for 661 - 62episode titles, 785 brackets in, 346, 781, rain, reign, rein, 851 795-96, 816 raise, rise, 584-85, 737, 851 capitalization in, 782, Random House Webster's 816 College Dictionary, checklist, 347 705 - 06colons and, 344-45, 773, rarely, 691, 881 775, 780 Ratios, colons in, 776 commas and, 345. read. 565Readers, See Audience 758-59, 786 defined, G-11 Reading of dialogue, 780 for pleasure, 709 ellipses in, 346, writing and, 5 797-800 See also Critical reading integrating brief. Reading notebooks 343-46, 779-80 format of, 127 interrupted, 757-58, 780, for multilingual writers, from interviews, 318 sample entry, 135 introductory phrases for, See also Notebooks 345 real, really, 737 reason is because, reason italics added to, 833 in MLA format, 364-65 why, 654, 737 plagiarism and, 322-23, Reasonableness, of Web 324, 327, 342 sources, 308, 312-13 present tense in Reasoning introductions to, 593 deductive, 192, 193-194

inductive, 192, 192-93 Reciprocal pronouns, 513, 514, G-11 Recommendations, subjunctive mood for, Recommendations, workplace, 502 Red herring fallacy, 200 Redundancy, 641, G-11 refer to, allude, elude, 731 Refereed sources, 278 Reference librarians, 273 Reference list (APA style), 417 - 34advertisements, 426, 434 books, 417-22, 430-31 brochures, pamphlets, fact sheets, press releases, 425, 431 CD, audio recording, 426, 433 conference presentations. 424 - 25directory to sample types, 419-20 dissertations, 425, 429 electronic sources, 427 - 34film or DVD, 425-26 government documents, 424, 431 guidelines for, 421 interviews, 427 lecture, speech, address, 427 letters, 425 multivolume works, 422 musical compositions, performances, 427 periodicals, 422-24 radio broadcast, 426 report or working paper. 424 in sample paper, 444-45 selections from works already listed in the references, 418 translations, 420 TV programs, 426 visuals, 426-27 Reference list (CSE style). 469 - 78books, reports, papers, 470 - 74

directory to sample types, 469 guidelines for, 470 periodicals, 474-76 online sources, 476-78 Reference, pronoun, See Pronoun reference Reference works citation of, APA style, 420-21,432citation of, Chicago style, 452 - 53, 461citation of, MLA style, 373, 375, 376, 385 discipline-specific, 264, 274 - 75general, 274, 279-80 for multilingual writers. See also Almanacs: Atlases: Dictionaries: Encyclopedias References, in lab reports, 156, 158 Reflective essays, for portfolios, 120, 122 Reflexive pronouns, 512. 514, G-11 regardless, irregardless, Regionalisms, 713, G-11 Regular verbs, 579-80, G-11 Rehearsing, for oral presentations, 242 reign, rein, rain, 851 Relative adverbs, 534 Relative clauses. See Adjective clauses Relative pronouns in adjective clauses, 534 case of, 512, 602 defined, 512, G-11 list of, 514 in noun clauses, 513 subject-verb agreement and, 567, 576 in subordinate clauses. 682 that as, 882 Relevance of sources. 304-5,308Religious terms, capitalization of, 812, Religious texts, citation of APA style, 417

Chicago style, 453 MLA style, 367, 375 no italics for, 831 Repetition for emphasis, 695–96 unnecessary, 92, 641-43 Reports, citation of APA style, 424 CSE style, 473 Repositories of Primary Sources, 317 Reprints, citation of Chicago style, 453 CSE style, 472 MLA style, 376 Requests, subjunctive mood for, 598 Research archival, 314, 315–16 in college and beyond, 264 - 65ethical principles in, 315 field, 314, 316–17 laboratory, 314 primary, 263-64, 314-21, G-11 secondary, 263-64, 313, G-12 verb tenses and, 153-54 working bibliography. 329 - 32See also Research projects: Research sources Research Channel, 303 Research journals/logs. 333-35, G-11 Research projects abbreviations in, 823-25 in APA format, 435-46 audience for, 265 checklist, 275, 353 in college and beyond, combined paraphrase. quotation, and summary in 342-343 defined, 264, G-11 documenting sources in, 354 - 57drafting, 352 electronic submission of, exercises, 270, 271-72, hypotheses for, 269

integrating visuals in, 352 - 53lab reports, 153-58 in MLA format, 394-411 organizing and evaluating information for, 351-52 outlining, 350-51 presenting and publishing, 357 purpose of, 265–66 research plans, 270-72 sample papers, 396-411, 436 - 46schedules for, 271–72 thesis for, 349, 353 topic selection for, 266 - 70verb tenses in, 593 See also Research Research plans, 270–72 Research questions, 267–70 Research schedules, 271–72 Research sources cautions for online, 290 classic and current, 264 common knowledge, 323, 324, 327 credibility and, 305-06, 307, 312 exercises, 277, 287 general reference works. 274,279-80indexes and online databases, 281-83. 284 - 85libraries, 273-77, 287-91 multilingual writers and. 276 notes on, 274, 332-35 organizing, 274 paraphrasing, 335, 336 - 39planning searches, 270 popular, 278 primary, 127–28, 276–77 purpose and, 277–78 quoting, 335, 342 reasonableness of, 312 - 13scholarly, 278, 382, 389 secondary, 127-28, 278 for specific disciplines, FR-12 to FR-14 sufficient number of, 336

Research sources (continued) research projects, -s, -es nouns, 565, 842, summarizing, 335, 353 - 54846 - 47,861339 - 42responding to readers, 81 -s. es verbs, 565, 578-80. synthesizing information as re-visioning, 81 586, 892 from, 343 sample paper, 104–09 -s, plus apostrophe, types of, 263, 274-77 second draft, 106-07 835-36, 839 See also Documenting sentences, 98-103 Sacred texts. See Religious sources; Evaluating structure and, 89 texts, citation of sources; Finding thesis in, 85-88, 89 Sacred things, sources title, 88 capitalization of, 814 Reserve service, library, visuals and multimedia, Sample papers 275 96 - 97in APA style, 147-52, respectfully, respectively, Web sites, 256 435 - 46737, 851 arguments, 209-26 writing situation and, 85 Restrictive elements. See also Editing in Chicago format, 750 - 51Rhetoric, defined, G-11 464 - 67comma misuses with, 765 critical response, 141-42 Rhetorical questions, 695, defined, 750, G-11 G-12 drafting and revising See also Nonrestrictive Rhetorical situation stages, 104-9 (nonessential) essay exam, 234-35 asking questions about, elements informative report. audience in, 8, 9 Results, 154, 517 159 - 61Résumés, 492-95, G-11 context in, 8, 9-10 interpretive analyses, Rev. (review of) (MLA elements of, 8 169-76, 178-81, 182, style), 378 genre and, 8, 11-12 186 - 90Review of the literature job application letter, 499 medium and, 12-13 in case studies, 185 multimedia elements in. lab report, 156-58 defined, G-11 10 - 12in MLA format, 396-411 in scientific reports, 154 résumé, 494-95 persuasive power of as summary, 152-53 images, 13-15 Sans serif fonts, 114, 253 Reviews purpose in, 8, 9 Sarcastic tone, 36 citation of, APA style, stance in, 8, 10 saw, seen, 583 424.429 - 30Rhetorical stance. See scene, seen, 852 citation of, Chicago style, Stance Scenes, lines in a play, 828 Schedules ride, 583 citation of, CSE style, 476 right, rite, write, 852 flexibility in, 7 citation of, MLA style, rise, raise, 585, 737, 851 research, 271-72 378, 385, 389 road, rode, 852 syllabus and, 5 writing, 191 Rogerian argument, 207, Scholarly sources Revising, 26, 80-97 G-12 citation of, MLA style, arguments, 207 Rogerian structure, 206, checklists, 82, 86-87 G-12 iournals, 278, 382, 389 for coherence, 91–95 Roman numerals, in Schomburg Center for defined, G-11 Research in Black outlines, 55 electronic tools for, 83-84 RSS (Really Simple Culture, 302 exercises, 89, 95-96 Syndication) feeds, Sciences final draft, 89, 107-09 294, G-12 arguments in, 223–26 instructor's comments. Run-on sentences, 552-63 capitalization in, 812. defined, 552, G-12 online reviewers, 81-83 exercises, 554, 559, documentation styles for, oral presentations, 242 561 - 63355 outlining, 89 informative reports in, grammar checkers and, paragraph development, 153, 154 556 89 - 90Identify and Edit box, interpretive analyses in, paragraph unity, 90-91 555 186 - 90peer review and, 80-81 passive voice in, 600, 698 identifying, 552-56 portfolios, 120 repairing, 556-61 present tense in, 592

Scientific method, 23, 193, G-12Scientific names, 812, 832 Scope, in research projects, Scores, numbers for, 828 Scratch outlines, 53, G-12 Search engines defined, 280, G-12 for finding research sources, 283 for image searches, 300 - 302list of popular, 292 subject directory in. 286 - 87See also Keyword searches Seasons, capitalization of, 813 Second Life, 19, 294 Second person (you) confusing shifts and, defined, 564-65, G-10 Secondary research, 263-64, 313, G-12 Secondary sources citation of, APA style, 416 defined, 127-28, G-12 see, as irregular verb, 583 seen, scene, 852 seldom, word order and. 691, 881 Self-contradiction fallacy, 197 Semicolons, 768–74 comma splices and run-on sentences and. 555, 557, 558 coordinating conjunctions and, 770, 772 conjunctive adverbs and, 418 in coordination, 680 editing to correct errors with, 772-73 excessive use of, 773 exercises, 770-72, 773 - 74grammar checkers and. 768 in joining clauses containing commas, in joining independent clauses, 768-69, 772

786 - 87in series containing commas, 746, 770 spacing after, 115 transitional expressions and, 756, 769 sense, since, 852 Sentence fragments. 540 - 51appositives, 548 compound predicates as, defined, 540, G-12 dependent-clause fragments, 549-50 exercises, 543, 548-49, 550 - 51grammar checkers and, Identify and Edit box. 542 identifying, 541–43 intentional, 545 lists, 548 multilingual writers and, 546, 550 prepositional, 547 repairing, 544-51 transitional phrases as, 547 verbals and, 541, 545-47 words that introduce examples, 547-48 Sentence outlines, 53–54, 55, G-12 Sentence punctuation, 741 - 808brackets, 795-96 checklist, 808 colons, 774-78 commas, 742-68 dashes, 789-93 ellipses, 797-800 end punctuation, 803-07 Identify and Edit box, parentheses, 793-95 quotation marks, 778-89 semicolons, 768–74 slashes, 800-801 See also specific punctuation marks Sentence variety cumulative and periodic sentences and, 692-93 exclamations and, 695

quotation marks and,

exercises, 691, 693-94, grammar checkers and, inversions and, 694-95 repeating words for emphasis, 695-96 rhetorical questions and, in sentence length, 691 - 92in sentence openers, 690 Sentences, 522-30 balanced, 664, G-2 basic patterns, 527 capitalization of first word, 815-16 combining short, 687 complex, 536, G-12 compound, 536, 692, compound-complex, 536, G-12 cumulative, 692, G-4 defined, G-12 editing, 98-103 exclamatory, 522, G-5 exercises, 103, 536-37 fragments, 540–51, G-12 imperative, 522, 880, G-7 indirect objects in, 528 - 29interrogative, 522, G-7 introductory word groups in, 748–49, 765 inversions, 694-95, 765 limiting sentence, 64–65 noun phrases and verb phrases in, 531 numbers at the beginning of, 827-28 omitting, 798-99 openings, 690 periodic, 692–93, G-9 phrases and clauses in. predicates of, 522, 524 - 30within sentences, 804 simple, 535–36, G-12 subject complements in. 516, 525 subjects of, 522-23, 541, 543, 546, 877 tag, 757, G-13 topic, 62-63, G-14 transitional, 94-95, G-14 Sentences (continued) Identify and Edit box, Singular nouns, 511, transitive verbs in. 658 835 - 36526-29, 530 identifying, 655 sit. set. 585 types and purposes, 522 in mood and voice, site, sight, cite, 733, 850 variety in, 690-96 659 - 61Situation, writing. See verbals and verbal in person and number. Writing situation phrases in, 531-32, 656 - 58Slang, 712–13, 788, G-12 541 in verb tenses, 659 Slashes, 800–01 wordy, 638-46 Ship names, 832 for choice or combination, See also Sentence capitalization of, 815 punctuation italics for, 832 exercise, 801-03 Separable phrasal verbs, Short stories in numbers, 801 889 interpretive analyses of, in quotations, 781, Sequence 800 - 01174 - 76emphatic, 229 titles of, 784, 785, 788, in URLs, 800-01 suspenseful, 229-30 832 Slide presentations of tenses, 589, G-12 Short works, quotation audio, video, and Serial numbers, 828 marks for titles of. animation in, 239 Series (of sentence 784-85, 788, 832 citation of, APA style, elements) 434 Short-answer questions, articles in, 650 232 - 33citation of, CSE style, 478 capitals in, 817 should of, could of, would citation of, MLA style, commas in, 745-46, 766 of, 733, 870 385 ellipses in, 800 sic (thus), 796 exercises, 240, 243 numbers or letters in, Signal phrases hyperlinks in, 239-40 746 incorporating slides, commas and, 758-59, parallelism in, 665 775 238 - 39of questions, 805, 817 defined, 344, G-12 reviewing, 240 semicolons in, 770 sample slides, 241 interrupting a quotation Series, works in, citation of with, 345, 780, 816 slide format, 238 Chicago style, 454 for in-text citations, See also Oral MLA style, 376 presentations: 363 - 64Serif fonts, 114 list of, 348 Presentation software for quotations, 344-46, Servers, 252, G-12 SlideShare, 11 Service learning, 480-85 348,779-80so set. sit. 737 Silent e. 848 as coordinating Setting, in fiction, 177 Similes, 167, 727, G-12 conjunction, 667, 679, several. 681 Simple future tense, 589, with count nouns, 864 as intensifier, 651 pronoun-antecedent Simple past tense, 589, 591 Social networking sites blog creation on, 257-58 agreement and, 613 Simple predicate, 524, G-10 subject-verb agreement Simple present tense, 589, citation of, MLA style. and, 575 591 383 Sexist language, 715-18, defined, G-12 Simple sentences, 535–36, G-12 G-12 Facebook, 18, 293, 294 shallSimple subject, 522–23, idea exploration on, as helping verb, 869, 870 46 - 47G-13 will vs., 737-38 Simple tenses, 589, G-14 personal essays and, 228 s/he, 717 research sources on, 292 sinceShifts, 655-63 Twitter, 293 as vs., 732 uses of, 18 between direct and being as vs., 732 indirect quotations sense vs., 852 Social Science Index, 285 as subordinating Social sciences editing, 658 exercises, 657, 660-61, conjunction, 682 arguments in, 209-15 662 - 63Single quotation marks, case studies in, 181-85 grammar checkers and, 781, 783, 786 documentation styles for, 656 Singular, defined, G-12 355

informative reports in, 146, 147–52	Spaceship names, italics for, 832	Stacks, library, 275 Stance
interpretive analyses in,	Spacing	determining the
181–85	for academic writing, 115	appropriate, 35–36
Sociology, case studies in,	in APA format, 434	in interpretive analysis,
185	in MLA format, 395	162, 183
Software	readers with disabilities	objective, 144
bibliographic, 330–31	and, 117	reasonable, 203
citation of, APA style, 434	Spatial organization, 64, G-12	in research projects, 266
citation of, MLA style,	Specialized reference	rhetorical situation and, 8, 10
391	works, 264, 274–75	subjective, G-13
for coauthoring online,	Specialized terms	unbiased, 183
38	embedded definitions,	Standard English
italics for titles of, 833	710	audience and, 22
for outlines, 55	in informative reports,	biased or sexist language
presentation, 11, 52, 237,	146	and, 715–18
238–42, G-10	Specific words, 723, G-13	defined, G-13
for revising, 83–84	Specific-to-general	dialects and, 713
for Web site design, 252	organization, 65	euphemisms,
Web-based course, 16,	Speculative statements,	doublespeak, and, 714
19–20	subjunctive mood for,	formality level in, 713
Web-editing, 249	598	jargon and, 714
See also Word-	Speeches	slang and, 712–13
processing programs; specific software	citation of, APA style,	See also Language
specific software some	427, 433 citation of, MLA style,	Statements contrary-to-fact, sub-
with count and noncount	393	junctive mood for, 598
nouns, 864	italics for titles of, 831	periods after, 803
pronoun-antecedent	preparing for, 242–43	States, abbreviations for,
agreement and, 613	See also Oral	823
somewhat vs., 738	presentations	stationary, stationery, 738,
subject-verb agreement	Spell checkers, 101, 846	852
and, 575	Spelling, 845–57	Statistics
somebody	adding suffixes, 848–49	numbers in, 828
pronouns with, 613	American and British,	in Toulmin's analysis,
some body vs., 738	847	195
verbs with, 574	checklist, 857	statistics, as singular noun,
someone	commonly misspelled	572
pronouns with, 613 some one vs., 738	words, 852–55 dictionaries and, 706,	Stereotypes, 715–18, G-13 Stilted language, 713, G-10
verbs with, 574	845	Storyboards, 248, G-13
sometime, some time,	editing symbol for, 845	straight, strait, 852
sometimes, 738,	exercises, 849, 850,	Stress, strategies for
881	855–56	dealing with, 7
somewheres, 738	forming plurals, 846-47	Structure
sort of, kind of, 736	homonyms, 849-52	classical, for arguments,
Sound recordings,	<i>i</i> before <i>e</i> rule, 846	206
citation of	multilingual writers and,	of essay exam responses,
APA style, 426	847	233
MLA style, 392–93	spelling checkers, 101,	hierarchical, for Web
Chicago style, 459	846	sites, 249–50
See also Audio files	strategies for, 845	hub-and-spoke, for Web
Sources. See Document-	Split infinitives, 674–75, G-13	sites, 249–50
ing sources; Finding sources; Research	Squinting modifiers,	outlining, 52–56 planning and, 51–56
sources, Nesearch	672–73, G-13	revising, 89
SULLCES	012 10, 0-10	10 v 15111g, 00

Structure (continued) identifying problems colons before, 776 with, 564, 565-69 such, as intensifier, 651 Rogerian, for arguments, indefinite pronouns and. 206 such as of Web sites, 249-50 574 - 75colon misuse after, 777 See also Organization indefinite subjects and, comma misuse after, Study skills, stress 764 management in, 7 plurals and, 565, 570-71 Suffixes defined, G-13 Subject complements relative pronouns and, defined, 516, G-13 567, 576 hyphens and, 843 faulty predication and, separated subject and meanings of, 711 spelling changes with, 567, 576 verb and, 570 linking verbs and, 525, subject complements and, 848 - 49Summaries 576, 604-05, 627-28 567, 576 multilingual writers and, citation of, APA style, subject following verb and, 567, 575-76 412, 414 citation of, MLA style, pronoun case in, 604-05 subject identity, 564-65 Subject directory, 286, verb tenses and, 565-66 364 G-13 Subjunctive mood, 597-98. in critical reading, Subject, of sentence 659, G-8, G-13 138 - 39compound, 523, 567, Subordinate clauses, 531, defined, 138, 339, G-13 570-71, G-13 533. G-4. See also executive, 502 defined, 541, 543, G-13 Dependent clauses exercises, 139, 341-42 Subordinating conjunctions exercise, 524 guidelines for writing, explicitly stated, 877 defined, 520, G-3 implied, 523 list of common, 521 integrating, 348-49 missing, 546 parallelism and, 668 oversimplified vs. predicate agreement in subordinate clauses, thoughtful, 138 plagiarism and, 139, 321, with, 653-54 533,682 simple and complete, that as, 882 324,340-41522 - 23Subordination of research sources, 335. See also Subject-verb in combining sentences, 339 - 42review of the literature agreement Subject position, 523 coordination not used as. 152-53Subject-by-subject with, 882 Superlative degree, of comparison, 74-75, defined, 679, G-13 comparison, 630-32, excessive, 684-85 G-13 Subjective case, 602, G-11 exercises, 685-87, 688 Superscript numbers Subjective stance, 144, faulty, 683-84 in in-text citations, G-13 for ideas of unequal Chicago style, 447-48 Subject-verb agreement, importance, 679, in in-text citations, CSE-style, 468-69 564 - 78681 - 82collective nouns and, 567, multilingual writers and, Support, in Web sources. 572, G-3, G-9 520 313 compound subjects and, word choice in, 683 suppose, expect, 734 567, 570-71, G-13 See also Subordinating sure vs. surely, 738 defined, 564, G-13 sure and, sure to, 738 conjunctions Survey Monkey, 319, 320 editing for, 569–70 Subordinators, 533, G-3. exercises, 568, 573-74. See also Subordinating Surveys, 319-20, G-13 577-78, 892-93 conjunctions Suspenseful sequence, general rules for, 891-92 229 - 30Subscription databases, gerund phrases and, 567. citation of s.v. (under the word), 453 APA style, 428 Sweeping generalization Chicago style, 462 fallacy, 198 grammar checkers and, CSE style, 477 Syllables, 706, 843 helping verbs and, 869 subsequently, 680 Syllabus, 5-6 Identify and Edit box, Syllogism, 193 Subtitles 569 capitalization of, 814-15 Symbols, 822, 825, 828

Synchronous	with restrictive adjective	in informative reports,
communication	clauses, 752	144–45
citation of, MLA style, 386	subject-verb agreement and, 576	in interpretive analyses, 163–66
defined, 294, G-13	in subordination, 682,	purpose and, 48
Synonyms, 722, G-13	882	questioning and, 50
Syntax, 507, G-13	which vs., 738	for research projects,
Synthesis	that is, after colon, 777	350, 353
critical response as,	that there, this here, these	revision of, 85-88, 89
140-413	here, them there, 738	as significant, 50
defined, G-13	the	as specific, 49
of research source	with count and noncount	in Toulmin's analysis,
information, 343	nouns, $862-63$	194
	in titles, 831	Thesis statement
Tables	See also Articles	defined, 48, G-14
in APA style, 435	their	exercises, 50–51, 89
numbering and labeling,	avoiding gender bias	length of, 49
75	with, 613–14	multilingual writers and,
uses of, 58	there vs., 738, 852	23
Tag sentences, 757, G-13	they're vs., 738, 838, 852	revising, 85–88, 89
take	theirself, theirselves,	they, pronoun reference for,
bring vs., 732	themself, 738	619–20
as transitive verb, 529	them, 738	they're, their, there, 838,
Technical terms, 714	Thematic organization,	852
abbreviations for, 821	52	Third person (he, she, it,
Telephone numbers, 828	them there, this here, these	one, they)
Television News Archive, 317	here, that there, 738 then	confusing shifts and, 656 defined, 564, G-10
Television programs	commas and, 757, 769	in subject identity, 564
citation of, APA style, 426	than vs., 738, 852 there, subject-verb	verb endings for, 586 this, pronoun reference
citation of, MLA style,	agreement and, 891	and, 619
388, 392	they're, their vs., 738	this here, these here, that
Television series, italics for	therefore	there, them there, 738
titles of, 831	commas and, 757	though, in adverb clauses,
Templates, 117, G-13	in coordination, 680	754
Tenses. See Verb tenses	not used with because,	Three-em dash, 450
Territories, Canadian,	882	threw, through, thorough,
abbreviations for, 823	Thesaurus	852
Texting	in editing for word	Tile.net: The Reference to
in idea exploration,	choice, 102, 708	Internet Discussion and
46-48	multilingual writers and,	Information Lists, 294
tone and, 23–24	708	Time
uses of, 16, 18	synonyms and, 25, 102,	abbreviations for, 822
than	708, 722	adverbs to show, 517
commas and, 764	uses of, 25	colons in times of day,
in comparing ideas, 667	in word-processing	776
pronoun case and, 607	software, 722	prepositions indicating,
then vs., 738	Thesis	887–88
as vs., 607	in arguments, 203–04	subordinating words to
Thank-you letters, 491, 498	checklist, 48	show, 683
that	in critical responses,	verb tenses and, 508–9
for clarity, 649	140	Timeliness, of online
pronoun reference and,	defined, 48, G-14	sources, 308
619	for essay exams, 233	Title page
referring to animals or	exercises, 145, 165, 204,	in APA format, 434, 436
things, 621	205	in MLA format, 397

for research projects, Titles try and, try to, 738 in APA style, 421, 266 - 70TS (typescript), 381 434-35, 436, 437 steps in, 30-32 Tweeting, 19 articles in, 374, 376, Topic sentence Twitter, 293 814-15, 831 defined, 62-63, G-14 two, to, too, 852 capitals in, 374, 814-15 in paragraphs, 62-63. Typefaces, defined, G-14. See also Fonts colons in, 776 64-65, 90-91, 95 in italics, 831-32 unstated, 63 Typescripts, citation of, in MLA style, 395 Toulmin's analysis of MLA style, 381 of musical compositions, arguments, 194-96, 814, 831 200, G-14 Unbiased stance, 183 of people, 761, 813, toward, towards, 738 Underlining, 114-15. See 820 - 21Track Changes feature, in also Italics Underscore periodical articles, 422 word processor, 84, 354 quotation marks for. Train names, italics for, in e-mail, 815 784-85, 788 832 italics and, 830 Understatement, 727, selection of, 88 Transitional expressions of short works, 784-85, coherence and, 93-94 G-14 788,832 comma splices and rununinterested, disinterested, 733, 738 as singular, 573 ons and, 553, 557 of speeches, 831 commas with, 559-60, unique, 738 subtitles, 776, 814-15 756 - 57Units of measurement, within titles, 372, 454 defined, 756, G-14 numbers for, 828 of unpublished works. lists of, 94, 558 Unity 832 semicolons and, 769 defined, G-14 of visuals, 76 of paragraphs, 86, 90-91 and sentence fragments, of Web sites, 833 547 of essays, 89 toTransitional sentences, in slide presentations, indirect objects and, 878 240 94-95, G-14 in infinitives, 668 Transitions, 93-94, G-14 in Web sites, 253 to, too, two, 738, 852 See also Transitional Unknown authors, citation Tone expressions choosing the appropriate, Transitive verbs APA style, 415, 421, 432 defined, 526, G-14 Chicago style, 454, 456 defined, 36, G-14 dictionaries and, 530 CSE style, 475–76 in digital communication, direct and indirect MLA style, 364, 376, 378 17, 38 objects and, 528–29 unlike, commas and, 757 editing for, 102-03 Unpublished works, titles multilingual writers and, multilingual writers and. 528 - 29of. 832 23 - 24object complements and, Unsigned articles, citation in research projects, 266 529of. verb forms of, 585 APA style, 424 as intensifier, 651, 885 voice and, 527, 599 Chicago style, 456 two, to vs., 738, 852 MLA style, 378 word order and, 878 Topic, defined, G-14 Translation Unsigned entries, in refer-Topic outlines, 53-54, 55, citation of, APA style, ence works, citation of, G-14 MLA style, 373 Topic selection citation of, Chicago style, Unstated assumptions, in for arguments, 202 arguments, 196 451in case studies, 183 Upanishads, citation of, citation of, MLA style, exercises, 32, 144, 163, MLA style, 367, 375. quotation marks and, 786 See also Religious in informative reports, texts, citation of Trans., trans. (translator), 143 - 44375, 451 URL (uniform resource manageable topic, 31 Tree diagrams, 54-55, locator) narrowing, 31-32 back slashes in, 800-801 G-14

citation of, APA style, 427, 428 citation of, Chicago style, citation of, CSE style, 476 citation of, MLA style, 383, 384, 460 credibility of site and, 278, 307 defined, G-14 dividing between lines, 844 understanding, 252 U.S., United States, 821 U.S. Census Bureau, 292 U.S. Government Periodicals Index, 291 U.S. National Archives and Records Administration, 317 us vs. we. 605, 607 use, utilize, 738 Usenet news groups, 293, G-14 utilize, use, 738 Verb phrases defined, G-14

multilingual writers and, 868 - 75types of, 531-32 word order in, 877 Verb tenses confusing shifts in, 659 in content of literary works, 660 defined, 659, G-14 in direct and indirect quotation, 895 exercises, 896 future, 589, 590, 591, 592 have in, 591-92 helping verbs in, 869 infinitives and, 595-96 in interpretive analyses. 166 - 67in lab reports, 153–54 past, 578-80, 581-82. 589 perfect, 589-93, 595, 659, G-14 in personal essays, 230 - 31present, 578-80, 589 progressive, 590-92,

G-14

in research projects, 153 - 54, 593sequence of, 589, G-12 subject-verb agreement and, 565-66 summary of, 591 time and, 508-09verbals and, 595-96 verbally, orally, 738-39 Verbals, 531–32 defined, G-14 gerunds as, 872 infinitives as, 872–73 multilingual writers and, 872 - 75past and present participles as, 872 sentence fragments and, 541,545-47verb tenses and, 595–96 Verbs, 508-10 active, 697-700 complete, 541, 588, G-3 -d and -ed forms, 586 defined, 507, G-14 -en, ending with, 531, 583 exercises, 510, 568-69, 586, 587, 594, 596, 598, 599-601, 697-98, 699-70, 871-72 forms of, 578-82 helping, 508-9, 523, 526, 588, 877-79, 892, G-2, G-6 intransitive, 529–30, 585. G-7 irregular, 580-82, 584, G-7 linking, 525, 576, 588, 604-5, 627-28, 871, G-8 main, 508-9, G-8 missing, 546 modal, 509, 588, 869-70, moods of, 597, 659-61, G-8 multilingual writers and. 584, 588, 590 participles and, 873 phrasal, 724, 726, 888-89 problems with, 578-601 regular, 579-80, G-11 -s and -es endings on, 576-80, 586

strong, 643-44 subject number and person and, 564-65transitive, 526–29, 530, 585, 599, 878, G-14 voice, 153-54, 236, 527, 550, 598–99, 697–700, G-14 See also Subject-verb agreement; Verb tenses very, 885 v.i., 707 Video files citation of, APA style, 433 citation of, Chicago style, 459, 463 citation of, CSE style, citation of, MLA style, 386, 388, 392 in electronic portfolios, 121, 122 finding, 302-3 transcripts of, 118 uses of, 18, 19 Video games, citation of APA style, 434 MLA style, 391 Virtual classrooms, 16. G-14 Virtual Library Museums Page, 317 Virtual worlds, 19, G-14 Visual arguments, 200–201 Visual sources annotating, 137, 138 citation of, APA style, 426 - 27citation of, MLA style, 365-66, 385, 388, 391 critical reading of. 200 - 201critical responses to, 143 finding, 295-96, 299 - 302interpretive analyses of, misleading, 14-15, 297 - 99permission to use, 56, 76, 252, 295 previewing, 129-31 scanning from a book or journal, 302 on Web pages, 254-55

Visuals, creating and using as analogies, 71-72 APA format for, 435, 446 in arguments, 200–201, 207 - 8cause and effect and, 73 checklists, 296, 300 classification or division and, 69-70 comparison and contrast and, 74-75 from copyrighted data, 295 deciding whether to use, 296 definitions and, 70-71 descriptions and, 68–69 displaying, 297-99 effectiveness of, 56–57 in electronic portfolios, exercises, 15, 57, 75, 134, 138, 244 - 45explanatory notes for, 76 illustration and, 66-67 informative reports on, 159 - 61integrating, 75-76 interpretive analyses of, in lab reports, 154, 158 misleading, 14-15, 297 - 99MLA format for, 396, 405 narration and, 67-68 narrative descriptions of. numbering and labeling, 75 - 76in oral presentations, patterns of organization and, 66-75 permission to use, 56, 76, 252, 295persuasive power of, 13 - 15planning and, 56-57 from quantitative data, 296 - 98in research projects, 352 - 53revising, 96-97 scanning from a book or journal, 302 to show processes, 72 text and, 76

titles and captions for, 76, 365, 435, 446 types and uses of, 58-59 on Web pages, 254-55 See also Multimedia elements viz. (namely), 825 Vocabulary connotation, 708, 719, 721 - 22context and, 710 denotation, 708, 719, G-4 dictionary and, 704-07 embedded definitions, 710 online "word-a-day" services, 709 in reading for pleasure, 709 thesaurus and, 708 word parts and, 710-11 Voice, 599-600 active and passive, 527, 660, 698-99 confusing shifts in, 660 in critical reading, 136 defined, 599, G-14 disciplines and, 698 exercise, 527-28 in lab reports, 153-54 VRoma: A Virtual Community for Teaching and Learning

Classics, 302 waist, waste, 852 wait for, wait on, 739 Warrants, in arguments, 195-96, G-14 was/were going to, 590 waste, waist, 852 we vs. us. 605, 607 weak, week, 852 wear, where, were, 852 weather, whether, 739, 852 Web jargon, 252 Web pages defined, G-14 design considerations, 252 - 56tools for creating, 244, See also Web site design; Web sources Web site design

access and navigation

and, 254-56

checklists, 251, 312 collaborative design of, 256 content for, 250-52 course, 16, 19-20 defined, G-14 design considerations, 253 - 54exercises, 256, 311 home page for, 78, 253, 254-55,308jargon about, 252 links, 250-54 navigation bars, 254-55, G-8 paragraph format in, 61 peer feedback on, 256 plagiarism and, 325 readers with disabilities and, 255-56 site maps, 253 structure of, 249-50 titles of, 785 tools for, 244, 249, 253 unified look in, 253-54 visuals on, 254-55 writing situation, 249 Web sources annotating printouts of, 332 - 34bibliographic information from, 332 checklists, 251, 312 citation of, APA style, 430 citation of, Chicago style, citation of, CSE style, 477 citation of, MLA style. 366,382-86diversity of, 276 evaluating as sources. 131, 306-12 home page for, 78, 253, 254-55, 308 plagiarism and, 325 titles of, 785, 833 Web-based course software. 16, 19-20Webcasts, 237 WebCrawler, 292 Weblogs, G-14. See also Blogs Webmonkey, 253 well, good, 735 went, gone, 583 were, wear, where, 852

what	citation of, APA style,	WordPress, 257
questions beginning	428, 432	Word-processing programs
with, 879	citation of, MLA style,	Comments feature in,
as subject, 891	385	83-84
when	creating, 244, 258-59	dashes in, 790
questions beginning	defined, G-14	dictionaries in, 706
with, 879	exercise, 260	document design tools in,
in subordination, 682	as research sources, 293	110–11
where	uses of, 18–19, 257	grammar checkers and
questions beginning	Wikispaces.com, 258	spell checkers, 101
with, 879	Wildcards, in keyword	links in, 122
in subordination, 682,	searches, 280	multimedia writing and,
684	will	243, 244
wear, were vs., 852	as helping verb, 869, 870	storing source data in,
whereas, as nonrestrictive	shall vs., 737–38	330
element, 754	Win-win solution, 207	templates in, 117
whether	Wishes, subjunctive mood	thesaurus in, 722
if vs., 735	in, 597	Track changes feature
weather vs., 739, 852	witch, which, 852	in, 84
which	Women Writers Project,	Words
with adjective clauses,	317	abstract, 723
752	Word choice. See Editing	acronyms read as, 820
pronoun reference and,	for word choice	compound, 836, 841, 843
619	Word division, 706, 843-44	concrete, 723, G-1, G-3
referring to animals or	Word endings, 706	function, 668, G-6
things, 621	Word order, 525–26	general, 723, G-6
subject-verb agreement	adjective and noun	keywords, 274, 280, G-8
and, 576	clauses and, 534	missing, 646–51
in subordination, 682	adjectives and, 866	misspelled, 852-55
that vs., 752	adverbs and, 674, 690,	obligatory, 648
who, whose vs., 739	691, 881	specific, 723, G-13
witch vs., 852	in commands, 879, 880	See also Vocabulary
White papers, 432	compound adjectives and,	Words as words
White space, in design,	841	apostrophes in, 839
111, 114, G-14	in declarative sentences,	italics for, 833
who, questions beginning	876–78	as singular nouns, 573
with, 879	of direct and indirect	Wordy sentences, 638-46
who, whom	objects, 529, 878	combining sentences,
pronoun case and,	in direct and indirect	644
609–11	quotations, 880	elliptical constructions
pronoun reference and,	editing for, 894	and, 642
621	exercises, 879-80, 883,	exercises, 642-43,
subject-verb agreement	894	645-46
and, 576, 739	helping verbs and, 877,	expletive constructions
in subordination, 682	879	in, 643
whoever, whomever, 682	multilingual writers and,	grammar checkers and,
whole, hole, 851	516, 525-26, 691, 894	639
who's, whose, 739, 838, 852	phrasal verbs and,	Identify and Edit box,
whose	888-89	639
referring to people, 621	questions and, 878–79	identifying wordiness,
in subordination, 682	seldom and, 691, 881	638-39
who's vs., 739, 838, 852	subject-verb agreement	redundancy in, 641
why, questions beginning	and, 567, 575–76	shortening clauses and
with, 879	transitive verbs and, 878	phrases in, 644
Wikipedia, 18-19, 257, 281	verb phrases and, 877	strong verbs and, 643–44
Wikis	Wordiness. See Wordy	wordy phrases and empty
checklist, 259	sentences	words in, $640-41$

I-46 INDEX

Working bibliography, Web-based course presentation software in, software and, 16. 329-32, G-14 Working papers, citation of, 19 - 20steps in, 26 APA style, 424 See also Rhetorical Writing situation Workplace. See Business situation; Writing for arguments, 202, 209, writing; Writing in the situation checklist, 28-29 community and the Writing in the community workplace and the workplace, cultural contexts and, Works Consulted list, 480 - 50320 - 21arguments, 192 defined, G-14 Works-cited list (Chicago business letters and exercises, 10 style), 448, 467. See reports, 502, 762, 776 for informative reports. also Chicago style community-service 144, 147 Works-cited list (MLA writing, 480-85for interpretive analyses, style), 369-94 complaint letters, 487-90 162, 169, 173, 178, 186 e-mail, 500-502 books, 371-77, 387 for job application letters, evaluations and recomdirectory to sample types, 369-71 mendations, 502-3 revisions and, 85 format of, 374 to get and keep a job, for service learning, no page numbers, 373 491 - 99480 - 81no publication iob application letters. understanding, 26, information, 373 496-97, 498-99 28 - 29online sources, 382-90 for Web sites, 249 letters on public issues, periodical articles, 375. 486 - 87See also Rhetorical 377 - 78memos, 500-502situation placement of, 369 WWW (World Wide Web), praise letters, 491 in sample paper, 410-11 presentations, 503 822. See also Internet WorldCat database, 285 proposals, 264 WYSIWYG (what you see is would of, could of, should service learning and what you get), 252 of. 733, 870 community-service write, right, rite, 852 writing, 480-85 XML (extensible markup Writer's block, 61 thank-you letters, 491, language), 252, G-6 Writing 498 as an aid to memory, 4 Writing process, 26 Yahoo!, 292, 303 arguments and, 5 yes, commas and, 757 arguments and, 202-08 collaborative, 38-39. blogs and, 18, 43 vet, as coordinating 256, G-3 defined, G-14 conjunction, 667, 679 community-service, exercises, 27-28 you 480 - 85informative reports and. omitted in commands, observations and, 4 143 - 46879,880 online tools for, 15-19 pronoun reference for, Internet links as a tool practice with, 5-6 in. 60 620 reading and, 5 interpretive analyses your, you're, 739, 838, 852 successful outcomes of, YouTube, 301 and, 162-66 for personal essays. 229 - 31Zotero, 293 understanding assignments, 28-29 portfolios and, 120

Index for Multilingual Writers

verb tenses of, 892

be able to, 869

Abbreviations,	because	Declarative sentences,
reading, 820	with therefore, 882	word order in,
Abstract nouns, 861	for vs., 882	525-526, 876-878
Academic contexts, 21	$be\ supposed\ to,\ 869$	Definite article, 862–863
Academic English, 20–21	Biased language, 718	Definite meaning, 862
Acronyms, 820, 822	Blogs, 16	Degree, adverbs and, 881
Adjectives	Body language, 17	Dependent clauses, 531,
agreement with nouns	British spelling, 847	533-535
and pronouns,	but, in coordination or	Desk encyclopedias, 25
624–625, 866–867	subordination, 882	Dictionaries
comparative forms,		ESL, 25
630-632	can, as helping verb,	idioms in, 25, 707
past or present	869, 870	Direct objects, word order
participles as, 872,	Capitalization	of, 529, 878
873-874	of <i>I</i> , 813	Direct questions, word
with prepositions,	of proper nouns, 510, 811	order of, 878–879
519, 887	Checklist for self-editing, 897	Direct quotations
superlative, 863 word order of, 516, 534,	Clauses	tense sequence in, 895 word order of, 880
866–867	dependent, 531, 533–535	Documenting sources
Adverbs	independent, 531	documentation styles,
formation of, 885–886	Clippings	355–356
word order and, 674,	(abbreviations), 820	plagiarism and, 327
690, 691, 881	Cognates, misleading, 884	Double negatives, 526,
Agreement	Collaboration, on	633, 895–896
adjectives with nouns	Web site design, 256	,
and pronouns,	Commands, word order	-ed
624-625, 866-867	in, 879, 880	in past participles, 873
pronoun-antecedent,	Complete verbs,	in verb tenses, 869
612, 893	872, 873	Encyclopedias, desk, 25
subject-verb, 891–892	Conclusions, 78–79	ESL dictionaries, 25
although, 882	Concrete nouns, 861	even though, 882
Applying for a job, 498	Connotations, 722	Evidence, 23
Articles (a, an, the)	Coordination, 520, 685,	Exploring ideas, 40
in adjective sequence,	882-883	
866–867	could, as helping verb,	few, a few, 885
for count and noncount	869, 870	for, because vs., 882
nouns, 860, 862–863	Count nouns	Frequency, adverbs
definite and indefinite,	articles for, 860,	and, 881
862–863	862–863	0 1 0
as determiners, 515	context and, 861	Gender, of
with proper nouns, 863	plurals of, 511, 861	pronouns, 868
with superlative adjectives, 863	quantifiers for, 864 Cultural differences	Generic meaning, 863 Gerunds
Audience, 22–24	in communication,	after prepositions, 873
Auxiliary verbs. See	20–21	infinitives vs.,
Helping verbs	peer review and, 83	874–875
Herbing verse	plagiarism and, 327	as verbals, 872, 875
be	in questioning	ab (015a15, 012, 016
as linking verb, 588	sources, 22	hardly, in double
in questions, 878	, 	negatives, 895
11 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	Datas dasimala	h in dala 000

Dates, decimals

and, 829

have, in modals, 869

have to, 869

Helping verbs subject-verb agreement and, 892 verb tenses and, 869-870 word order of, 877 I, capitalization of, 813 Idioms in dictionaries, 25, 707 lists of, 725-726, 889-890 phrasal verbs in, 724 prepositions in, 725 - 726Imperatives, word order in, 879, 880 Indefinite article, 862 Indefinite meaning, 862 Indirect objects, 529, 878 Indirect quotations, 880, 895 Infinitives gerunds vs., 874-875 in indirect quotation of command, 880 as verbals. 872-873, 875 -ing in present participles, 873 in verb tenses, 869 Inseparable phrasal verbs, 889 Instructors' expectations, 22 Intensity, 885 Interference, from native language, 883-884 Introductions, 79 Irregular nouns, 861 Irregular verbs, 584, 873 it, as subject, 877 Jobs, applying for, 498 Language

Journals, personal, 24

biased, 718 body, 17 native, interference, 883-884 Learning tools, 25 Linking verbs be as, 588 no omission of, 871 little, a little, 885

Location, prepositions and, 888 Long numbers, 761 -ly in adverbs and adjectives, 885–886

Manner, adverbs and, 881 may, as helping verb, 869, 870 might, as helping verb, 869, 870 Missing subjects, 546 Missing verbs, 546 Modal verbs, 869, 870 *must*, as helping verb, 869, 870

in commands, 880

Negatives

double, 526, 633, 895-896 not, 869 nonor in double negatives, 895 word order and, 881 no, in double negatives, 895 Noncount nouns articles for, 862-863 categories of, 861 context and, 861 quantifiers for, 864 in double negatives, 895 in word order, 869, 870 Notebooks, 24 *nothing*, in double negatives, 895 Nouns, 860-867 abstract, 861

with, 624–625, 866-867 concrete, 861 count and noncount, 860-863, 864 definite and indefinite meaning of, 862 generic meaning, 863 proper, 510, 811, 863 quantifiers for, 864 types of, 860

adjective agreement

Objects, direct and indirect, 529, 878 Obligatory words, 648 Organization of texts, 23 ought to, as helping verb, 869, 870

Participles as adjectives, 873-874 as sentence fragments, 873 as verbals, 872 Passive voice. subject-verb agreement and, 892 Past participles, 872, 873-874 Peer review, 83 Peer study groups, 22, 24 Phrasal modals, 869, 870 Phrasal verbs, 888–889 Phrases acronyms read as, 820 as adjectives, 519 modals, 869, 870 verb, 868-875, 888-889 Plagiarism, cultural assumptions and, 327 Plurals of count nouns, 511, 861 subject-verb agreement, 891 - 892Possessives, 868 Prepositions adjectives and, 887 gerunds after, 873 for location, 888 in phrasal verbs, 887, 888-889 for time, 887-888 Present participles, 872, 873 - 874Private writing, 45 Progressive tenses, 590 Pronoun-antecedent agreement, 612, 893 Pronoun references, 893 Pronouns adjective agreement with, 624-625, 866-867 characteristics of, 867-868 as direct objects, 878 gender of, 868 not duplicating the subject, 877 number of, 868 phrasal verbs and, 889

Proper nouns

articles and, 863

capitalization of, 510, 811

Quantifiers, 860, 884-885, 891 Questioning sources, 304 Questions cultural differences and, 22, 304 word order in, 878-879 Quotations verb tense sequence in. 895 word order in, 880

rarely, word order and, 881 Reading abbreviations, 820 Redundancy, 642 Reference works, 25 Reported speech, word order in, 880, 895 Research sources, 276

-s, -es verb endings, 892 seldom, word order and, 881 Self-editing, 897 Sentence fragments, 546, 550 Sentences commands, 879 declarative, 876-878 imperative, 880 questions, 878-879 reported speech, 880, 895 subordination and coordination in, 520. 685, 882-883 See also Word order Separable phrasal verbs, 889 shall, as helping verb, 869, 870 should, as helping verb, 869, 870 Slang, 36, 712–713, 788

Social context, 20-21 Spelling, American and British, 847 Standard English audience and, 22 biased or sexist language and, 715-718 dialects and, 713

euphemisms, doublespeak, and, 714 formality level in, 713 jargon and, 714 slang and, 36, 712-713, 788 See also Language Stereotypes, 715–718 Study groups, 22, 24 Subjects (of sentences) missing, 546 pronouns not duplicating, 877 subject-verb agreement, 891 - 892Subordination, 520, 882 - 883Superlative adjectives, 863 Synonyms, 722

Tenses. See Verb tenses that, functions of, 882 there, as subject, 877, 891 therefore, in coordination or subordination, 882 Thesaurus, 708 Thesis statement, 23, 49 Time, prepositions and, 887-888

in infinitives, 873 in modals, 869 Tone, 23-24 too, 885 Transitive verbs, 878

Verbals gerunds as, 872, 875 infinitives as, 872-873, 875 past and present participles as, 872 Verb phrases, 868–875 helping verbs in tenses, 869 linking verbs, 871 modal auxiliaries, 869 - 870phrasal verbs, 887, 888-889 with prepositions, 887 word order in, 877 Verbs complete, 872, 873

gerunds vs. infinitives

after, 875

-ing, 869, 873 intransitive, 529-530, 585 irregular, 584, 873 missing, 546 modal, 869, 870 phrasal, 887, 888–889 subject-verb agreement, 891 - 892tenses, 869, 895 transitive, 526-529, 530, 585, 599, 878 word order and. 876, 877 Verb tenses helping verbs in, 869 tense sequence in quotations, 895 very, as intensifier, 885

Web site design, collaboration and, 256 what, as subject, 891 will, as helping verb, 869, 870 Word meanings, 862–863 Word order of adjectives, 516, 866-867 of adverbs, 691, 881 checking for correct, 894 in commands, 879 in declarative sentences, 525-526. 876 - 878of indirect and direct objects, 529, 878 overview of, 525-526 of pronouns and phrasal verbs, 889 in questions, 878–879 in quotations, 880 in verb phrases, 877 Workplace context, 21 would, as helping verb, 869, 870 Writing strategies, 24–25

you both singular and plural, 867 omitted in commands, 879,880 your, yours, 867