



connect®



COMPOSITION

PART 1. READING, WRITING, ARGUING

1. [1Chapter 1: READING CRITICALLY](#)
2. [1.1Become an Active Reader.](#)
3. [1.2Prepare to Read: Preview.](#)
4. [1.3Read, Mark up the Text, Take Notes, Outline.](#)
5. [1.4Converse with the Text: Read It Again.](#)
6. [1.5Summarize: Make What You Have Read Your Own.](#)
7. [1.6Critique: Evaluate What You Have Read.](#)
8. [1.7Synthesize: Bring Ideas Together in a New Statement.](#)
9. [1.8Respond: Make Your Voice Known.](#)

CHAPTER CHECKLIST

1. [2Chapter 2: PREWRITING](#)
2. [2.1See Writing as a Process of Discovery.](#)
3. [2.2Learn Four Steps in the Writing Process.](#)
4. [2.3Learn the Basics of Prewriting: Gathering Information.](#)

CHAPTER CHECKLIST

1. [3Chapter 3: OUTLINING AND DRAFTING AN ESSAY](#)
2. [3.1Consider Your Writing Situation: Purpose and Audience.](#)
3. [3.2Make Your Main Point the Focus of Your Writing.](#)
4. [3.3Write a Working Thesis Statement.](#)
5. [3.4Review Information and Check Your Working Thesis.](#)
6. [3.5Write a Scratch or Formal Outline.](#)
7. [3.6Write a Rough Draft.](#)

CHAPTER CHECKLIST

1. [4Chapter 4: DEVELOPING PARAGRAPHS FOR THE BODY, INTRODUCTION, AND CONCLUSION OF AN ESSAY](#)

2. [4.1 Decide When to Start a New Paragraph.](#)
3. [4.2 Limit the Paragraph's Focus.](#)
4. [4.3 State the Paragraph's Main Idea in a Topic Sentence.](#)
5. [4.4 Maintain Unity.](#)
6. [4.5 Create Coherence.](#)
7. [4.6 Learn to Develop Body Paragraphs of Various Types.](#)
8. [4.7 Learn Various Patterns of Arrangement.](#)
9. [4.8 Write Effective Introductions.](#)
10. [4.9 Write Effective Conclusions.](#)

CHAPTER CHECKLIST

1. [5 Chapter 5: REVISING, EDITING, AND PROOFREADING](#)
2. [5.1 Ask Questions for Revision.](#)
3. [5.2 Get Comments from Other Readers.](#)
4. [5.3 Rewrite Your Rough Draft.](#)
5. [5.4 Revise and Keep Track of Your Drafts.](#)
6. [5.5 Edit Your Final Draft.](#)
7. [5.6 Prepare Your Manuscript.](#)
8. [5.7 Proofread Your Manuscript.](#)

CHAPTER CHECKLIST

1. [6 Chapter 6: DEVELOPING ARGUMENTS](#)
2. [6.1 Choose a Thesis That Is Debatable, Supportable, and Focused.](#)
3. [6.2 Establish Your Credibility.](#)
4. [6.3 Consider Your Purpose and Audience.](#)
5. [6.4 Gather Concrete Evidence to Support Your Thesis.](#)
6. [6.5 Present Evidence Logically.](#)
7. [6.6 Address Opposing Arguments.](#)
8. [6.7 Learn to Develop Ideas in an Argumentative Essay.](#)
9. [6.8 Avoid Ten Logical Fallacies.](#)
10. [6.9 Analyze a Sample Argumentative Essay.](#)

CHAPTER CHECKLIST

Chapter 1

READING CRITICALLY

1. [1.1](#)Become an active reader.
2. [1.2](#)Prepare to read: Preview.
3. [1.3](#)Read, mark up the text, take notes, outline.
4. [1.4](#)Converse with the text: Read it again.
5. [1.5](#)Summarize: Make what you have read your own.
6. [1.6](#)Critique: Evaluate what you have read.
7. [1.7](#)Synthesize: Bring ideas together in a new statement.
8. [1.8](#)Respond: Make your voice known.

[CHAPTER CHECKLIST](#)

1.1 Become an active reader.

The more you read, the more fluent a writer you become. Reading and writing are interdependent—opposite sides of the same coin. In fact, some processes and techniques used in writing are also used in reading. Like writing, reading is an active process. A curious mind, a questioning attitude, and a desire to engage the text in conversation will help you draw the full meaning from what you read. Effective readers digest, interpret, and evaluate what they read. They interact with the text by considering explicit and implied messages, questioning facts and assumptions, analyzing arguments and logical structures, evaluating evidence, asking questions, and applying their own insights and experiences.

Sometimes you might read an essay, poem, or other work without fully understanding it the first time through. This is normal. Read it a second or third time. Discuss it with friends and classmates, or put it aside for a few days to let ideas ferment. Doing these things is similar to writing multiple drafts of an essay, getting feedback from others, and putting your paper aside for a while before rewriting it. In short, give the text several chances before you give up on it.

Texts You Might Be Asked to Read in College or University

- Textbooks in specific disciplines
- Essays collected in anthologies
- Texts and images from news sources, magazines, and professional journals
- Texts and images from specialized and academic databases
- Scientific or technical reports
- Literature—poems, plays, short stories, and novels

- Materials published on academic, professional, government, and corporate Web sites

1.2 Prepare to read: Preview.

Previewing is an essential first step to reading. Previewing reveals information that will help you read more easily, effectively, and enjoyably.

- Begin by looking in the title for clues about what you will find, especially in essays or scholarly articles. Writers of such texts provide hints about content, purpose, and thesis—the main claim or idea that the writer will support—in their titles.
- If an introductory note precedes the essay or article—as in many essay collections used in composition classes—read this note before reading the essay itself. It may provide information about the education, writings, and other aspects of the author’s life that will help you approach the text. It might also help you understand the cultural, historical, or political context in which the text was written, and it might provide clues to the author’s purpose and point of view. If the note indicates the publication date or the title of the publication in which the text first appeared, you might be able to infer something about the author’s purpose and intended audience.
- Read the first and last paragraphs carefully. An introductory paragraph is a good place to state a thesis, but depending on purpose and audience, a writer might place the thesis in the essay’s body or conclusion. They might even choose not to state the thesis explicitly. Nonetheless, the introductory paragraph can provide clues about organization, purpose, and supporting ideas.
- Read subheadings or subtitles. They usually appear in bold type and can reveal much about the text’s contents and direction. Then skim every paragraph for ideas that support the thesis. (You can draw an analogy between the human body and an essay: the thesis is the head or brain; supporting ideas are the skeleton; and details that develop those ideas are the flesh and blood.) Often, supporting ideas are expressed as conclusions. Look for words and phrases such as *therefore*, *thus*, *as*

such, and *as a result*. They are often signals that the writer is stating an important conclusion or idea to support the thesis.

.... » EXERCISE 1A

Preparing to Read

Read a chapter from a college or university textbook; an editorial from a national newspaper or major newsmagazine such as Canadian Business, Time, or Maclean's; or an article from a prominent publication such as Canadian Geographic, Harper's, or Atlantic Monthly or from a magazine assigned by your instructor. Preview this text by following the advice provided above.

1.3 Read, mark up the text, take notes, outline.

Some texts can be completely understood on the literal level. They mean exactly what they say, with little room for interpretation. Others require you to draw inferences (conclusions). In such cases, readers might come up with different interpretations of a statement or even of an entire essay that are equally valid. The more sophisticated a text—the richer its fabric of words and ideas—the more subject it is to varying interpretations. As you attempt your first reading, keep the following in mind:

- When you read a text for the first time, your aim is to comprehend its literal meaning.
- Underline words and phrases, make notes in the margins, and highlight sentences. Keep in mind that your a first reading will undergo revision. If you read the text a second time, you will have a clearer understanding, and you may want to change, delete, or clarify your notes.
- If you come upon unfamiliar words, expressions, and historical or cultural references, don't be alarmed. Such encounters make reading a valuable process of discovery and growth. When you find unfamiliar content, underline or circle the items so you can look up their meanings later. Stopping immediately to look them up will break your concentration.
- Mark the thesis and important ideas that support the thesis.
- Write short questions about points that you don't fully understand, that you find interesting, or that simply trigger questions in your mind in the margins, in a note app, or on a separate sheet of paper.
- To strengthen your grasp of the text, write an informal outline of its major points.

Outlining an Article, an Essay, or a Chapter in a Textbook

After your first reading, look over the words, phrases, and sentences you have underlined or marked. Then read any notes you've made. Doing so should give you information you can use to make an informal outline of the text. Such an outline resembles the scratch outline you might make when writing an essay, as explained in [Chapter 3](#).

1. State the essay's thesis.
2. List each of the major ideas the author uses to support that thesis.
3. Under each of those major ideas, list or summarize important details that illustrate, develop, or otherwise support each of the ideas.

Read From "[A Diploma Worth Having](#)," an argument essay by Grant Wiggins, as well as the marginal notes a student made as she first read this piece.



From “A Diploma Worth Having”

by Grant Wiggins

(Student Abigail Shroba’s First Reading)

Grant Wiggins (1951-2015) was an influential educator who worked to change how students are taught. He urged teachers to identify outcomes and then plan curricula to help students meet those goals. He coauthored, with Jay McTighe, Schooling by Design: Mission, Action, and Achievement (2007) and Understanding by Design (2005). He was a secondary school teacher, coach, and president of Authentic Education, a professional development organization for teachers, “specializing in design and teaching for understanding, effective assessment, and thoughtful school change” (from authenticeducation.org). The following essay, excerpted below, was first published in 2011 in the professional journal Educational Leadership.

1. I have a proposal to make: It's time we abolished the high school diploma as we know it. In a modern, unpredictable, and pluralistic world, it makes no sense to demand that every 18-year-old pass the same collection of traditional courses to graduate.

Author states thesis/
main argument.

2. Instead, we should do away with most course requirements, make all courses rigorous, and simply report what students have accomplished from year to year. Students should prepare for adult life by studying subjects that suit their talents,

Meaning of 'rigorous'?
Author furthers argument,
offers solution to problem.

passions, and aspirations as well as needs. They should leave when they are judged to be ready for whatever next challenge they take on—whether it be college, trade school, the military, or playing in a band. Let's therefore abolish the diploma, if by diploma we mean that all students must graduate as though they were heading for the same 20th-century future.

3. This plan would enable us to finally deal with the key weakness of high school, summarized in that term virtually all students and adults use to describe it: bor-ing. High school is boring in part because diploma requirements crowd out personalized and engaged learning. It is also boring because our graduation requirements have been produced the way our worst laws are; they are crude compromises, based on inadequate debate. Because of arbitrary policies that define preparation in terms of content instead of useful abilities, schools focus on “coverage,” not meaningful learning.

More support for argument

A Historical Perspective

4. Our belief in lockstep adherence to rigid curriculum requirements appears especially myopic and misguided if we look through the lens of the fundamental question, How well does the high school curriculum prepare all students for their adult lives? The Commission on the Reorganization of Secondary Education* [CRSE] thought that asking this question was not only sensible but sorely needed—in 1918! Its report, Cardinal Principles of

Heading frames content that follows

Meaning of ‘myopic’?

Group 1 = Commission on the Reorg of Secondary Ed, 1918.

Author's question frames argument.

* The CRSE, formed in 1915 by the National Education Association (NEA), overhauled the recommendations made earlier by the “Committee of Ten,” with their 1918 “Cardinal Principles of Secondary Education,” aimed at standardizing the objectives of high school in the U.S.

Secondary Education, yielded a sound set of criteria by which to rationally judge the high school curriculum. The commission underscored that these criteria must flow from the mission of schooling:

Explains mission of Group 1. Supports thesis. Gives context.

Education in a democracy, both within and without the school, should develop in each individual the knowledge, interests, ideals, habits, and powers whereby he will find his place and use that place to shape both himself and society toward ever nobler ends. (p. 9)

Group 2 = Committee of Ten. Has different view from Group 1.

5. The Cardinal Principles were a deliberate counterbalance to the policies that had arisen from the work of the Committee of Ten in 1892*. That group had famously argued that a

college-prep education, including multiple years of Latin and Greek, was appropriate for all students—even though fewer than 10 percent of high school students went to college.

Chaired by the president of Harvard, the Committee of Ten was organized into subject-area groups and staffed by professors and teachers of those subjects. (Our current system, with its attention to a narrow collection of “traditional” academic subjects, still embodies the worst consequences of the work of this group.)

More context, more support for argument.

6. The Cardinal Principles, in contrast, were intentionally external to the traditional subjects and were based on an understanding of the broad mission of schooling as enabling

Author contrasts missions of Group 2 vs. Group 1.

* The Committee of Ten, formed in 1892 by the NEA, consisted of representatives from higher education and recommended ways to reform and systematize post-elementary (high school) education in the U.S.

individuals to better themselves and society. They proposed the following “main objectives of education”: (1) health; (2) command of fundamental processes (reading, writing, arithmetical computations, and the elements of oral and written expression); (3) worthy home membership; (4) vocation; (5) citizenship; (6) worthy use of leisure; and (7) ethical character.

Author uses humour to explain goals of Group 2.

7. It's a bit startling to see health first in the list, ahead of “readin’, writin’, and rithmetic,” isn’t it? But that shock is also a helpful reminder of how much schools have lost their way. What could be more important in moving into adulthood than learning how to lead a healthy life, in the broadest sense?

[* * *]

New heading = shift.

Not Which Standards, but Whose Standards

Rhetorical question highlights Group 2’s goals & author’s argument.

8. At a meeting many years ago, I heard Ted Sizer [a leader in educational reform], respond to a proponent of national standards, “It’s not which standards, It’s whose standards!” In other words, don’t make this sound so objective. It’s a political determination, made by whoever has a seat at the table.

Author furthers argument, gives new source (Ted Sizer).

Meaning of ‘objective’?

9. And who sits at the table? Representatives of all the traditional academic subjects. When have standards committees included working artists, journalists, web designers, or doctors who could critique the usefulness or uselessness of traditional content standards? When have professors of

bioethics, anthropoloy, or law been invited to critique content standards? Rather, the people who care most about their little corner of the traditional content world dictate that it is required.

[* * *]

Revisiting High School Requirements

New heading = shift.

- Meaning of pluralistic? 10. Mindful of the mission of schooling to prepare students to prosper in and contribute to a pluralistic and ever-changing democracy, I humbly offer my own update of [. . .] the work of the Cardinal Principles group. I think that if we consider future usefulness in a changing world as the key criterion, the following subjects represent more plausible candidates for key high school courses in the 21st century than those on the Achieve list:
- Philosophy, including critical thinking and ethics.
 - Psychology, with special emphasis on mental health, child development, and family relations.
 - Economics and business, with an emphasis on market forces, entrepreneurship, saving, borrowing and investing, and business start-ups.
 - Woodworking or its equivalent; you should have to make something to graduate.
 - Mathematics, focusing primarily on probability and statistics and math modeling.
 - Language arts, with a major focus on oral proficiency (as well as the reading and writing of nonfiction).

Author supports his argument w. details of proposed solution/curriculum).

- Multimedia, including game and web design.
- Science: human biology, anatomy, physiology (health-related content), and earth science (ecology).
- Civics, with an emphasis on civic action and how a bill really becomes law; lobbying.
- Modern U.S. and world history, taught backward chronologically from the most pressing current issues.

Author supports argument, contrasts against current practices.

11. Instead of designing backward from the traditions of college admission or the technical demands of currently “hot” jobs, this list designs backward from the vital human capacities needed for a successful adulthood regardless of school or job.

How odd, for example, that our current requirements do not include oral proficiency when all graduates will need this ability in their personal, civic, social, and professional lives. How unfortunate for us personally, professionally, and socially that all high school and college students are not required to study ethics.

[* * *]

Meaning of ‘utilitarian’?

12. Do not misunderstand my complaints as somehow too utilitarian or opposed to the liberal arts and higher math. I was educated in the classic tradition at St. John’s College. I learned physics and calculus through Newton’s Principia and geometry through Euclid and Lobachevski—in a college program with no electives—all based on the Great Books. I had arguably the best undergraduate education in the

Personal example to support argument.

? United States, if the aim is intellectual power. But would I mandate that all colleges look like St. John's? Absolutely not, any more than I would mandate that all schools adopt my proposed course list as graduation requirements. On the contrary, my advocacy for injecting philosophy, economics, and human development into the terribly narrow conventional curriculum is a call to bring a richer array of options to students.

Further explains & supports solution & argument.

Everyone? Author makes assumptions.

13. Everyone agrees that high school needs to be more rigorous. No one wants to perpetuate inequity of opportunity.

Rhetorical questions include readers in debate.

But can't there be greater student choice that opens up rather than closes off opportunities? Can't vocational courses and courses in the arts be as demanding as upper-level courses in math or chemistry?

Author again critiques existing practices.

14. Setting standards in the way we do—mandating requirements for all by looking at our own generation's academic experience rather than forward to the developmental needs of all students—impedes progress rather than advancing it. Then, we add insult to injury: a one-size-fits-all diploma. In sum, it seems to me that we still do not have a clue about how to make education modern: forward-looking, client-centered, and flexible; adapted to an era where the future, not the past, determines the curriculum.

Author restates his argument (ed. should be "forward-looking, etc.), but in an interesting way / sentence structure.

References

- Achieve. (2008). *Math works: All students need advanced math*. Washington, DC: Author. Retrieved from www.achieve.org/files/Achieve-MathWorks-FactSheetAll%20StudentsNeedAdvancedMath.pdf.
- American Diploma Project. (2004). *Ready or not: Creating a high school diploma that counts*. Washington, DC: Achieve.
- Commission on the Reorganization of Secondary Education. (1918). *Cardinal principles of secondary education: A report of the Commission on the Reorganization of Secondary Education, appointed by the National Education Association*. Washington DC: U.S. Department of the Interior.
- Handel, M. J. (2007, May 23). *A new survey of workplace skills, technology, and management practices (STAMP): Background and descriptive statistics*. Boston: Department of Sociology, Northeastern University.
- Lerman, R. I., & Packer, A. (2010, April 21). Will we ever learn? What's wrong with the common-standards project. *Education Week*, 29(29), 30–31.
- National Council on Education and the Disciplines. (2001). *Mathematics and democracy: The case for quantitative literacy*. Princeton, NJ: Author. Retrieved from

Mathematical Association of America at
www.maa.org/ql/mathanddemocracy.html.

Partnership for 21st Century Skills. (2010). *P21 comments on
Common Core state standards initiative—mathematics.*

Retrieved from www.p21.org/documents/P21_CCSSI_Comments_MATH_%200_40210.pdf.

Spencer, H. (1861). What knowledge is of most worth? In H. Spencer, *Essays on education and kindred subjects* (pp. 1–44). London: Author.

Wiggins, Grant. "A Diploma Worth Having." *Educational Leadership*, Vol 68, Issue 6, March, 2011, ASCD. Copyright © 2011. All rights reserved. Used with permission.

Here's Abigail Shroba's informal outline of the excerpt from Wiggins' essay:

Working Thesis: High school curricula need to be reformed.

Informal Outline for a Response to

From "A Diploma Worth Having" by Grant Wiggins

(by Student Abigail Shroba)

1. In a modern, fast-changing world, it does not make sense to have students take the same traditional courses in order to graduate.
 1. Students should study subjects that prepare them personally.
 2. The current curriculum is boring.
2. The Commission on the Reorganization of Secondary Education in 1918 believed that high school should develop each individual student.
 1. However, the Committee of Ten in 1892 believed all students should study universal, traditional subjects.
 2. Our current system mirrors Committee of Ten beliefs.
3. Curriculum should be designed based on learning the things necessary for successful adulthood.
 1. It would give students more options.
 2. The future would determine this curriculum, not tradition.

.... » EXERCISE 1B

Marking up the Text, Taking Notes, and Outlining

Use a pencil to make notes on the text you previewed in [Exercise 1A](#). Underline the thesis and supporting ideas, and ask questions or make comments by writing brief notes in the margins. Then use this information to construct an informal outline. As an alternative, do this assignment on the computer, converting a magazine article found on the Web to a word-processing document and using the highlighter feature to indicate the thesis and the supporting ideas.

1.4 Converse with the text: Read it again.

As you approach the text again, pretend you are having a conversation with the author. The text represents their part of the conversation. Your part of the conversation comes as you make marginal notes and underline important ideas to do the following:

- Add information that helps you understand a point, state agreement or disagreement, or express another point of view.
- Draw conclusions from the material presented and add insights, facts, and opinions taken from your own experiences, observations, or reading.
- Challenge facts, opinions, statistics, “expert” testimony, or other pieces of evidence.
- Challenge illogical conclusions. For example, if a writer indicated that because your hometown mayor is single they can’t be family oriented, you would challenge that statement as illogical.
- Question the author’s reference to undocumented sources. If you read that “a recent study proves eating chocolate softens the skin,” you might ask: “Which study? Who conducted it? Where can I find a copy of the study?” and other legitimate questions.
- Comment on the author’s tone and language. Is the essay fair and objective, or is it biased? Does it express a legitimate concern, complaint, or purpose, or is the author’s position compromised by self-interest, personal feelings, or even ignorance? If the essay’s purpose is to persuade, does the writer remain fair while appealing to the reader’s emotions or self-interest, or is their approach excessive, one-sided, or even misleading?
- Make changes as appropriate in the notes you made during your first reading.

During this stage in the process, carry a healthy dose of skepticism. After all, even villains and liars have had their works published. So don’t believe everything you

read. Questioning, challenging, and demanding proof are the signs of an enlightened reader.

Reread the excerpt from Grant Wiggins' essay, which follows. Notice the marginal and textual notes that the student has added as she read the essay for a second time. On what questions or matters has the student added information? Has she changed her mind on which statement is Wiggins' thesis? Has she identified any new supporting ideas or changed her mind about others?



From “A Diploma Worth Having”

by Grant Wiggins

(Student Abigail Shroba’s Second Reading))

1. I have a proposal to make: It's time we abolished the high school diploma as we know it. In a modern, unpredictable, and pluralistic world, it makes no sense to demand that every 18-year-old pass the same collection of traditional courses to graduate.

2. Instead, we should do away with most course requirements, make all courses rigorous, and simply report what students have accomplished from year to year. Students should prepare for adult life by studying subjects that suit their talents, passions, and aspirations as well as needs. They should leave when they are judged to be ready for whatever next challenge they take on—whether it be college, trade school, the military, or playing in a band. Let’s therefore abolish the diploma, if by diploma we mean that all students must graduate as though they were heading for the same 20th-century future.

3. This plan would enable us to finally deal with the key weakness of high school, summarized in that term virtually all students and adults use to describe it: boring. High school is boring in part because diploma requirements crowd out personalized and engaged learning. It is also boring because our graduation requirements have been produced the way our worst laws

‘Rigorous’ =
demanding.

He thinks ed now
is ‘20th century,’
like it was in the
1900s.

Author makes a radical argument.
Why abolish the diploma?

Author gives solution.
Should goals of ed be
to ‘prepare for adult life’?

Author states a
benefit of his
solution. Is the key
prob with school
that it’s ‘boring’?
Is he being funny?

are; they are crude compromises, based on inadequate debate. Because of arbitrary policies that define preparation in terms of content instead of useful abilities, schools focus on “coverage,” not meaningful learning.

Author gives historical context for his ideas for reforming ed.

‘Myopic’ = small minded, unimaginative. Author believes current ed practices are lacking.

What is ‘meaningful learning’? Does it require a specific focus rather than a broad approach?

A Historical Perspective

4. Our belief in lockstep adherence to rigid curriculum requirements appears especially myopic and misguided if we look through the lens of the fundamental question, How well does the high school curriculum prepare all students for their adult lives? The Commission on the Reorganization of Secondary Education thought that asking this question was not only sensible but sorely needed—in 1918! Its report, Cardinal Principles of Secondary Education, yielded a sound set of criteria by which to rationally judge the high school curriculum. The commission underscored that these criteria must flow from the mission of schooling:

Direct quotation from CRSE’s report gives details of their argument.

The COT (Group 2), 26 years before CRSE, argued for ‘college-prep’ even though few U.S. students went to college in 1892. Is this elitist? Or, a sincere attempt to educate all?

Education in a democracy, both within and without the school, should develop in each individual the knowledge, interests, ideals, habits, and powers whereby he will find his place and use that place to shape both himself and society toward ever nobler ends. (p. 9)

5. The Cardinal Principles were a deliberate counterbalance to the policies that had arisen from the work of the Committee of Ten in 1892. That group had famously argued that a

Author repeats this idea of prep for life (from para. 2) for emphasis.

The CRSE’s (Group 1) 1918 ideas for ed reform support author’s argument. They also counter the COT’s ideas.

individuals to better themselves and society. They proposed the following “main objectives of education”: (1) health; (2) command of fundamental processes (reading, writing, arithmetical computations, and the elements of oral and written expression); (3) worthy home membership; (4) vocation; (5) citizenship; (6) worthy use of leisure; and (7) ethical character.

Author uses humour to explain goals of Group 2.

7. It's a bit startling to see health first in the list, ahead of “readin’, writin’, and rithmetic,” isn’t it? But that shock is also a helpful reminder of how much schools have lost their way. What could be more important in moving into adulthood than learning how to lead a healthy life, in the broadest sense?

[* * *]

New heading = shift.

Not Which Standards, but Whose Standards

Rhetorical question highlights Group 2’s goals & author’s argument.

8. At a meeting many years ago, I heard Ted Sizer [a leader in educational reform], respond to a proponent of national standards, “It’s not which standards, It’s whose standards!” In other words, don’t make this sound so objective. It’s a political determination, made by whoever has a seat at the table.

Author furthers argument, gives new source (Ted Sizer).

Meaning of ‘objective’?

9. And who sits at the table? Representatives of all the traditional academic subjects. When have standards committees included working artists, journalists, web designers, or doctors who could critique the usefulness or uselessness of traditional content standards? When have professors of

Author brings in an expert's view (Sizer) to support his argument.

Not Which Standards, but Whose Standards

8. At a meeting many years ago, I heard Ted Sizer [a leader in educational reform], respond to a proponent of national standards, "It's not which standards, It's whose standards!" In other words, don't make this sound so objective. It's a political determination, made by whoever has a seat at the table.

9. And who sits at the table? Representatives of all the traditional academic subjects. When have standards committees included working artists, journalists, web designers, or doctors who could critique the usefulness or uselessness of traditional content standards? When have professors of bioethics, anthropology, or law been invited to critique content standards? Rather, the people who care most about their little corner of the traditional content world dictate that it is required.

[* * *]

A shift from the discussion of who decides ed standards, to what should be taught, according to author.

Revisiting High School Requirements

10. Mindful of the mission of schooling to prepare students to prosper in and contribute to a pluralistic and ever-changing democracy, I humbly offer my own update of Spencer's proposal and the work of the Cardinal Principles group. I think that if we consider future usefulness in a changing world as the key criterion, the following subjects represent more plausible candidates for key high school courses in the 21st century than those on the Achieve list:

This idea is key to author's argument.

'Objective' = neutral, unbiased. Deciding on a curriculum is not a neutral act.

Right, why should trad academics decide on standards? Shouldn't others weigh in?

Author argues that curricula and standards for ed are 'dictated' by specialized scholars, but should not be.

'Pluralistic' = related to a system where different groups and beliefs exist together.

Ethics = useful personal life and living in society.	<ul style="list-style-type: none"> • Philosophy, including critical thinking and <u>ethics</u>. • Psychology, with special emphasis on <u>mental health, child development, and family relations</u>. • Economics and business, with an emphasis on market forces, entrepreneurship, saving, borrowing and investing, and business start-ups. • Woodworking or its equivalent; <u>you should have to make something to graduate</u>. • Mathematics, focusing primarily on probability and statistics and math modeling. • Language arts, with a major focus on <u>oral proficiency</u> (as well as the reading and writing of nonfiction). • <u>Multimedia, including game and web design</u>. • Science: human biology, anatomy, physiology (health-related content), and earth science (ecology). • <u>Civics</u>, with an emphasis on civic action and how a bill really becomes law; lobbying. • Modern U.S. and world history, taught backward chronologically from the most pressing current issues. 	Mental health not discussed or taught as a key course now but should be.
Practical. Does it have to be an object?	<ul style="list-style-type: none"> • <u>Oral proficiency</u> (as well as the reading and writing of nonfiction). • <u>Multimedia, including game and web design</u>. • Science: human biology, anatomy, physiology (health-related content), and earth science (ecology). • <u>Civics</u>, with an emphasis on civic action and how a bill really becomes law; lobbying. • Modern U.S. and world history, taught backward chronologically from the most pressing current issues. 	Important skill
What about creative arts, including visual arts, music, dance, etc.?	<ul style="list-style-type: none"> • <u>Oral proficiency</u> (as well as the reading and writing of nonfiction). • <u>Multimedia, including game and web design</u>. • Science: human biology, anatomy, physiology (health-related content), and earth science (ecology). • <u>Civics</u>, with an emphasis on civic action and how a bill really becomes law; lobbying. • Modern U.S. and world history, taught backward chronologically from the most pressing current issues. 	Very 21st century!
	<p>11. Instead of designing backward from the traditions of college admission or the technical demands of currently “hot” jobs, <u>this list designs backward from the vital human capacities needed for a successful adulthood regardless of school or job</u>. How odd, for example, that our current requirements do not include oral</p>	<p>To function in a democracy. To take action, be politically involved.</p> <p>Author explains & supports his course list.</p>

'Utilitarian' =
functional, efficient.

proficiency when all graduates will need this ability in their personal, civic, social, and professional lives. How unfortunate for us personally, professionally, and socially that all high school and college students are not required to study ethics.

[* * *]

12. Do not misunderstand my complaints as somehow too utilitarian or opposed to the liberal arts and higher math. I was educated in the classic tradition at St. John's College. I learned physics and calculus through Newton's Principia and geometry through Euclid and Lobachevski—in a college program with no electives—all based on the Great Books. I had arguably the best undergraduate education in the United States, if the aim is intellectual power. But would I mandate that all colleges look like St. John's? Absolutely not, any more than I would mandate that all schools adopt my proposed course list as graduation requirements. On the contrary, my advocacy for injecting philosophy, economics, and human development into the terribly narrow conventional curriculum is a call to bring a richer array of options to students.

13. Everyone agrees that high school needs to be more rigorous. No one wants to perpetuate inequity of opportunity. But can't there be greater student choice that opens up rather than closes off opportunities? Can't vocational courses and courses in the arts be as demanding as upper-level

Author's personal example builds his persuasiveness. He's not 'against' the ed classic tradition. He just thinks it's not for everybody.

What are the advantages of 'intellectual power'?

Author wants students to have choices, including humanities and business courses.

He repeats his call for rigor, for emphasis. He assures that he wouldn't be letting students off easily, which could be a critique of his argument.

courses in math or chemistry?

14. Setting standards in the way we do—mandating requirements for all by looking at our own generation’s academic experience rather than forward to the developmental needs of all students—impedes progress rather than advancing it. Then, we add insult to injury: a one-size-fits-all diploma. In sum, it seems to me that we still do not have a clue about how to make education modern: forward-looking, client-centered, and flexible; adapted to an era where the future, not the past, determines the curriculum.

In closing, author pulls back from pushing his course list and reiterates his critique of current practices. This choice purposely leaves questions in readers' minds rather than answers.

References

- Achieve. (2008). *Math works: All students need advanced math*. Washington, DC: Author. Retrieved from www.achieve.org/files/Achieve-MathWorks-FactSheet>All%20StudentsNeedAdvancedMath.pdf.
- American Diploma Project. (2004). *Ready or not: Creating a high school diploma that counts*. Washington, DC: Achieve.
- Commission on the Reorganization of Secondary Education. (1918). *Cardinal principles of secondary education: A report of the Commission on the Reorganization of Secondary Education, appointed by the National Education Association*. Washington DC: U.S. Department of the Interior.

Author wrote this piece for a professional / scholarly journal. He draws on scholarly sources to support his argument and persuade his audience.

These sources may be handy to me when I write my response to Wiggins' proposal.

Handel, M. J. (2007, May 23). *A new survey of workplace skills, technology, and management practices (STAMP): Background and descriptive statistics*. Boston: Department of Sociology, Northeastern University.

Lerman, R. I., & Packer, A. (2010, April 21). Will we ever learn? What's wrong with the common-standards project. *Education Week*, 29(29), 30–31.

National Council on Education and the Disciplines. (2001). *Mathematics and democracy: The case for quantitative literacy*. Princeton, NJ: Author. Retrieved from Mathematical Association of America at www.maa.org/ql/mathanddemocracy.html.

Partnership for 21st Century Skills. (2010). *P21 comments on Common Core state standards initiative—mathematics*. Retrieved from www.p21.org/documents/P21_CCSSI_Comments_MATH_%20040210.pdf.

Spencer, H. (1861). What knowledge is of most worth? In H. Spencer, *Essays on education and kindred subjects* (pp. 1–44). London: Author.

Wiggins, Grant. “A Diploma Worth Having.” *Educational Leadership*, Vol 68, Issue 6, March, 2011, ASCD. Copyright © 2011. All rights reserved. Used with permission.

.... » EXERCISE 1C

Conversing with the Text

Reread the essay, article, or textbook chapter you took notes on for [Exercise 1B](#). Make additional notes and underline words and sentences to create a conversation with the text, as explained above. You might also revise or remove notes you made during your first reading. Then review and, if appropriate, revise the informal outline you made after your first reading.

1.5 Summarize: Make what you have read your own.

Summarizing is the restatement of the text's main and supporting ideas in your own words, thereby confirming your grasp of those ideas. Summarizing also requires you to manipulate someone else's language as you transform it into your own. Thus, it forces you to put into concrete form ideas and insights that otherwise would have remained abstract and vague. As such, summarizing always enhances comprehension.

Unlike a paraphrase, which simply restates the original in new words, a summary also condenses the original. Depending on its length and complexity, a chapter in a textbook or an article from a journal might be summarized in a few paragraphs. A summary of an essay of 1,500 to 2,000 words could be 150 to 200 words. Read the following tips on writing summaries. Then read the summary of Grant Wiggins' essay, which follows.

- Before summarizing, read the text at least twice, take ample notes, and mark important ideas.
- Review the notes and ideas you have marked.
- As a general rule, begin your summary by stating the essay's thesis, whether explicit (stated) or implied in the original. Also, consider stating the author's purpose and intended audience.
- Next, state each of the supporting ideas used to develop the thesis.
- Depending on the thoroughness required, include one or two examples of the details used to develop each supporting idea.
- If you believe it is necessary to use some of the author's own words, introduce them appropriately and place quotation marks around them (see [Chapters 9–11](#)).

- Don't summarize each of the essay's paragraphs in a sentence, one by one, in the order in which the paragraphs appear. Authors sometimes develop supporting ideas with details spread over more than one paragraph. Summarizing every paragraph in such cases is unnecessary. It is also misleading because it gives emphasis to minor aspects of the essay. (Remember that a summary is a condensation, not the restatement of every detail.) Finally, such an approach shows that the reader's grasp of the text's purpose and main idea is weak.

Here is a successful example of a student's summary of Grant Wiggins' article:

Student Summary of Grant Wiggins' "A Diploma Worth Having"

(by Student Abby Shroba)

In "A Diploma Worth Having," educational reformer Grant Wiggins argues that the curriculum for high schools needs to be changed because the rigid requirements currently in place are not useful for all students. Wiggins proposes that students be educated on a more individual basis, at their own pace, with their own interests and talents in mind. The core curriculum should focus on developing students for a "successful adulthood," and could include courses on ethics, current events, and politics. The author supports his call for reform by examining outside sources by authors who also believe the education system needs to be changed. The Commission on the Reorganization of Secondary Education, in 1918 proposed Cardinal Principles of Education that were based on empowering students to "better themselves and society," and to counterbalance the classic, traditional study of subjects such as Greek and Latin that was proposed by The Committee of Ten in 1892. The author also highlights the thoughts of Ted Sizer, an advocate for the reorganization of what is taught and who calls attention to the people behind curriculum creation. He argues that such choices should not be made exclusively by specialized scholars, because they have an interest in pushing classic and narrow areas of traditional studies rather than integrating a more "21st century" approach. Wiggins closes by arguing that education focused on the individual, and the development of the individual in society, will turn

today's "bor-ing" education into one that is "modern," "forward-thinking," varied, and useful.

Avoid Plagiarism

You can find out more about summarizing, paraphrasing, and quoting directly in [Chapter 10](#), "Taking Notes and Avoiding Plagiarism." For now, make sure your summary is your original restatement of the text and that it contains no traces of plagiarism—do not repeat key words or phrases unless you put them in quotation marks, and do not rely on the author's sentence patterns.

The two summaries below are based on the first paragraph of Grant Wiggins' "A Diploma Worth Having" ([sections 1.3](#) and [1.4](#)). The first contains plagiarism—language is taken directly from the essay but not put in quotation marks; the second does not.

Original passage (Grant Wiggin's "A Diploma Worth Having," paragraph 1): "I have a proposal to make: It's time we abolished the high school diploma as we know it. In a modern, unpredictable, and pluralistic world, it makes no sense to demand that every 18-year-old pass the same collection of traditional courses to graduate."

Summary of passage, with plagiarism: Let's abolish the high school diploma. In our modern world, why ask every 18-year-old to pass the same traditional courses?

Summary of passage, FREE of plagiarism: Wiggins argues that we need to reform high school education to better reflect the needs of today's students and society, rather than continuing to rely on "traditional courses."

Note: The first example contains words that come directly from Wiggins, this version also seems to be modelled on the organization of Wiggins' work. The second example is a completely new rendering in both content and organization.

.... » EXERCISE 1D

Summarizing

Using the notes you made for [Exercise 1C](#), write a summary of the text you have been reading.

1.6 Critique: Evaluate what you have read.

A critique evaluates the validity (truth, accuracy) of a text's message and the effectiveness with which it is presented. An effective critique can identify both strengths and weaknesses.

A critique is usually longer than a summary. Depending on the assignment, it can even be a full-length essay. To write a critique, begin by reviewing your notes and your summary. If necessary, go back to the text itself and reread it. Revise the notes you have already made in light of the criteria (standards) you have decided to use to evaluate what you have read.

Criteria used to evaluate a text can differ from reader to reader. Below are only a few questions you might ask as you critique a text. Perhaps they will help you create some of your own criteria.

NOTE <<<<

After you have read these questions, read the excerpt from a student critique of Grant Wiggins' article "From 'A Diploma Worth Having,'" which follows them.

Suggested Criteria for Evaluation*

- What are the author's credentials? Is the source in which the text was first published reputable?
- Are the thesis and purpose clear and reasonable? Does the author focus on a limited topic, or do they attempt to cover too much?
- Does the author use supporting ideas that are clear, credible, and logical? Do they relate directly to the thesis?

- Are supporting ideas developed in sufficient detail? Is that detail convincing?
- Does the author make unsubstantiated claims? Do these claims need support, or are they self-evident?
- Does the author use evidence from studies, experts, or other authorities to support their thesis without identifying these authorities by name? Is sufficient information provided to enable the reader to access these sources?
- Are these sources objective, complete, and trustworthy? Or are they biased? Is the research they contain reliable?
- Is the author impartial, or do they use language intended to appeal to the reader's emotions and self-interest? If the latter, is this language simply strong and moving, or is it unfair, biased, or inappropriate in any way?
- Does the author use information that is incomplete or incorrect? If so, how much does this problem affect the essay's credibility?
- Does the essay lack important information that you know might contradict one of its supporting ideas or even its thesis? Has the author omitted this material to mislead the reader?
- Does the author raise important questions and answer them adequately? Do they include opposing arguments and address them fairly and completely?
- Is the text well organized and unified? Or does it contain material that is out of place or irrelevant?
- Is the language of the essay appropriate to the intended audience? Does it contain jargon and other language that is unnecessarily sophisticated?
- Does the writing keep your interest? What techniques—startling remarks and statistics, thought-provoking images, interesting examples,

effective verbs and adjectives, and so on—does the author use to keep your attention?

- Is the author’s tone appropriate to the intended audience and purpose? Should they have used less formal diction? Should he or she have used rhetorical questions or tried addressing the reader directly now and then? Or should the tone of the piece have been more formal or more objective?

The following two paragraphs have been excerpted from a complete essay. In them, student writer Abigail Shroba focuses on critiquing Grant Wiggins’ use of logic and of supportive details.

NOTE <<<<

If you believe it is important to include some of the author’s own words, feel free to do so, but remember to use quotation marks and to cite the author’s name in your paragraph or in a parenthetical citation.

Wiggins’ argument, on the other hand, is far broader and, for this reader, would be stronger if he could provide more solid reasoning as to why his proposed solution will succeed. Wiggins begins by stating “It’s time we abolished the high school diploma as we know it.” That is a bold, attention-grabbing statement, and one that suggests to me to proceed with caution. Wiggins’ proposal, to do away with the high school diploma, seems at first glance to be radical and even reckless.

However, the heart of Wiggins’ argument is far more complex than simply scrapping the diploma. Instead, he calls for an overhaul of the high school curriculum. Specifically, he calls for reform that embraces the needs, strengths, and even the failures of individual students, and then uses them to guide individual study. In contrast, Wiggins writes, is education’s current practice, which is to teach every student the same core subjects. He supports his argument by stating that school is “boring.” He also draws on the findings and actions of historical groups involved in education reform and provides his own “humble” example of curriculum reorganization.

The main supports of his argument stem from the ideas of historical groups and individuals such as the Committee of Ten, the Commission of Reorganization of Secondary Education, and Ted Sizer, a leader in the reform of secondary education. Wiggins uses the two committees' contrasting ideas of what education should achieve, as well as Sizer's point that the creation of educational standards is not a neutral act, to urge readers to critique how education is defined and curriculum is created. However, Wiggins' sources fail to support his proposition: That education should prepare the individual for life, not just college or university. Though his sources provide interesting ideas to consider, historical groups and expert individuals' opinions do not prove Wiggins' point. What he needs is solid research proving that a more holistic approach will benefit students.

.... » EXERCISE 1E

Critiquing

Continue the process you have been working through in [Exercises 1A](#) through [1D](#) by writing a critique of the essay, article, or other text you have been reading. Begin by reviewing the suggested criteria for evaluation, which appear above.

1.7 Synthesize: Bring ideas together in a new statement.

Learning to synthesize, or to bring ideas together from different sources, is a logical step in the development of critical reading skills. Synthesizing requires restating, combining, and reconciling ideas, opinions, and information from various sources in a logical and coherent way. Courses you take in college or university will ask you to evaluate one writer's position against another's, compare or contrast ideas on the same issue, and even create an entirely new perspective after reading several different discussions on a related issue. However, this new response should be more than a conglomeration of borrowed elements. It should also reflect your own ideas, perspectives, and experiences. Just as important, it should be developed and organized in a way you think suits your purpose.

A synthesis, then, is not simply a random mixture of ideas borrowed from others. It is a well-crafted and purposeful piece that uses the writer's ideas as well as those of others to create a new statement or a new focus on the issue at hand. Indeed, the reason you write a synthesis and the thesis it develops may, in fact, be quite different from the purposes and theses of the resources from which you borrow information.

Credit Your Sources

When you use other authors' materials in a synthesis, you must provide citations within your text that inform your reader that the material is not your own. You must do this whether you paraphrase, summarize, or quote directly. Follow standard guidelines such as those required by the Modern Language Association (see [Chapter 12](#)), the American Psychological Association (see [Chapter 13](#)), or the *Chicago Manual of Style* (see [Chapter 14](#)).

Read “The True Purpose of College and Higher Education,” an essay by Dung Nguyen, who was a college student when she wrote it. In this essay,

Nguyen discusses a topic (college education) related to the one that Grant Wiggins discusses (high school education) in “A Diploma Worth Having” ([sections 1.3](#) and [1.4](#)). After you read Nguyen’s essay, read student Abigail Shroba’s paper, “Make Education Individualized” ([section 1.8](#)), in which she analyzes the arguments of Wiggins and Nguyen.

The True Purpose of College and Higher Education

By Dung Nguyen

Dung Nguyen’s article “The True Purpose of College and Higher Education” was first published in Delta Winds: A Magazine of Student Essays in 2000. Nguyen was a student at San Joaquin Delta College when she wrote this opinion piece.

When academics created various educational systems long ago in ancient Greece and China, they did not design these centres of learning for the masses. Rather, they were made for the elite: the well-endowed, prosperous citizen. These places were conceived with the ideas of wisdom and enlightenment in mind. Unfortunately (or fortunately, depending on one’s opinion), this is no longer the case in many educational facilities. In the United States, university and college systems have become much more accessible to the populace. Though there is little doubt that this is a good turn of events, it has also brought about a change in the focus of many institutions. Universities seek to attract accomplished researchers from around the world, putting less and less emphasis on a dynamic curriculum and “credential” teachers. Instead of making education a diverse and interactive environment where one challenges known assumptions and probes mysterious realms of thought, modern colleges and universities have become places where the same topics are taught repetitively every year, making students cynical and unconcerned about real learning. Rather, students care much more about getting an “A” and graduating with their degree on time. The romantic notion of learning for the sake of increasing one’s understanding is no longer practised. This attitude is mainly due to the mass production methods now being applied to higher learning.

There are a number of factors affecting the way university systems are operated. These institutions are raising tuition costs and continually

increasing expectations upon students. These two factors, along with the greatly increased number of people attending universities, have caused depreciation in the value of an education and, more importantly, degradation in the emphasis most institutions place on creative, dynamic learning processes. Raising tuition has had the adverse effect of forcing students to rush through their college/university years without taking full advantage of all the diverse resources and experiences lying before them. Financial pressures make it nearly impossible for students to explore classes that would not fulfill their degree requirements. Beyond completing the basic general education requirements, students rarely take classes to simply broaden their horizons. Chemistry majors do not take art or music classes for fun. Philosophy majors don't try physics and mathematics courses for the sole purpose of gaining knowledge. This is a sad statement, but a reality that has come about due to rising costs of education.

Higher expectations and a push for timely graduation have also made students less concerned about the value of the education they are receiving, and more worried about whether their transcript will look good. These higher expectations and a stress on practicality prevent learning for the sake of learning. If students attempt to be broad and take additional courses, they are often seen as strange and even looked on with scorn for not finishing their schooling "on time." With so many higher expectations, grades become predominant over self-improvement via personal questing and individual study. Why read if it is not required? Why learn if it is not for a class? Understanding becomes contingent upon an institution that does not encourage students to go beyond the required courses planned out ahead of time. Though some enthusiastic students do find the time and willingness to pursue diverse and budding interests, most simply lack any desire to expand their minds for personal enlightenment and growth. Most desire to pursue an active social life instead.

The need to provide higher education for the masses has also diluted the emphasis on learning, changing it from being an interactive, diversifying experience to an assembly-line process where everyone endures the same classes and does the same monotonous tasks. There is little diversity of experience and no challenge to answer the deep questions fundamental to what people are learning. Universities cannot focus on the individual simply

because there are too many people to deal with. If people want to be able to answer the deeper questions about their education, they must do so on their own, outside the classroom. Most professors are content to simply teach the required curriculum, leaving out contextual questions that force the mind to question, since they would likely confuse many students.

The difficulties of mass education impose certain restrictions upon the depth and dynamic nature of university-level curricula. Even though some humanities courses offer more opportunities to independently probe and ponder fundamental issues, they still cannot compare to the fluid, evolving style of learning that occurred long ago when there was no set educational structure. In this modern age, we prefer a more well-defined, structured lifestyle, which includes our educational system. For organizational purposes, this structure is quite necessary in education in order to treat such a large number of students fairly.

The modern-day educational system, which is more practical and structured and less centred on personal understanding, is a product of the needs of a mass-educated society. Rising tuition costs and higher expectations with shorter amounts of time until graduation contribute to the feeling that deeper understanding is secondary to the grades received. Students rush through their college or university years without taking the time to explore avenues of thought that could broaden their perspectives. Practicality, not idyllic learning, is stressed due to the views of society and the numbers of people entering university-level education. Of all the causes of the lack of concern for a deeper, more probing learning environment, the goal of a uniformly educated society has to be the most determining factor. To educate people on a large scale, the education community sacrifices some of what made education so powerful, by shifting the focus from true understanding to academic achievement.

Dung Nguyen, "The True Purpose of College and Higher Education," *Delta Winds: A Magazine of Student Essays*, A Publication of San Joaquin Delta College, 2000. Used with permission.

1.8 Respond and synthesize: Make your voice known.

There are times when your instructor will ask you to respond to an essay's thesis and supporting ideas as well as to critique the essay. These functions can be combined in a "critique and response" paper. In other cases, you might want simply to respond to the author's opinions or ideas. As with a critique, you can respond positively or negatively or both. Remember, however, that a response goes far beyond a simple summary. While you may find it necessary to restate the author's thesis and supporting ideas briefly, you should assume that your reader is as familiar with the text as you are and that they would find a summary unnecessary.

In a response, you should comment on the author's ideas by agreeing, disagreeing, drawing comparisons, raising questions, and adding evidence. You might synthesize by presenting another point of view, applying the author's ideas to other things you have read or observed, or doing both of these things. Remember that you are still trying to engage the text as you did when you took notes or underlined important points. Now, however, your part of the conversation takes a more formal and organized shape. You are creating your own text, which might serve as a complement to, an addition to, or a rejection of the original text. In fact, it might serve all these purposes.

The student paper that follows is an example of an effective essay that synthesizes and responds to the ideas of the sources it draws on. Note that student Abigail Shroba has added her own voice to the argument at the end of the paper.

Abigail Shroba

Professor Pendergast

English 101-02

10 October 2021

Make Education Individualized

The saying “quality over quantity” can be applied to most situations, but somehow the idea has been overlooked in the case of the education system. In an effort to educate more of the population, the system sacrifices individuality and forces students to be pigeonholed into rigid educational structures, thereby benefitting some but leaving many others behind. Educational institutions at both the secondary and higher education levels should reevaluate their goals for education so that students’ personal growth and development are the highest priority.

Two essays that question the current education system and process are “A Diploma Worth Having” by Grant Wiggins and “The True Purpose of College and Higher Education” by Dung Nguyen. Wiggins, a pioneer in education reform, focuses his attention on the rigid and generalized nature of the high school curriculum and proposes that the secondary education curriculum be reorganized to focus on providing each student with the knowledge to achieve a “successful adulthood.” Nguyen, on the other hand, analyzes higher education and finds that rising tuition and increased expectations for student achievement limit students’ desire to truly learn. Rather, she sees that higher education has turned into an “assembly-line process” forcing students to focus on grades and receiving their degree in as little time as possible.

Both essays have similar arguments, focusing on how the results-oriented nature of the education system limits personal growth for students. However, Wiggins’ research-grounded article is more persuasive, even though his proposal is radical: “It’s time we abolished the high school diploma as we know it.” Wiggins bases his argument on the findings of other education reformers, whose ideas provide solid support for his beliefs and the curriculum he introduces. Wiggins’ argument is centred on the idea that “[s]tudents should prepare for adult life by studying subjects that suit their talents, passions, and aspirations as well as needs” because not all students are headed in the same direction. And while “readin’, writin’, and ‘rithmetic” are important for students to master, there are other aspects of life that are equally as

important such as health, ethics, woodworking or other crafts, business, and civics.

Nguyen, though, also successfully analyzes the higher education system from her point of view. She uses her position as a student to assess the current climate of higher education, claiming that higher education has turned away from “learning for the sake of learning” and instead emphasizes the importance of results. She notes that universities in particular are more interested in building a faculty of the best researchers as opposed to the best teachers, thereby degrading the quality of teaching and learning. Nguyen also highlights rising tuition costs, increased expectations for students, and “the greatly increased number of people attending universities” as other factors contributing to the depreciated value of education. Overall, Nguyen finds that the main driver of the results-oriented and rigid education system is the goal to create a “uniformly educated society,” even though such a society limits the freedom of students and faculty to follow their interests and probe deeper questions.

Both essays claim that education, as it stands, is not focused on serving the individual student. Though educating more of the population benefits everyone involved, it requires a degree of efficiency that, as Nguyen notes, limits the potential for more in-depth thinking and learning. Perhaps Wiggin’s curriculum, then, can be implemented to individualize students’ experience, produce more well-rounded high-school students, and create the opportunity to pursue multiple paths—alternatives to attending a college or university. If the value and relevance of each student’s experience in secondary education were improved, perhaps fewer students would need to attend colleges or universities; therefore, higher education could become just one path of many that could provide people with prosperous, fulfilling lives. And whether they choose college or another path, each high-school graduate would be able to, in Nguyen’s words, “explore avenues of thought that could broaden their perspectives.” In this case, efficiency needs to be sacrificed for quality, as opposed to the other way around.

Works Cited

Nguyen, Dung. "The True Purpose of College and Higher Education." *Delta Winds: A Magazine of Student Essays*, 2000,
www.deltacollege.edu/student-life/student-media/delta-winds/2000-delta-winds.

Wiggins, Grant. "A Diploma Worth Having." *Educational Leadership*, vol. 68, issue 6, March 2011, ASCD,
<http://www.ascd.org/publications/educational-leadership/mar11/vol68/num06/A-Diploma-Worth-Having.aspx>.

.... » EXERCISE 1F

Synthesizing

Find another text that relates directly to the topic or issue addressed in the essay you have been reading for Exercises 1A through 1E. Then write a short essay in which you synthesize ideas from what you have read with your own ideas.

Chapter 1 Checklist

1 Like writing, reading is an active process. It requires intellectual curiosity, a questioning attitude, and a desire to engage the text in conversation.

2 Previewing is an essential first step in reading. As you skim, consider the title first; then read any subheadings used in the body of the text. Don't ignore introductory notes preceding the text, and pay close attention to introductions and conclusions.

3 As you read, mark up important elements and make notes. Your aim at this stage is to understand the literal meaning, so if you come upon unfamiliar words or references, mark them and look them up later. Underline the thesis and important supporting ideas. Finally, make notes next to words or sentences that are unclear, that raise questions, or that arouse your curiosity.

4 To improve your grasp of the reading, write an informal outline using the notes and marks you have made during your first reading.

5 Read the text a second time. Revise your marks and notes to reflect your growing understanding. As you proceed, converse with the text: question the author, challenge their ideas, references, conclusions, sources, and so on. Also, draw your own conclusions from the text. Comment on the author's tone, language, and objectivity.

6 To solidify your understanding, write a summary of the text. Make sure you are expressing ideas in your own voice; avoid plagiarism.

7 Learn to pose evaluatory questions, which will help you frame a critique of the text's effectiveness and validity—its message, organization, and style.

8 A synthesis is not just a mixture of the ideas of others. Although it may use information from outside sources, it should contain your ideas and observations as well. More important, it should be informed by your unique perspective and direction.

9 When you respond to a text in writing, you are again engaging it in conversation; but you are also creating your own text, which might complement, add to, or reject all or part of what you have read.

Chapter 2

PREWRITING

1. [2.1](#)See writing as a process of discovery.
2. [2.2](#)Learn four steps in the writing process.
3. [2.3](#)Learn the basics of prewriting: Gathering information.

CHAPTER CHECKLIST

You may be asking yourself: “Why do I need to take a writing course? After all, I took English in high school.”

A college or university writing course sharpens the skills you need to continue your education or enter a career. At home, you will write texts and social media posts; at college or university, you will take essay tests and compose a variety of texts; on the job, you will prepare memos and reports. The better your writing skills, the better readers will respond to you—and the better your chances for success!

2.1 See writing as a process of discovery.

The writing process involves several steps that build on one another. But don't get the idea that once you've completed the first step you should proceed to the second and third without ever looking back. You can and should stop often, review what you have done, and immediately make changes.

Say you decide to describe a city park. You begin by visiting the park and taking notes about what it looks like, sounds like, smells like, and so on (prewriting). You list details about the bench you sit on. You describe the graceful willow, the sound of newborn sparrows, and the smell of honeysuckle. When you get home, you read your notes and decide you have enough details to start drafting. As you write an outline and rough draft, you focus on the park's natural beauty, which you decide is its most important quality. Therefore, you cross out information about the bench and concentrate on the willow and the sparrows.

All of a sudden, however, you remember the park's most beautiful natural feature: a pond that is home to ducks and geese. So, before beginning the second draft, you start to record details about the pond and its inhabitants. You make a few sketchy notes. But your memory fails you, and you decide to return to the park to gather more details.

As you can see, writing does not always take you in a straight line from start to finish, from information gathering to final product. You may have to double back to gather more information, to eliminate facts and ideas that are no longer important to your project, or to focus on aspects of your subject that need clarifying.

Writing always involves discovery. That's what makes it exciting. The more you discover about a subject, the better you understand it and the more likely you are to change what you thought you wanted to say when you began. Don't

mistake such changes as signs of indecision or confusion. They are important stages in any project, and they usually mean you are developing skill as a writer and as a thinker.

2.2 Learn four steps in the writing process.

Generally speaking, there are four steps in the writing process:

1. **Prewriting** is the stage in which you gather information (details) about your subject. It can take three forms:
 - Recording what you already know through observation, reading, or experience.
 - Interviewing people knowledgeable about your subject.
 - Researching your subject in books, magazines, newspapers, journals, pamphlets, and films, drawing from academic and other specialized databases and from popular and authoritative online sources.
2. **Outlining and writing a rough draft** begin when you read over your notes—the information you have collected in step 1. Then you can:
 - Clarify your purpose and decide on a preliminary central idea—the idea that your paper or other composition will support, develop, defend, or prove.
 - Determine your audience (readers) and their needs, and decide how best to approach them.
 - Outline the structure of your composition, at least in preliminary form.
 - Write your first draft, following the preliminary outline you just made and using the information you gathered in step 1.

3. **Revising your first draft** means rewriting, rewriting, and rewriting. As you proceed, each of your many drafts will become clearer, more detailed, better organized, and easier to follow.
4. **Editing and proofreading**, although often the last steps in the process, are as important as the other steps. Editing means reading the best of your drafts and correcting grammar, punctuation, and other common errors discussed later in this text. It also means refining word choice, removing wordiness, and varying sentence structure to make your writing more concise and more interesting. Proofreading ends this process. Make sure that you have not left out words, that your spelling is correct, and that you have removed typographical errors.

2.3 Learn the basics of prewriting: Gathering information.

Ordinarily, you gather facts, opinions, ideas, statistics, and quotations at the start of a project, during the prewriting stage. However, you can continue to gather information at any point in the process whenever you need to add details. Basically, gathering information is done by

- Writing down what you already know about a subject.
- Recording what others say or have written about it.

2.3a Learn five ways to record what you already know.

Always begin by writing down what you already know about your subject. Doing so will help you gain self-confidence and overcome writer's block, the problem of staring at a blank page or computer screen without knowing how to begin. Five ways to gather information you may already know are listing, focused freewriting, brainstorming, clustering, and drawing a subject tree.

1. **Listing** is a quick way to record what is most important, startling, or obvious about your subject. Start with three or four broad details that first come to mind as you think about your subject. Here's how you might begin if you are describing your reaction to a serious auto accident:

Dizziness, nausea

Fear

Pain

My car, a lump of twisted steel

Sound of metal, glass breaking

Rough lists such as this one need not be precise or complete; their only purpose is to help you begin thinking about your subject. You can provide more exact details as you review each item and expand it. For example, you might expand "Fear" by writing

Thought I broke my leg

Was car about to explode?

Parents' reactions?

Heard police sirens/ambl'nce

Did brother get out of the wreck?

Don't know where I am

By going through the same process with the other four items in your rough list, you can continue adding details until you have enough to begin the first draft of a paragraph or an essay about this frightening event. Such a list might end up looking like this:

Dizziness, nausea

Disoriented

Forget where I am for a moment

Couldn't remember where I was going

Felt like vomiting

Trouble keeping my balance, head spinning

Triped over the curb and fell on some wet grass

Fear

Thought I broke my leg

Was car about to explode?

Parents' reactions?

Heard police sirens/ambl'nce

Did brother get out of the wreck?

Don't know where I am

Pain

Sharp, stabbing pains in arms and legs

Headache

Bruises on my face and elbow burned

Worried about my leg

My car, a lump of twisted steel

Honda sandwiched between a light pole and the other car

Three cars wheels are off ground and spinning

Glass strewn across the street

I smell gasoline

Car leaking fluid

Sound of metal, glass breaking

Crunch of steel

Two loud thuds echoes in my mind

Glass tears into my coat an rip my forearm

Like the list above, yours may be a mixture of words, phrases, and complete sentences. It may also contain errors. *But these are unimportant at this point.* You can correct them later.

Always review any list of details you make—after, and only after, you think you have run out of things to say. Doing so will help you add other important details and make those you've already included clearer and more specific. After rereading the list above, for example, you might expand “Worried about my leg” to “My right leg had gone numb. I panicked and began to fear that I had lost it.”

2. **Focused freewriting** is another good way to record what you know. It is the process of writing nonstop for five or ten minutes by recording facts and ideas as they pop into your mind. Focused freewriting requires you to concentrate on a chosen subject as you go along.

Details gathered through this method take the form of loosely constructed sentences and paragraphs. Here's what you might have written if you had used focused freewriting to gather details about the car wreck:

I was disoriented, didn't remember where I was going. Felt like vommiting. For a minute, I had trouble keeping my balance, my head spinning and I triped over the curb and fell on some wet grass. Was car about to exlode? Had I broken my leg? I thought about my parents, their reactions to all this. What happened? The police came. Heard their sirens screeching and the ambulance arrive—remembered brother. Was he out of the car? Where was he? How did I get here. Where is here? My legs and arms hurt—sharp, stabbing pains—head pounds. The Honda was sandwiched between the light pole and the car that I hit (that hit me?) I became really worried about my leg. My head hurt badly, the bruises on my face and elbows burned, and my head pounded. No feeling in my leg. Is it there? Gas. 3 of wheels are off the ground and spinning.

Glass tears through my coat an rips into my forearm. Gas stinks. There's glass across the street, gasoline leaking everywhere, antifreeze. Will this car explode? The crunch of steel and the two loud thuds still echo in my head.

Again, there's no need to worry about grammar and mechanical errors *at this time*.

NOTE « « « «

Do not worry about misspellings, repetition, and other errors at this point. You can correct them when you edit and proofread.

3. **Brainstorming** by asking questions can result in the creation of a list, a paragraph, or even a group of loosely connected words and phrases spread across a sheet of paper. In some cases, what results from brainstorming looks like a big mess, a series of doodles with no meaning except, of course, to the writer who made them.

You can begin brainstorming in a variety of ways, but one of the best is to ask yourself the kinds of questions journalists ask to develop news stories: “What happened? Who was involved? When and where did it occur? How and why did it happen?”

Let's follow the process of Alyssa Ennis, a student whose assignment was to analyze a video public service announcement (PSA) created by the Ad Council. The creators of the video ad, titled “We'd Do Anything for Kids,” set out to raise awareness of childhood hunger in the United States and to raise funds to help end it. After her initial viewing of the video PSA, Alyssa brainstormed the following questions to help her begin to respond it.

Brainstorm Questions

by Alyssa Ennis

Responding to The Ad Council’s “We’d Do Anything for Kids” Video PSA

Why focus on kids? Why not adults, too?

Why show healthy-looking kids and not starving ones?

What is the context of the PSA? Why set the video in a mall?

What mood, look, and feel do the visuals create? How does the music and voiceover contribute? How did the PSA creators decide on the actors? Conscious effort toward diversity?

Tone? The ad is understated and mainly appeals to emotions. Are there drawbacks to this?

Who is the audience for this PSA? Is there more than one audience?

Is the purpose of the PSA simply to raise awareness about hunger? How much money will it draw? As the PSA creators made choices, what logic did they follow? How did they establish credibility?

How does the form/medium of this PSA (video) affect the message?

How effective is the ad? What makes the ad effective (or not effective)? How would I revise the ad to make it better?

How effective is the PSA’s call to action? How can that effectiveness be measured?

What other sources should I consider? Other Ad Council PSAs? Studies on the effectiveness of PSAs?

Not every question will yield details that show how effective the ad is. However, one or two answers might provide enough information to begin a more complete analysis. Gathering details is a part of the writing process sometimes called invention, so invent as many questions as you need. Then, relying on your own experiences, answer these questions by recalling as much information as you can. If necessary, do some more brainstorming and get the opinions of others on this issue. For more demanding assignments, conduct some research online, confer with your local reference librarian, and search academic databases. (You can find out more about researching a topic in [Chapters 7–9](#).)

Here is some information you might have put down in response to the preceding brainstorming questions:

Topic Map

by Student Alyssa Ennis

Responding to The Ad Council's "We'd Do Anything for Kids" Video PSA

Analyze the choices the PSA creators made. They focus on children because they are sympathetic subjects. Most people care about kids. Kids may raise more \$. Look at other Ad Council campaigns that focus on kids and compare.

Analyze the "soft approach" of the PSA. It shows healthy kids instead of starving kids to put lessstress on viewer. Not intimidating or hard to watch. Tone is lighter than other PSAs I've seen. Too light? Look at other anti-hunger campaigns. Look for research on most effective PSAs.

Analyze the setting: It is familiar--the American mall. Viewers can relate. It is about prosperity. Shows average kids, not underfed kids. Underfed kids would not work in the mall setting and would be heavy. Consider other reasons for the setting.

Analyze the audience for the PSA. Main viewers are adults in the U.S.--average citizens who careabout social causes. Those with money to donate. Research Ad Council's mission and other PSAs.

Analyze ways that the PSA appeals to a sense of "good" and community. Like a neighbourhood. Diverse cast may attract diverse audiences. Find out if there is a "making of" video to discoverthinking of PSA's creators.

Analyze what the PSA asks of viewers. The call to action invites viewers to visit website to "findout how to help." Is that enough? Do people respond? Research this kind of soft request and whether evidence shows it is effective.

Analyze potential shortcomings of PSA: Is Ad Council downplaying issue? Why not showconsequences of kids going hungry? If I were to revise the ad, I might show some hungry kids to contrast the average kids. Research other PSAs aimed at hunger. Research other PSAs in the AdCouncil's "Ending Hunger" campaign.



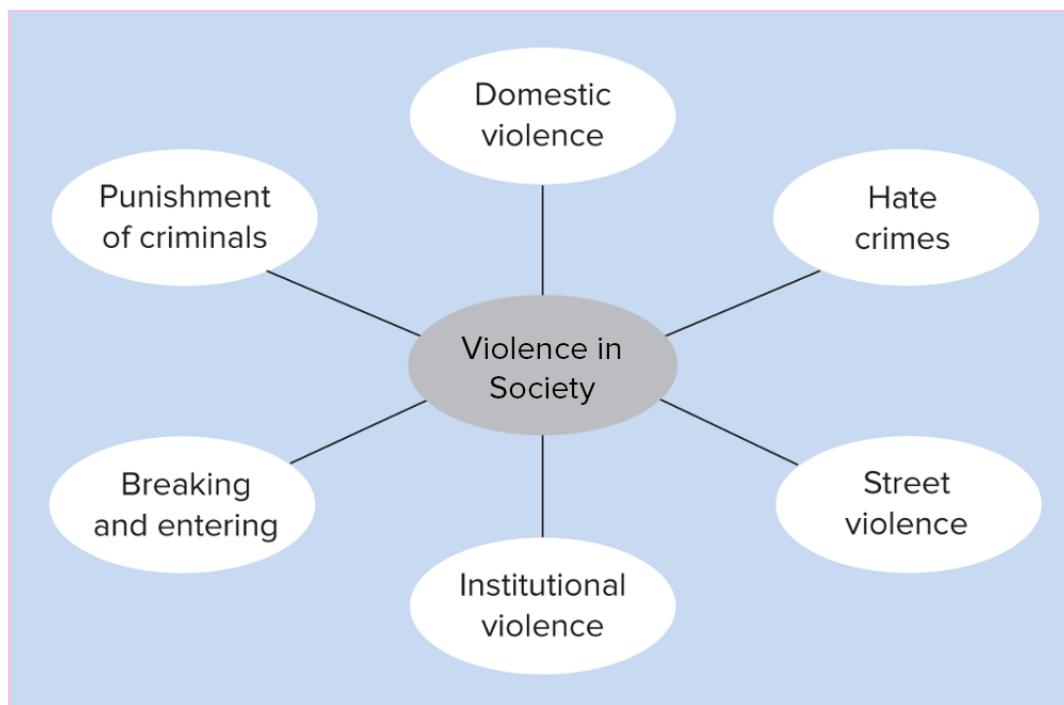
Of course, you can always invent questions by yourself, but brainstorming can and should be shared with other writers. Together you may be able to find details that one person working alone might miss. Don't hesitate to join your classmates in asking and answering questions that will help each of you gather information on your topics.

NOTE <<<<

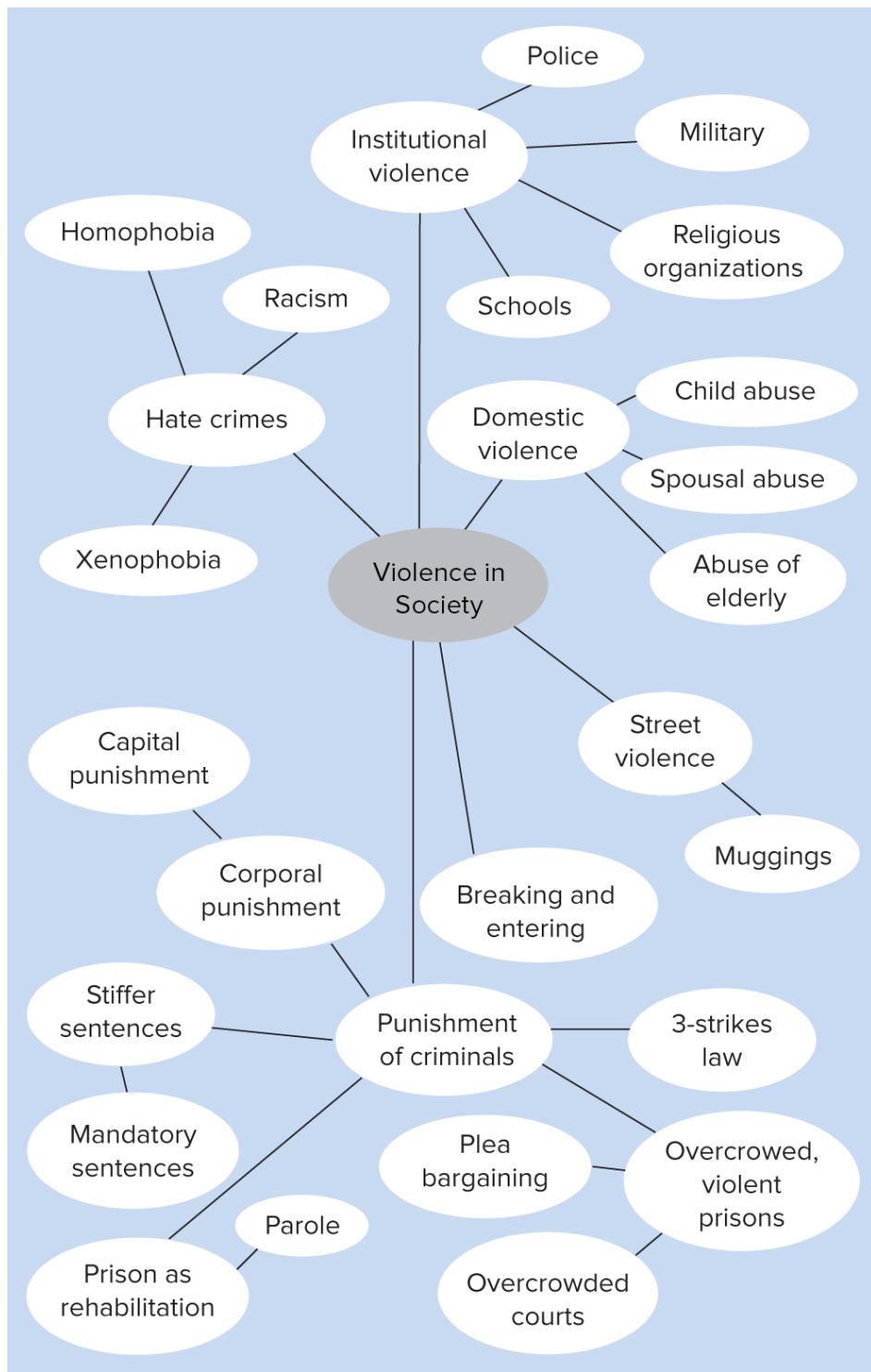
As you will see in [Chapter 3](#), in addition to helping you gather details, prewriting makes it easier to focus on a more defined topic. For example, in answering brainstorming questions, a student writer with the initial topic of “problems with electronic devices” might focus on “problems with electronic communication devices such as smartphones.”

4. ***Clustering***, is a good way to shrink a broad subject into a limited topic that you can write about in a short essay. At the same time, it will help you gather details to use in your first draft.

Clustering works through free association, the same method used in focused freewriting. To cluster ideas, begin with a word or phrase that names the general subject you want to write about. Let’s say your general subject is “violence in society.” Think of ideas and details related to this subject. Write down whatever comes to mind. For example, you might think of subheadings such as “domestic violence,” “hate crimes,” and “street violence.” Arrange these subheadings in circles around your general subject. Your paper might look something like this:

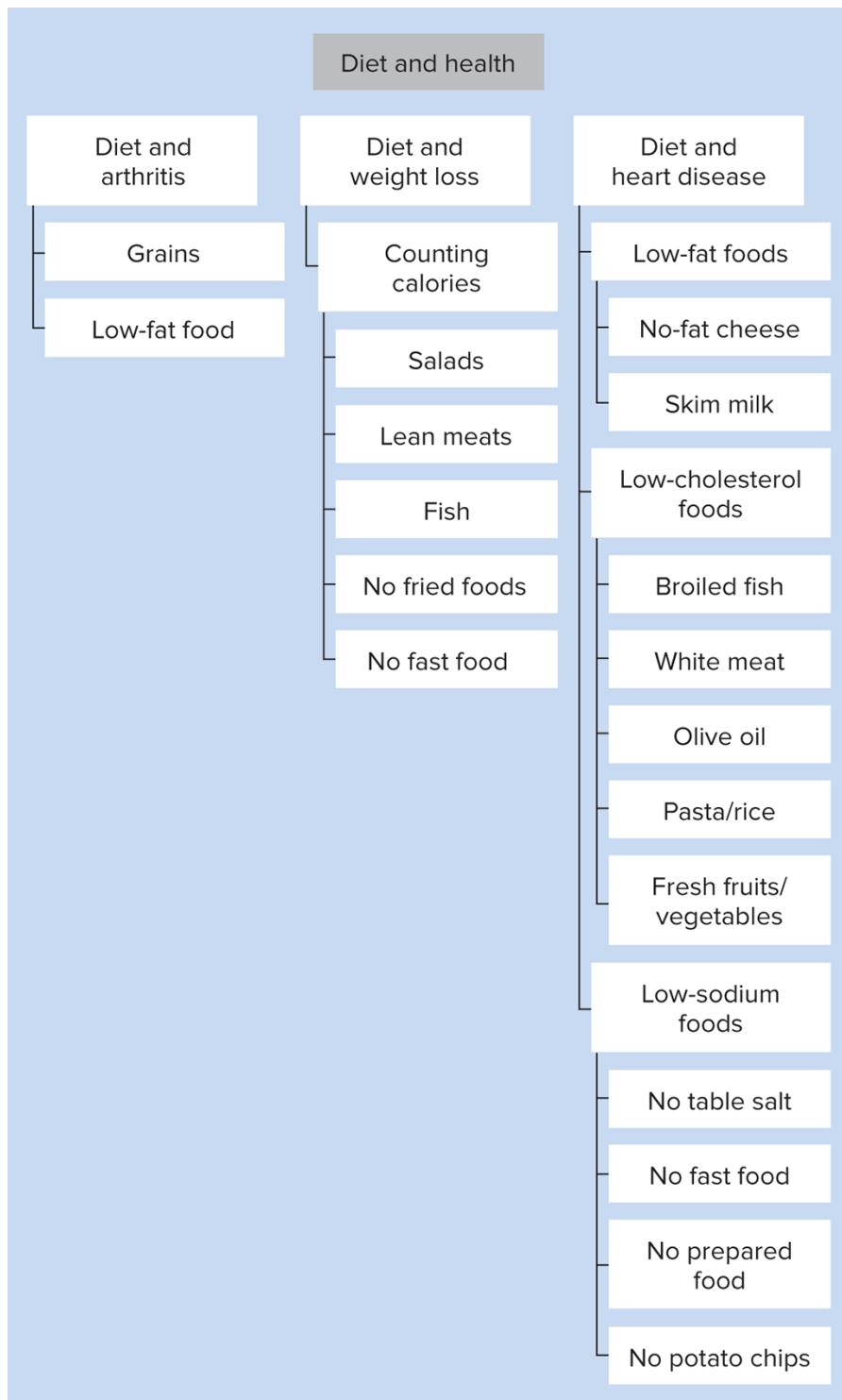


Next, record ideas and details related to these subheadings; continue in this way until you run out of space or ideas. Circle each word and phrase, and draw lines between headings and the ideas and details that are directly related to them. The next example shows what your clustering might look like if you chose “violence in society” as your general subject:



Notice that some subheadings receive greater attention than others. For example, the writer seems to have had more to say about punishment than about the other topics. Clustering helps you focus on the aspect of your general subject that you know most about or are most interested in.

5. Drawing a subject tree is another good way to narrow a topic so that you can manage to cover or develop it adequately in a short essay. As with clustering, start with a broad subject. Then divide that subject into two or three branches, or subheadings. Next, subdivide each of those branches, and so on. Continue until you have narrowed your subject sufficiently and gathered enough detail to begin writing. The example below begins with “diet and health” as the general subject.



As you create a subject tree, you will almost naturally put down more details and ideas about subheadings that you know more about or have greater interest in. For example, the student who created the subject tree for “diet and health” would

probably be most comfortable writing an essay that focuses on the ways diet can reduce the chances of developing heart disease. Like clustering, creating a subject tree can help you discover the best and easiest topic to write about as you gather the details for a first draft.

.... » EXERCISE 2A

Writing What You Know

Record details about one of the following subjects. Use one of the five methods just discussed: listing, focused freewriting, brainstorming, clustering, drawing a subject tree. If nothing on the list interests you, choose your own subject. Either way, pick a topic you know a lot about or have discussed with friends or classmates. Keep this information handy; you will find it useful when you complete the exercises in [Chapter 3](#).

Using tax dollars to support private education

Undocumented immigrants and public assistance

Random drug testing of transportation workers

Your worst date

What you hate or like most about your school, job, or family

A favourite sport or pastime

Dieting

Penalties for drunk driving

Your hometown or neighbourhood

Junk food: its effects on health

Juggling demands of school with those of work or family

Censorship

Smoking

Why people join cults

2.3b Gather additional information if needed.

After recording what you know about a subject through listing, focused freewriting, brainstorming, clustering, or drawing a subject tree, you might find that you need even more information. Two ways to gather such material are summarizing what others have written about your subject and interviewing people who know a lot about it.

1. **Summarizing** is putting another writer's ideas into a few words of your own. A summary is shorter and more compact than the original; it includes only major points. ([Chapters 1](#) and [10](#) contain more about summarizing.) Here is a paragraph from *The Book of Joy*, by Dalai Lama, Desmond Tutu, and Douglas Abrams." followed by a student's summary:

DALAI LAMA

"There are seven billion human beings and nobody wants to have problems or suffering, but there are many problems and much suffering, most of our own creation. Why? Something is lacking. As one of the seven billion human beings, I believe everyone has the responsibility to develop a happier world. We need, ultimately, to have a greater concern for others' well-being. In other words, kindness or compassion, which is lacking now. We must pay more attention to our inner values. We must look inside."

STUDENT SUMMARY

According to the Dalai Lama, there is hope for making the world a kinder place. What's missing, he says, is a basic concern for others. However, we can awaken a sense of compassion by reminding ourselves of our humanity and personal ethics. We each have a duty, he says, to make the world happier.

You can combine summarized information with what you already know about your subject or with details from other sources. Be careful to use your own words throughout the summary. Also, make sure your reader knows that the information you've summarized comes from someone else's work by giving that writer credit. For example, the student who summarized the passage from *The Book of Joy* used a signal phrase—"According to the Dalai Lama"—to alert the reader to the source of the ideas included.

[Chapters 1](#) and [10](#) contain more about how to include information from someone else's work (through summaries, paraphrases, and direct quotations). [Chapters 12](#), [13](#), and [14](#) explain how to cite (give credit to) the sources of such information. For more on summarizing, see [Chapter 10](#).

2. **Interviewing** is an excellent way to gather details from people who are more familiar with your subject than you are. Interviewing gives you at least one other perspective

from which to view your subject and can yield information that otherwise you might not have learned.

Prepare for your interview carefully. Spend time thinking of questions that will draw useful information from the person you're interviewing. Questions you might ask during an interview are similar to those used in brainstorming. For more on interviewing, see [Chapter 8](#).

The methods for gathering information described here should help you with the projects you will be assigned in college or university. Keep these methods in mind, especially when you find yourself staring at a blank screen or have trouble deciding what you know about a subject or what you want to say about it.

.... » EXERCISE 2B

Gathering Additional Information

Summarizing

Browse through a textbook you are using for another course and find two interesting paragraphs of about 100 words each. Summarize each of these paragraphs in a shorter paragraph of your own. Capture each writer's main idea in your own words.

Interviewing

1. Find someone, perhaps an instructor, who knows about the subject you considered in [Exercise 2A](#). Schedule a twenty-minute interview with them, and state your subject when you make the appointment. Give your interviewee an idea of the kinds of questions you will ask so that they can prepare. Take notes. You might want to conduct this interview through e-mail or by videoconferencing. However you conduct it, be sure to make an electronic record of the interview.
2. Gather information about the history of your hometown, campus, or family by interviewing someone who remembers important events in that history. People older than you would make the best subjects, but those your own age might also provide valuable information. Begin the process by choosing a topic that is focused. For example, start with a particular section of town or a particular family member.

Chapter 2 Checklist

As you write, you will discover what you know about your subject 1 (perhaps more than you thought), what you still need to find out, and what is important to you.

2 The writing process has four stages: prewriting, outlining and drafting, revising, and editing and proofreading.

Prewriting. In the **prewriting** stage, you gather information for your writing project by

1. **Writing down** what you know about your subject.

3

2. **Interviewing** people who know about your subject.

3. **Researching** your subject in books, articles, and other materials.

Outlining and writing a rough draft. The first version of your writing 4 project is the **rough draft**, in which you begin to develop and organize your paper and decide on a central idea.

5 **Revising your drafts.** You then **revise** your draft several times, adding details and making your writing clearer and better organized.

6 **Editing and proofreading.** In the **editing** process, you correct errors in grammar, spelling, punctuation, and so on, and you **proofread** your final version to make sure it is free of errors.

7 Begin the writing process by writing down what you already know about a subject. You might try

1. **Listing** a few broad ideas that come quickly to mind.

2. Recording information through **focused freewriting**, writing on a chosen subject nonstop for five or ten minutes.

3. **Brainstorming** by asking questions that bring to mind details you can use.

4. **Clustering** facts and ideas through free association.
5. **Drawing a subject tree** to collect information and narrow a topic.

Gather any additional information you need by

- 8 1. **Summarizing** another writer's ideas.
2. **Interviewing** people who know about your subject.

Chapter 3

OUTLINING AND DRAFTING AN ESSAY

1. [3.1](#)Consider your writing situation: Purpose and audience.
2. [3.2](#)Make your main point the focus of your writing.
3. [3.3](#)Write a working thesis statement.
4. [3.4](#)Review information and check your working thesis.
5. [3.5](#)Write a scratch or formal outline.
6. [3.6](#)Write a rough draft.

[CHAPTER CHECKLIST](#)

In [Chapter 2](#), you learned how to gather details. [Chapter 3](#) shows you how to consider both audience and purpose as you review your notes and design a working thesis statement. From there, you can write an outline—a blueprint for your essay—which can then help you write your rough (first) draft.

3.1 Consider your writing situation: Purpose and audience.

3.1a Determine your purpose.

Let's say you decide to write about your high school education. You might entertain the reader with a story about your history class, inform the reader by comparing two schools you attended, or attempt to persuade the reader by giving reasons high schools should require foreign-language study. Entertaining, informing, or persuading are three very common purposes for writing.

Once you have determined your purpose, focusing on a main point will be easier as you decide which of the details you gathered in your notes will be useful and which will not. If you want to compare two high schools you attended, you can include details about their academic programs, athletic teams, students, or teachers. You might even compare the quality of their cafeteria food. But you wouldn't mention that you began guitar lessons a year before you left your old school or that you broke your leg a week after you transferred to your new one because those details would not fit your informative purpose.

.... » EXERCISE 3A

Determining Your Purpose

Go back to [Exercise 2A](#). If you responded to this exercise, read your notes about the subject you chose. (If you did not respond to [Exercise 2A](#), do so now.) Next, write a sentence or two explaining what your purpose would be if you planned to compose an essay or other text on this subject.

3.1b Consider your audience.

Before beginning your first draft, take a few moments to consider your audience, the people who will read your writing (or who will view or listen to your visual, audio, or multimedia composition). Then consider the level of language you should use to communicate most effectively with these readers.

Consider the Needs of Your Audience

1. **Assess your readers' level of education.** In many academic situations, you will address an instructor. In this case, you can assume a high level of vocabulary and education. In other situations, you may be asked to write to fellow students or to a general audience. In such cases, use language that is straightforward and more universally understood.
2. **Assess your readers' knowledge of your subject.** If you are writing a review of a rock or rap or hip-hop concert for your college or university newspaper, the majority of your readers will be students who will probably understand much of the jargon associated with the music. They might even be fairly well grounded in the careers of particular artists or bands or in the development of particular musical styles. In this case, don't worry about avoiding or defining specialized terms or including a lot of background information when discussing musical history, styles, and techniques. But would the same be true if you were writing the review for a sixty-year-old professor whose vision of contemporary music extends no farther than Crosby, Stills, Nash, and Young (whoever they are!)?

The point here is that educated people may have no knowledge of certain subjects, while people without formal education may be experts on certain subjects.

3. **Assess your readers' interest in your subject.** If you are writing to an environmental magazine advocating the preservation of wetlands in your region, you know that regular readers of that magazine will likely be interested in your topic. However, what if you are writing an essay to be distributed in your college or university writing class? Many students, and perhaps even your instructor, may have no interest in or knowledge of wetlands. In that situation, you will have to make an extra effort to get

their full attention. To spark their interest, you might use one of the techniques for writing effective introductions explained in [Chapter 4](#). In the process, you might also explain the widespread benefits of preserving those wetlands to the rest of the environment, even in places where no wetlands exist.

4. **Assess your readers' position on your subject.** If you are writing to persuade your readers, plunging directly into your argument by stating your thesis up front might work well with those who are in complete agreement with your point of view, but what if your audience is undecided or even opposes your point of view? In such cases, you might first have to address opposing arguments and point out their weaknesses. Or you might acknowledge the validity of such arguments while proving that your position is more reasonable or represents a better alternative.
5. **Assess your relationship with your readers.** As you will see in the next section, considering your relationship with the reader is extremely important when it comes to choosing the level of language you will use, as well as determining the value of specific pieces of information to include. You would certainly not think twice about using formal language when writing a business letter or an academic research paper. But would you use this level of formality when writing a letter to a former high school classmate? By the same token, you would not have to go into detail when, in a cover letter to a resumé, you explain that what you learned in organic chemistry will help you in your career as an environmental scientist. Explaining the importance of such a course to a first-year college or university student, on the other hand, might take more effort.

Determine the Type of Language You Should Use

In general, there are three types of language:

1. **Informal** You can use informal language when writing to yourself and to friends and acquaintances. In such cases, your purpose might be simply to convey personal news. Such writing often includes slang (read more

about slang in [Chapter 28](#)), common expressions, phonetic spellings, abbreviations, acronyms, and even terms that only you and your readers understand. The tone or attitude expressed through such language is relaxed and easy. Often the writer uses contractions, such as “they’re” for the more formal “they are.”

Let’s say you write to your best friend describing students you have met at college or university. Here is the kind of language you might use:

Dude, some of the guys I hang with would remind you of the tech geeks we knew at Hamilton High. They’re intense. But they’re cool because they know that studying matters IRL. And they’re into some tough majors, so you gotta love them.

2. **Familiar** You might use familiar language when writing to relatives or to the editor of a local or college or university newspaper or when composing short business memos. Let’s say you are writing a letter to your grandparents on the subject described above. Here’s what it might look like:

My friends are pretty serious, but I admire them, even if they’re all trying to become the next Bill Gates. They’re majoring in difficult subjects, and they know that they need to focus and study in order to succeed.

This version is more formal than the first; it resembles everyday conversation among educated people. It does not contain slang or private language, but its tone is still a bit chatty, relaxed, and familiar.

3. **Formal** This is the kind of language you should use when writing college or university essays; formal letters; or official business, technical, or government reports. Your audience for such writing will be instructors, classmates, business associates, and the like. Let’s say you are describing fellow students in an essay for a college or university writing class. You might write the following paragraph:

People I call my friends are ambitious and studious. They have chosen challenging academic majors, know how to prioritize and

study, and are focused on succeeding at school and in life.

NOTE <<<<

You can read more about audience in [Chapter 6](#).

3.2 Make your main point the focus of your writing.

Your ***main point***, a more focused version of your main idea, communicates your viewpoint or argument on your subject—and your purpose for writing about it.

Present your main point to readers in your ***thesis statement***. This statement is the central idea or focus of your essay (or other work) that you will support with details. Think of your writing as a photograph. Just as you focus your camera by aiming it at a fixed point, you can focus your writing by making every detail it contains relate directly to a thesis statement. In fact, every piece of information you include in your essay should help prove, illustrate, or support your thesis. You can also compare your thesis to an umbrella. It will be the broadest or most general statement in your essay, under which all other ideas and specific bits of information fit logically.

Writers often present their thesis statements at the beginning of a piece of writing in an introductory paragraph. (You can read more about introductions in [Chapter 4](#).) However, your thesis statement can come anywhere you think is best. For example, if you need to give readers introductory details that will make your main point or argument easier to understand, you can place the thesis in the middle or even at the end of an essay. Doing so can also help build suspense. Finally, this technique lets you avoid offending readers who at first might oppose an argument you are presenting.

3.3 Write a working thesis statement.

A ***working thesis statement*** is your first attempt to express your main point or argument formally. You will probably revise it many times as you draft and discover exactly what you want to say about your subject. You will learn how to draft an essay later in this chapter. For now, remember that writing a working thesis involves two steps:

1. Choosing a subject (a topic) to write about
2. Deciding what point or argument to make about the subject

A subject—such as those you read about in [Chapter 2](#)—is abstract, general, and incomplete. A thesis, on the other hand, is concrete and specific; it has certainty and completeness. Compare a vague subject such as “cigarette smoking” with a thesis such as “Cigarette smoking is expensive, harmful, and offensive.” Or consider how much more meaningful “poverty” becomes when you write “Signs of poverty are on the rise in rural America.” In general, in the essays you write in college or university you will make a point or argue a position.

Turning a subject into a thesis is easy, but you must decide why your subject is important and interesting and what you want to tell your readers about it. The more excited you are about your topic, the easier it will be to interest your readers.

Deciding on a thesis statement requires ***focusing***. Begin focusing by reviewing the notes you made about your subject through listing, focused freewriting, brainstorming, clustering, or drawing a subject tree. Look at information you gleaned from other writers or from interviews. (See [section 2.3](#).) Also, recall what you decided about your audience and purpose. Then, with that information fresh in your mind, ask yourself these questions:

1. What main point or argument do I want to make about the topic?
2. What details should I include to develop or support that main point or argument?
3. How do I make sure my thesis is specific and brief?

3.3a Find your main point and create a working thesis statement.

As noted in [section 3.3](#), your thesis statement is where you convey your main point or argument. What is the most interesting or important point you want to make about the two high schools you are comparing, for example?

Once again, you turn an abstract subject into a concrete idea by stating a main point or argument about that subject. If the main point of your comparison is that entering a new school improved your attitude toward education, you might write: “Changing high schools *made me a more serious student.*”

Below, main points (in bold italics) have been added to subjects. Items on the right are clearer, more specific, and more complete than those on the left.

Subject	Working Thesis Statement
Uncle Theodore	Uncle Theodore <i>is a big spender.</i>
homelessness	Homelessness <i>has increased dramatically in my community over the last two years.</i>
sky diving	Sky diving <i>can be dangerous.</i>
strong math skills	Strong math skills <i>are required of engineers, computer programmers, and economists.</i>
heart disease	Heart disease <i>can be treated through exercise, diet, and medication.</i>

.... » EXERCISE 3B

Moving from Your Main Point to a Working Thesis Statement

Return to [Exercise 3A](#). Read the purpose statement you wrote about a subject you might discuss in an essay. You probably saved it in an electronic file. Now write a working thesis statement for that subject. Use the preceding examples as guides.

3.3b Select details.

Focusing will help when you start the first draft of an essay; a good working thesis statement will guide you in choosing details you should or should not include. Say your working thesis statement is “Transferring from Lincoln to Buchanan High made me study harder.” You might compare Buchanan’s faculty with Lincoln’s teachers, discuss the calibre of Buchanan’s student body, or describe its excellent library and science labs. You might even explain that Buchanan’s athletic program sparked your interest in school. But you probably wouldn’t discuss the cafeteria food.

.... » EXERCISE 3C

Selecting Details

Reread the working thesis statement you wrote in [Exercise 3B](#). Now turn back to the notes you took when you responded to [Exercise 2A](#). Reread those notes and pick out items important to that working thesis statement. Explain why certain items you recorded during prewriting are no longer relevant to the essay you will write.

3.3c Make your thesis statement specific and brief.

Ordinarily, college and university students write short essays or other types of texts. That’s why you should limit your working thesis statement and make it as specific as you can. Otherwise, you won’t be able to develop it in enough detail to make your point clearly, completely, and persuasively.

Say you want to persuade someone to stop smoking. You know this person is impatient with lectures and won't read more than a couple of pages.

Therefore, you limit yourself to three of the most convincing reasons to stop smoking: the health risks, the rising price of cigarettes, and the discomfort smoking causes others. Your working thesis is "Break the habit: it will ruin your health, empty your wallet, and annoy your friends."

You begin your rough draft by discussing several serious illnesses caused by smoking. After a few sentences, however, you realize that you can't cover all three reasons and keep the essay within two pages, so you decide to limit your thesis by writing about health risks alone. Your thesis statement then becomes "Break the habit: smoking causes heart disease, emphysema, and cancer."

NOTE <<<<

Clustering and drawing a subject tree, explained in [Chapter 2](#), are good ways to turn a broad subject into a shorter, more manageable topic while you gather details for your first draft.

More Advice on Writing a Thesis Statement

1. Make your thesis a complete sentence, one that contains a subject, a verb, and a complete idea.

Not: The ad campaign to end child hunger

Not: How the ad campaign on child hunger succeeds by reaching an audience.

But: The ad campaign to end child hunger succeeds by reaching an audience and urging action.

2. Focus. Be specific.

Not: The ad campaign to end child hunger reaches an audience.

Not: The ad campaign to end child hunger urges action.

But: The ad campaign to end child hunger succeeds by reaching an audience

and urging action.

3. State your main point directly; don't announce it.

Not: In this paper I am going to discuss the effectiveness of the ad campaign to end child hunger.

Not: This essay will discuss the effectiveness of the ad campaign to end child hunger.

But: The ad campaign to end child hunger succeeds by reaching an audience and urging action.

4. Don't explain that your thesis represents your own opinion. Readers can assume that for themselves.

Not: I believe that the ad campaign to end child hunger is effective.

Not: In my opinion, the ad campaign to end child hunger is effective.

But: The ad campaign to end child hunger succeeds by reaching an audience and urging action.

5. Make your point clearly.

Not: The ad campaign to end child hunger makes an impact.

But: The ad campaign to end child hunger succeeds by reaching an audience and urging action.

6. Be straightforward; try not to hedge.

Not: The ad campaign to end child hunger may be effective for some viewers.

Not: The ad campaign to end child hunger can be considered effective.

But: The ad campaign to end child hunger succeeds by reaching an audience and urging action.

NOTE <<<<

You can find more on writing a thesis in [Chapter 6](#), “Developing Arguments.”

3.4 Review information and check your working thesis.

Before you start outlining, review the details you want to use in your essay. Make sure they are appropriate to your audience and relate to your purpose and working thesis. Discard material that does not relate to them, and add new material that seems necessary. Keep your notes handy; they will help you as you construct an outline and write a first draft. Next, check your thesis to make sure it's clear. Let's say you start with the following:

Topic: Ad campaign to end child hunger.

Purpose: To discuss the effectiveness of the Ad Council's ad campaign to end child hunger.

Main point about topic: It succeeds.

Working thesis: The Ad Council campaign to end child hunger succeeds.

As you review your working thesis, you realize that your main point isn't clear and that your topic should be more limited: "What, specifically, makes the ad campaign successful? What is its purpose? To what extent does it fulfill its purpose? How does it reach its audience?" The answers come when you reread the information you already gathered about this topic through brainstorming (see [Chapter 2](#)). This information is repeated below.

Topic Map

by Student Alyssa Ennis

Responding to The Ad Council's "We'd Do Anything for Kids" Video PSA

Analyze the choices the PSA creators made. They focus on children because they are sympathetic subjects. Most people care about kids. Kids may raise more \$. Look at other Ad Council campaigns that focus on kids and compare.

Analyze the “soft approach” of the PSA. It shows healthy kids instead of starving kids to put less stress on viewer. Not intimidating or hard to watch. Tone is lighter than other PSAs I’ve seen. Too light? Look at other anti-hunger campaigns. Look for research on most effective PSAs.

Analyze the audience for the PSA. Main viewers are adults in the U.S.--average citizens who care about social causes. Those with money to donate. Research Ad Council’s mission and other PSAs.

Analyze ways that the PSA appeals to a sense of “good” and community. Like a neighbourhood. Diverse cast may attract diverse audiences. Find out if there is a “making of” video to discover thinking of PSA’s creators.

Analyze what the PSA asks of viewers. The call to action invites viewers to visit website to “find out how to help.” Is that enough? Do people respond? Research this kind of soft request and whether evidence shows it is effective.

Analyze potential shortcomings of PSA: Is Ad Council downplaying issue? Why not show consequences of kids going hungry? If I were to revise the ad, I might show some hungry kids to contrast the average kids. Research other PSAs aimed at hunger. Research other PSAs in the Ad Council’s “Ending Hunger” campaign.



After rereading your notes, you decide that your chief interest lies in the effectiveness of the Ad Council’s campaign, and you are especially interested in how the creators of the ad campaign succeed in conveying their message. So you refine your working thesis as follows:

The ad campaign to end child hunger succeeds by reaching an audience and urging action.

This working thesis can be the starting point for an outline.

NOTE »»»»

This chapter recommends that you write a working (not yet final) thesis, then an outline, and then a rough draft. This method works well for many students. However, you may want to approach this process in a different order. For example, you might choose to write the thesis statement after completing the first draft. Also, you can repeat steps as often as you like. For example, you might want to rewrite your outline after completing your rough draft, or you might want to rework your thesis after completing an outline.

.... » EXERCISE 3D

Checking Your Working Thesis

1. Write a working thesis statement about a limited topic such as one of those listed below.

Limited Topics to Choose From

The three best things about your campus

The three worst things about your campus

The reasons you decided to attend college or university

The reasons you decided to attend your particular college or university

Three things to do if you want to flunk out of college or university

Three good ways to lose weight

The reasons to begin a regular exercise program

The qualities that make a particular relative interesting or fun to be with

How to wash a car, paint a wall, bathe a baby, or complete any common household task

Use an outline like this:

Topic:

Purpose:

Main point or argument about topic:

Working thesis:

2. Write two or three more thesis statements about other topics. Then review these statements and try to make them even clearer and more specific.

3.5 Write a scratch or formal outline.

3.5a Write a scratch outline.

Some writers make a detailed outline before they start drafting. However, a rough, or scratch, outline often provides enough of a blueprint for your first draft.

Make your working thesis the starting point for a scratch outline. The following outline was drawn from the working thesis about the effectiveness of the Ad Council's campaign on child hunger. It begins with introductory material, including the working thesis. Then, after a heading on purpose and audience, it lists four major headings that cover aspects of the ad campaign that do and do not work. Each heading groups related details and, therefore, helps organize the body of the essay. The information under each heading comes from the notes made during prewriting (see the brainstorming section in [section 2.3](#)). The outline ends with a conclusion, which provides the writer's overall evaluation of the campaign.

NOTE <<<<

Remember that you can refine your thesis at every stage of the writing process. In fact, some writers wait until they have almost completed an essay before finalizing the thesis.

Scratch Outline

Analysis of The Ad Council's "We'd Do Anything for Kids," a Video PSA to End Child Hunger

by Student Alyssa Ennis

1. Introduction

1. Creators of ad campaign try to create awareness of the problem.
2. Problem is that child hunger exists in America as well as other countries.
3. 1 in 6 kids in America don't have enough to eat.
4. Tagline of "We'd do anything for kids" presents a contrast with the statistics of hungry children. In reality we don't do enough for kids but taking action (donating \$) to feed them can change that.
5. **Working thesis:** The ad campaign to end child hunger succeeds by reaching an audience and urging action.

2. Discussion of purpose and audience

3. Use of images supports the message.

1. Stuffed animal is abandoned.
2. Sippy cup dropped on the floor.
3. Mother can't get stroller up the stairs.
4. Bystanders lend a hand in each situation.

4. Actors in video appeal to wide audiences

1. Diverse makeup of: gender, race, age. Represents a diverse community. Invites audiences to feel personally identified.
2. Kids appeal to viewers' emotions.
3. Kids are generally a sympathetic subject.

5. Tone and Setting

1. Lighter than most videos of this kind
2. Cheerful music; set in mall
3. “Kids in distress” in video suffer minor inconveniences, not hunger/deprivation.
4. Less intimidating to viewers
5. Call to action seems easy to accomplish.
6. Things that don’t work and could be revised
 1. Doesn’t provide much urgency, inspiration
 2. Comparison of situations too simplified
 3. Misses opportunity to show remarkable acts of truly “doing anything for kids”
 4. Doesn’t show serious consequences of child hunger
7. Conclusion: Overall evaluation

1. Creative and thoughtful effort. Appealing to audiences.
2. Restate major points made in analysis.
3. Close with strong statement about ad’s effectiveness.

3.5b Write a formal outline.

A scratch outline, such as the one above, might be just the thing to get you started on a short paper. However, if you are attempting a more detailed discussion, you might consider making a more complete, formal outline. Let’s say you decide to write an extended essay on the use of public service

announcement (PSA) campaigns to create change. As you gather information, you limit this broad topic to the effectiveness of a particular PSA aimed at creating positive change. After writing a scratch outline, you realize that you need a specific and formal blueprint to guide you as you write this long paper. Here is what such an outline might look like:

Formal Outline

“We’d Do Anything for Kids”

An Analysis of an Ad Council Video PSA to End Child Hunger

by Alyssa Ennis

1. Introduction: This ad focuses on hunger in the United States.
 1. The Ending Hunger campaign, sponsored by the Ad Council and Feeding America, aims to create awareness of the problem of hunger in America.
 2. While many Americans know that hunger is a problem in many parts of the world, some may not be aware that it's a problem here, and that one in six children in America don't get enough to eat.
 3. The juxtaposition of the idea that “We’d do anything for kids” with the knowledge that we are not, in fact, doing enough for kids, is a very effective message.
4. **Thesis:** The ad campaign to end child hunger succeeds by reaching an audience and urging action.
2. Images of “doing anything for kids” contrast with the end message that some kids aren’t receiving enough help.
 1. One of the most effective ways that the PSA tries to achieve its purpose is to contrast a statement most audience members

would hold true (we'd do anything for kids) with a statistic that shows Americans are not doing enough for kids.

2. The PSA does not show any actual children at first, instead focusing on minor problems in a child's life: an abandoned stuffed animal, a dropped sippy cup, a mother trying to push a covered baby carriage up a staircase.
3. In each case, the video shows bystanders running to help.
 1. The stuffed animal is picked up and carried around the mall, where the helpful people ask kids whether the toy belongs to them before finally giving it to the correct child.
 2. Each person who sees the sippy cup dropped out of the stroller picks it up and runs to catch up with the dad to return it.
 3. Each person who sees the mother struggling to climb the stairs helps her to carry the stroller.
4. The help these onlookers provide to fix minor problems is meant to suggest the help that should be given to children who don't have access to enough food on a regular basis.
3. The actors in the video appeal to a wide audience.
 1. The actors reflect the racial, gender, and age makeup of a typical diverse American community, which invites audiences to identify with them and be further encouraged to support the message of the PSA.
 2. The focus on kids is likely to appeal to more audiences than a video about hungry adults.
 1. In most cases, an appeal to emotions is well served by providing a sympathetic subject like a small child or pet.

2. Appeals to emotion can be very powerful.
3. While the video does not show any images of children actually suffering, it clearly suggests that children like those in the video are in need.
4. The tone is purposefully light.
 1. A light tone is not typical of PSAs about issues like hunger.
 2. To achieve this tone, the music chosen for the background is cheerful.
 3. The problems in the video such as the lost stuffed animal are easily addressed by the bystanders at the mall.
 1. Each sparks a sense of community.
 2. The toy is returned.
 3. The dropped sippy cup is also returned.
 4. The woman struggling with the stroller gets help.
 4. The light tone serves a purpose in this context.
 1. A negative tone in a PSA can be very intimidating to viewers who don't wish to be confronted with problems in the world that seem overwhelming.
 2. In contrast to other campaigns, this one keeps things simple and cheerful and ends with a low-stakes call to action.
 3. This call to action fits very well with the rest of the video, framing the issue as something that can be solved just by multiple community members doing a very small bit to help out.

5. Some aspects of the video don't work and could be revised.
 1. Although the positive tone in the PSA may set some viewers at ease, it will not help all viewers to feel inspired to fix the problem.
 2. Nearly everyone realizes that fixing child hunger is not as simple as picking up a stuffed animal or cup.
 3. The tagline "We'd do anything for kids" may feel true, but turns out not to be true.
 4. The video could show what people can do and have done for kids, such as the following
 1. Some have risked their lives to save a child.
 2. Some will grab a stroller that has started rolling down an incline.
 3. Some have broken a window to save a child in a hot car.
 5. As charming as the images of the healthy happy children in this video may be, they do not illustrate the severity of the problem of child hunger.
 6. The phrase "struggle with hunger" is also a sterilized statement of the problem.
 7. The dangers of child hunger include physical, mental, and social development deficits, psychiatric problems, and chronic health issues.
 8. Showing images that illustrate the consequences of child hunger might more powerfully create a sense of urgency to support this campaign.
6. Conclusion: The ad is a creative and thoughtful effort to get Americans to be aware of childhood hunger in their communities.

1. It reaches audiences by doing two things.
 1. It evokes viewers' natural sympathy for children.
 2. It brings the problem closer to home by showing familiar scenes of daily American life.
2. It maintains a positive tone and starts small with the call to action, increasing the chances that viewers will listen and act on what they have seen.
3. Despite some potential weaknesses, the video ad is ultimately an effective public service announcement, and it accomplishes its purpose.

NOTE « « « «

A formal outline can also take the form of a topic outline, with entries that are words and phrases instead of complete sentences. Entries at each level of the outline should be parallel in structure.

.... » EXERCISE 3E

Writing Outlines

Do some brainstorming, focused freewriting, clustering, or other prewriting activity to gather information about the working thesis statement you wrote in [Exercise 3D](#). Then write both a scratch outline and a formal outline based on that thesis and the information you gathered.

3.6 Write a rough draft.

One way to complete a rough draft is to write as much information as you can about each section of your outline. Sometimes it helps to put the information for each section in its own paragraph. If any one paragraph becomes too long, you can divide it when you revise your rough draft.

Some people write the introduction first; others start with the body paragraphs. The choice is yours. Just keep moving. If you run out of things to say in one paragraph, go to the next section of your outline. You can go back and fill in blank spots later.

Here are some other points to remember about writing a rough draft:

1. Stick to your outline and any internal headings you've sketched out, but don't be afraid to add ideas as they pop into your mind. Creating a first draft will help you understand your subject better, so feel free to add information not mentioned in your outline as long as it clearly relates to your thesis.
2. Don't worry about paragraph structure and development. You can add details and reorganize paragraphs when you rewrite the draft.
3. Don't be overly concerned about errors in spelling, grammar, or sentence structure, either. You can correct them later, when you edit your rewritten draft.

[Chapter 5](#) shows you how to revise, edit, and proofread your work. Before you get to that chapter, read the following rough draft. It provides a good idea of the kind of essay an outline can help you write.

ROUGH DRAFT: “We’d Do Anything for Kids”

An Analysis of an Ad Council Video PSA to End Child Hunger

by Alyssa Ennis

The Ending Hunger campaign, sponsored by the Ad Council and Feeding America, aims to create awareness of the problem of hunger in America. While many Americans know that hunger is a major issue in many parts of the world, few know that it is a problem in the United States, and worse, one that is suffered by children. Raising awareness of a problem is one of the first steps towards solving it, which is why The Ad Council and Feeding America developed an ad campaign. One ad in particular, a sixty-second video, points out that despite perceived willingness to go out of one's way to help a child, one in six children in America don't get enough to eat. The juxtaposition of the idea that "We'd do anything for kids" with the knowledge that we are not, in fact, doing everything for kids, is a very effective message. As with most public service announcements, most of the video is carefully designed to appeal to its audience and get them to support the purpose of the PSA. The creators of the PSA use tactics like employing a light tone, casting diverse actors, and contrasting images of healthy children with a statistic of less fortunate children, to achieve this purpose. The ad campaign to end child hunger succeeds by reaching an audience and urging action.

One of the most effective ways that the creators of the PSA appeal to viewers is to contrast a statement most audience members would hold true (We'd do anything for kids) with a statistic that shows Americans are not doing enough for kids. The video presents several images of children needing help in an ordinary, everyday context. There is a significant period at the beginning of the video where there are no actual children. Instead, the creators of the video focus on a stuffed animal laying abandoned on the floor of a mall, a sippy cup left behind by a child in a stroller, a mother trying to push a baby carriage up a tall staircase. Each of these instances shows a minor problem a child might face. In each case, the video shows bystanders running to help. The stuffed animal is picked up and carried around the mall and helpful people ask countless kids whether the toy belongs to them before finally giving it to the correct child. Each person who sees the sippy cup dropped out of the stroller picks it up and runs to catch up with the dad to return it, and each person who sees the mother struggling to traverse the stairs helps her to carry the stroller. These visuals draw a

comparison for the viewer. They help these onlookers provide for minor inconveniences like dropping a cup; this is meant to mirror the help that should be given to children who don't have access to enough food on a regular basis.

Another effective tactic used by the creators of the PSA is making the people featured in the video appealing to wide audiences. The actors chosen reflect the racial, gender, and age makeup of a typical diverse American community. The father and his son, as well as the bystanders, were specifically chosen to appeal to the most amount of people. Their presence invites audiences to identify with them and be further encouraged to support the message of the PSA. Even more basically, the focus on kids is likely to appeal to more audiences than a video about hungry adults. In most cases, an appeal to emotions is served well by providing a sympathetic subject like a small child or pet. Appeals to emotion can be very powerful. While the video does not show any images of children actually suffering, it brings to mind the knowledge that children like those in the video are in need. The instinctual love and affection most people have for children is what the ad creators tap into.

The creators also choose to use a light tone, which is not typical of PSAs about issues like hunger. To help achieve this tone, the background music for most of the video is cheerful, and the problems that the bystanders help solve are minor. The problem that takes the most time to resolve in the video is reuniting the lost stuffed animal with its child owner. That portion of the video ends well with a happy child, just as the dropped cup ends up safely returned to the stroller it fell from, and the mother with the stroller gets to the top of the stairs each time. The tone serves a purpose in this context. A negative tone in a PSA can be very intimidating to viewers, who don't wish to be confronted with problems that seem overwhelming. In contrast to campaigns like that, this one keeps things simple and cheerful, with an easy call to action. After the main portion of the video is over, a woman's voice says, "We'd do anything for kids" and then tells us that one in six children in America are hungry. Then, she asks viewers to go to the campaign's website to find out how to help end child hunger. This call to action fits very well with the rest of the video, framing the issue

as something that can be solved just by multiple community members doing a very small bit to help.

There are, however, some potential drawbacks of using this approach. Although the positive tone in the PSA may set some viewers at ease, it will not help all viewers to feel inspired to fix the problem. Nearly everyone realizes that fixing child hunger is not as simple as picking up a stuffed animal or cup. The tagline “we’d do anything for kids” may feel true, but the video goes on to show us that we do not do enough. Hungry kids have bigger problems than losing a favourite toy. As charming as the images of the healthy happy children in this video may be, they do not fully capture the severity of the problem of child hunger. This may not hurt the effectiveness of the advertisement for viewers who are very familiar with the dangers of child hunger, but for others, it may be an issue. The dangers of child hunger include physical, mental, and social development deficits, psychiatric problems, and chronic health issues (Effects of Poverty, Hunger and Homelessness on Children and Youth). Showing images of these dangerous consequences might more powerfully create a sense of urgency to support this campaign.

Ultimately, this PSA is a creative and thoughtful way to inform Americans of childhood hunger in their communities. It creates sympathy by leveraging a natural sympathy for children and brings the problem closer to home by showing familiar scenes of daily American life. It maintains a positive tone and starts small with the call to action, increasing the chances that viewers will listen and act on what they have seen. Despite some potential weaknesses, it is overall an effective public service announcement and it accomplishes its purpose.

Works Cited

“Effects of Poverty, Hunger and Homelessness on Children and Youth.” *Public Interest Directorate: Children, Youth, and Families*, American Psychological Association, www.apa.org/pi/families/poverty.aspx.

The Ad Council and Feeding America. “We’d Do Anything for Kids.” *Ending Hunger*, Ad Council, 25 Aug. 2016, www.adcouncil.org/Our-Campaigns/Family-Community/Ending-Hunger.

.... » EXERCISE 3F

Writing the Rough Draft

Use the scratch or formal outline you created in [Exercise 3E](#) as a blueprint for the rough draft of an essay. Before you begin drafting, however, review your thesis; make sure it is clear and focused. In addition, remember to think about the audience you will address and the kind of language you might use with that audience. Next, review your outline. Add, remove, or rearrange information as needed. Finally, write your draft.

Chapter 3 Checklist

1 Express your essay's main point or argument in a thesis statement.

Focus on your main point or argument.

1. Determine your purpose in writing about the topic you have chosen.

2 2. Find the main point you want to make.

3. Select the details you want to include.

3 Limit your discussion so that you can support your thesis with enough details to be convincing.

4 Revise your working thesis as often as you need to.

5 Review your information, dropping and adding details to keep your thesis clear and convincing.

6 Write a scratch outline, keeping your working thesis in mind and grouping details under headings to organize them.

7 Write a formal outline when you need a more complete blueprint for a longer, more detailed paper.

Prepare a rough draft.

8 1. Write as much information as you can about each section of your outline.

2. Don't be concerned about spelling, paragraph structure, or other such details *at this point*.

Chapter 4

DEVELOPING PARAGRAPHS FOR THE BODY, INTRODUCTION, AND CONCLUSION OF AN ESSAY

1. [4.1](#)Decide when to start a new paragraph.
2. [4.2](#)Limit the paragraph's focus.
3. [4.3](#)State the paragraph's main idea in a topic sentence.
4. [4.4](#)Maintain unity.
5. [4.5](#)Create coherence.
6. [4.6](#)Learn to develop body paragraphs of various types.
7. [4.7](#)Learn various patterns of arrangement.
8. [4.8](#)Write effective introductions.
9. [4.9](#)Write effective conclusions.

CHAPTER CHECKLIST

When you write a paragraph, you discuss one limited idea. When you write an essay, you compose three types of paragraphs, each of which serves a different purpose. Your introductory paragraphs begin your essay and often contain your thesis statement. Your body paragraphs contain information that develops, supports, or explains your thesis. Your concluding paragraphs end your essay in a logical and memorable way.

4.1 Decide when to start a new paragraph.

A paragraph is a unit of thought in which a writer presents an idea. When it comes time to draft the paragraphs of your essay, follow this rule: Use one full paragraph to discuss each point that relates to the main idea of your essay. In fact, you can think of a paragraph as a mini-essay. Like an essay, a paragraph uses information to develop a central idea. In other words, it makes one main point about a subject and then uses details to support or prove that point. However, a paragraph's focus is much more limited than an essay's.

In the following paragraph, student Gail Shapiro focuses on only one aspect of her dog's "personality"—her attitude toward strangers:

Our dog Fawn despised strangers, particularly if they appeared to threaten me or members of my family. Her temperament was such that a stranger using their hands or arms to speak would quickly feel her jowls wrapped around his pant leg, and in a few instances on his legs, arms, or derriere. She literally "left her mark" on three visitors and had to be quarantined for a one-month stretch per bite. (From "Fawn My Dear")

If you were to put this paragraph into a full-length essay arguing that Fawn has a distinct "personality," you might also discuss her undying loyalty to the family and her intelligence, but you would develop each of these points in its own paragraph.

State your paragraph's main idea in a topic sentence, such as the sentence that is italicized in the paragraph about Fawn. (See more on topic sentences in [section 4.3](#).) Keep your paragraphs brief; for most college or university assignments, 70 to 120 words is a good range. Of course, a paragraph can be shorter or longer, depending on your purpose. Most paragraphs, however, contain at least two sentences. One-sentence paragraphs can be useful, but

they can make your writing choppy, disconnected, and confusing. Try to avoid them.

4.2 Limit the paragraph's focus.

The most important thing to remember about a paragraph is that its main idea is limited, far more limited than that of an essay. Let's say you plan an essay with this thesis: "Dog parks benefit urban neighbourhoods because they increase foot traffic, connect neighbours, and make everyone safer." This thesis makes three main points. It is limited enough for an essay, but not for a paragraph. In fact, if you wrote an essay with this thesis, each body paragraph might cover only one point. An outline for such an essay might look like this, with the central ideas for the body paragraphs (2, 3, and 4) stated in topic sentences:

Paragraph 1: Introduction with thesis

Paragraph 2: Increased foot traffic in an urban neighbourhood means more customers for local businesses and even an increase in property value.

Paragraph 3: Studies show that connecting with neighbours is crucial to our well-being and happiness.

Paragraph 4: Perhaps the greatest benefit of establishing a dog park is the resulting decrease in local crime.

Paragraph 5: Conclusion

In this example, it's easy to see where to start a new paragraph. The thesis statement contains three main points, so the writer can simply cover each point in a separate paragraph.

Not all thesis statements break down so neatly, however. Let's say you want to argue that "some television programs use violence to attract viewers." This thesis does not suggest any single way to divide your essay into separate paragraphs. You have to decide for yourself. For instance, if you decide to discuss why you find three or four popular shows violent, you might devote a separate paragraph to each show. On the other hand, if you want to discuss

three *types* of programs that often feature violence, you could divide the body of your paper into three paragraphs, each of which discusses a different type of violent show. Here's what the outline for such an essay might look like; the main idea of each body paragraph is expressed as a topic sentence.

Paragraph 1: Introduction with thesis

Paragraph 2: TV cartoons often use violence as a source of comedy.

Paragraph 3: Televised sports, such as boxing and hockey, can be brutal, yet fans applaud this violence.

Paragraph 4: Some television adventure movies glorify violent characters.

Paragraph 5: Conclusion

4.3 State the paragraph's main idea in a topic sentence.

As a beginning writer, you should always state a paragraph's main idea formally in a topic sentence, which typically is the first sentence of the paragraph. Doing so will help you organize and develop your work. You should know, however, that not all experienced writers reveal their central ideas in sentences readers can point to. In fact, in some cases, the main idea of a paragraph might be so obvious that the writer chooses not to state it.

Read the two paragraphs below. In the first, the topic sentence is in italics. The second paragraph has no topic sentence; the writer lets readers determine the main idea for themselves.

Leaving children and pets in locked cars even when outside temperatures are not high is dangerous. Temperatures in cars exposed to direct sunlight can rise quickly. Last year on a September day, several people in my town returned to their parked cars only to find their dogs near death. In one case, a baby left in a car for only a few moments was rescued by a passer-by who saw her gasping for air and broke the window.

There I was in the Supreme Market's parking lot when I noticed a baby gasping for air in a Toyota with the windows closed. I had heard stories about pets and children suffocating in hot cars during the summer, but this was September. The car was locked, so I picked up the nearest rock and cracked the window. The inside temperature must have been over 30 degrees Celsius as the hot sun beat down on the baby. As I pulled her out, I saw her father running to me and screaming that he had been gone only five minutes.

While experienced writers sometimes choose not to state their central ideas formally, as a developing writer, you should usually present a paragraph's main idea in a topic sentence, at the beginning of the paragraph. That strategy

allows you to create a strong focus in your paragraphs. To maintain that focus, you will also need to make your paragraphs unified and coherent.

4.4 Maintain unity.

When you draft a paragraph, begin with a working topic sentence, which you can revise when you complete the paragraph. Use your working topic sentence as a guide to determine whether your writing is unified. A piece of writing is unified when all the details it contains relate directly to its main idea.

In the next paragraph, a student writer maintains unity by relating all information to the topic sentence, which is in italics.

(1) *“Run-on,” a common way to waste energy and water, is the habit of leaving machines and appliances running when they don’t have to be.* (2) Many people routinely forget to turn off lights, televisions, and computers when they leave a room. (3) Some take half-hour showers day after day, when they know that a five-minute scrubbing will get them just as clean. (4) And too many of us leave the car running as we wait outside a store for a friend to finish shopping. (Michael Pulsinelle, “Run-On”)

Notice how unity works in the preceding paragraph:

1. The idea of wasting energy, expressed in sentence 1, appears in sentence 2 when the writer mentions that people “forget to turn off lights, televisions, and computers.”
2. Wasting water pops up in sentence 3, where we learn about people who “take half-hour showers.”
3. The writer again refers to wasting energy in sentence 4 when he says that “too many of us leave the car running as we wait outside a store.”
4. The idea that “run-on” is a “habit” (sentence 1) is developed by “routinely” (sentence 2), “day after day” (sentence 3), and “too many of us” (sentence 4).

Always ask yourself if all your information has to do with the main idea of the work as a whole. If it does not, you can either (1) remove the irrelevant information or (2) broaden the central idea to include it.

4.4a Remove irrelevant information.

Look for irrelevant information—information that does not relate to the main idea—in the following paragraph:

(1) *International students at my university are having problems adjusting to a new country.* (2) They can't find part-time jobs to support themselves while they attend university because their visas do not permit them to work. (3) Finding part-time jobs isn't a problem for most Canadian students. (4) Many international students have left families behind and have no emotional support system to rely on. (5) All find English composition a challenging course. (6) None likes the food in the university cafeteria. (7) Students from Canada feel the same way about the cafeteria.

The paragraph lacks unity. Sentences 2, 4, 5, and 6 are about international students, as called for in the topic sentence. But sentences 3 and 7 are about Canadian students. To unify the paragraph, the writer might eliminate sentences 3 and 7.

(1) *International students at my university are having problems adjusting to a new country.* (2) They can't find part-time jobs to support themselves while they attend university because their visas do not permit them to work. (3) Many have left their families behind and have no emotional support system to rely on. (4) All find English composition a challenging course. (5) None likes the food in the university cafeteria.

4.4b Broaden your main idea.

Broadening a paragraph's main idea works well if you have included information that suits your purpose but does not relate to your topic sentence.

Here's a revision of the preceding paragraph. The topic sentence has been rewritten to include "students from Canada."

- (1) *Many problems facing international students at my university are different from those of students from Canada, but many are the same.*
- (2) For example, international students can't take part-time jobs to support themselves while they attend university because their visas do not permit them to work. (3) On the other hand, finding part-time jobs isn't usually a problem for most Canadian students. (4) In addition, many foreign students have left their families behind and, unlike their classmates from Canada, have no emotional support system to rely on. (5) However, both groups find English composition a challenging course. (6) And neither group likes the food in the university cafeteria.

The purpose of this version is different from that of the earlier one. It discusses problems of both groups, not just those of international students.

.... » EXERCISE 4A

Maintaining Unity

1. Rewrite the following paragraph by using one or both of the methods for creating unity that you just learned: (1) eliminate information that is irrelevant to the central idea or (2) broaden the main idea. Before you begin rewriting, read the paragraph thoroughly and underline its topic sentences.

A year after leaving high school, I found myself working for a landscaping company. Though physically demanding, the job built character. I got it through a cousin of mine who knew the owner's son. After about a month, I noticed that my hands had become calloused and that the skin on my neck, back, and legs had grown rough and weathered. I didn't like my boss very much because he often got gruff and cranky after a hard day's work. The customers complained a lot, too, especially when we failed to plant a tree or trim a hedge to their liking. They were a real nuisance. However, this was my first steady job, and it taught me that I could get satisfaction from simple things, like coming to work on

time each morning, cooperating with my co-workers, and working hard to earn the money I needed to support myself. The job also introduced me to my current partner, who was one of our customers.

2. *Write two short paragraphs, each of which uses one of the following topic sentences:*

My parents work hard.

Large cities are dangerous (fun, dirty, noisy, etc.).

Swimming is good exercise.

I enjoy walks in the woods (mountains, city, etc.) during autumn (spring, the early morning, etc.).

Working in a restaurant (factory, store, etc.) is exhausting.

My dog (cat, goldfish, etc.) is intelligent (lovable, faithful, nervous, etc.).

Living on campus (commuting to school each day) takes a lot of adjusting.

The effects of drinking too much coffee (soft drinks, beer, etc.) are . . .

The easiest way to gain weight is to . . .

To make sure each paragraph is unified, provide only details that relate to the topic sentence. Rely on your own experiences for those details.

4.5 Create coherence.

A paragraph is *coherent* when all of its sentences connect logically and are easy to follow. An essay is coherent when its paragraphs connect logically.

You can create connections in and between sentences and between paragraphs by (1) using transitions and (2) referring to words and ideas you have mentioned earlier.

4.5a Create coherence by using transitions.

Transitions, also called *connectives*, are words, phrases, and even sentences that make a clear connection between one idea and another, between one sentence and another, or between one paragraph and another. Let's say you are composing a speech honouring your sister's university achievements. You write the following sentences:

My sister began university by enrolling in remedial math courses. She graduated at the top of her class in engineering.

Using a transition to connect these ideas will make your writing smoother.

My sister began university by enrolling in remedial math courses. *However*, she graduated at the top of her class in engineering.

Transitions for Many Purposes

1. Use transitions to indicate time.

The students rushed into the classroom chatting. *After a few minutes*, they became silent and settled down to work.

Miriam entered college on September 1, 2018. *Before* that date, she had served in the armed forces.

Transitions That Relate to Time

after a short while	at that time	in those days	thereafter
afterward	before	meanwhile	thereupon
all of a sudden	by that time	since	until then
all the while	by then	soon	when
a short time later	during	suddenly	whenever
as soon as	in a few hours	then	while
		in the meantime	

2. Use transitions to show similarities and differences.

Jason takes after his grandmother in some ways. *Like* her, he appreciates good food. *Unlike* her, *however*, he doesn't have much time to devote to cooking.

Transitions That Show Similarities and Differences

Similarities	Differences
similarly	although
in the same way	even though
like	though
likewise	in contrast
as	on the contrary
as if	on the other hand
as though	unlike

3. Use transitions to add information.

Phoenix appreciated natural foods. She lived off the land, growing her own vegetables. *What's more*, she hunted small game for food.

Transitions Used to Add Information

also	in addition
and	furthermore

as well moreover
besides too
further what's more

4. Use transitions to introduce information that contradicts, changes, or qualifies what you have said.

The thief claimed he had nothing to do with the break-in. *But* the detective knew better!

Professor Eng told us to turn in our tests. I had not finished, *however*, so I kept writing.

Transitions Used to Contradict, Change, or Qualify

although	otherwise
but	still
even so	then again
even though	though
however	while
in contrast	yet
nevertheless	
nonetheless	
on the other hand	

5. Use transitions to introduce examples, repeat information, or emphasize a point.

Example: My mother worked extra jobs to provide for our family.
One year, *for example*, she spent her days off selling dry goods to pay for my tuition.

Dad left, just before my baby sister was born, Mom took a Repetition: part-time job at the theatre. This added burden was *another* sign of her devotion to us.

Emphasis: Hard work was nothing new to Mom. *In fact*, she had to

quit school when she was sixteen and got a job in a factory.

Transitions Used to Introduce Examples, Repeat Information, or Emphasize a Point

Introduce Examples Repeat Information Emphasize a Point

as an example	again	as a matter of fact
for example	another	indeed
for instance	once again	in fact
specifically	once more	more important
such as		to be sure

6. Use transitions to show cause and effect.

Jaxon had a habit of sitting on the ground, grabbing his legs, and rocking back and forth as he told funny stories. *Consequently*, his trousers got baggy at the knees.

Transitions That Show Cause and Effect

as a result	so that
because	then
consequently	therefore
since	

7. Use transitions to show condition.

I'd better pay the bill soon. *If* I don't, the power company will shut off my electricity.

Transitions That Show Condition

as long as	in order to
as soon as	provided that
if	unless
in case	when

.... » EXERCISE 4B

Creating Coherence by Using Transitions

Transitions have been removed from the paragraph that follows. Rewrite the paragraph, creating coherence by inserting transitions from the lists in [section 4.5a](#) wherever you think they are needed.

I learned a great deal about our community and our family from the stories my grandmother told me. The most fascinating—and the most valuable—were those she told about herself. Several of these illustrated the importance of education. My grandmother had always wanted a high school education. Her parents were very old-fashioned. They encouraged her brothers to finish high school. They believed a girl should be married quickly. She was sixteen. Her parents arranged a marriage for her and made it known that they expected her to begin raising a family right away. She thought she might continue her schooling after the wedding. Her education remained an illusion. Her husband had other plans. A year after her marriage, my grandmother gave birth to the first of her two children. She realized the marriage was doomed to failure. It lasted three years. My grandfather and grandmother divorced. Being a single mother was considered to be a disgrace. My grandmother was left to raise her children in a hostile environment without the education she knew she needed. (Gwendolin Gravesande, “My Grandmother”)

4.5b Create coherence by referring to material presented earlier.

Using transitions is only one way of creating coherence within and between paragraphs. Another way is to refer to material you have mentioned earlier by using pronouns and by restating details and ideas.

Using Pronouns That Link Details and Ideas

Linking pronouns point to details mentioned earlier; they direct readers' attention to nouns called **antecedents**. These pronouns connect ideas and help you avoid repeating the same noun. David Bordwell and his co-authors use them in this paragraph about the concept of *genre* from their book *Film Art*.

For viewers, genre categories are a part of *their* tastes. Every moviegoer likes some genres, tolerates *others*, and loathes *others*. Fans may try to see *everything* in a genre *they* love and to learn as much as possible about their favourites. *They* may exchange information via magazines, websites, or conventions. Peter Jackson and Guillermo del Toro started out as passionate genre geeks, and *their* intimate knowledge of horror and fantasy traditions pervades the films *they* direct.

The paragraph above contains only a few of the pronouns you might consider to make your writing coherent. Here are several types of pronouns you can use:

1. Personal pronouns refer to people.

Personal Pronouns

you (your, yours)	one (one's)
he, she, it (him, his, her, hers, its)	we (us, our, ours)
	they (them, their, theirs)

2. Relative pronouns describe nouns by connecting them with clauses (groups of words that contain subjects and verbs).

Relative Pronouns

who (whom, whose) that which

3. Demonstrative pronouns usually precede the nouns they refer to or stand for nouns they refer to. Sentences like “*Those* are the best seats in the house” and “*That* is my worst subject” use demonstrative pronouns.

Demonstrative Pronouns

this these
that those

4. Indefinite pronouns make general, not specific, reference. Use them if you are sure readers can spot their antecedents easily: “Both Sylvia and Andrew were in an accident. *Neither* was hurt.” The antecedents of *neither* are “Sylvia” and “Andrew.”

Indefinite Pronouns

all each everyone neither no one some
another either many nobody other/others somebody
any everybody most none several someone

Restating Important Details and Ideas

Another way to refer to material mentioned earlier is to repeat words and phrases or to use **synonyms**, terms that have the same meaning as those words or phrases. William Zinsser uses repetition in this paragraph from his book *On Writing Well*:

Some people write by day, *others* by night. *Some people* need silence, others turn on the radio. . . . *Some people* write their first draft in one long burst and then revise: *others* can’t write the second paragraph until they have fiddled endlessly with the first.

Ellen Goodman uses synonyms to tell us about the temptation of wild raspberries in Casco Bay, Maine. She also repeats *I* and *bush* to create coherence between paragraphs.

The dirt road by the cottage leads me almost daily into the *bushes*. I seem unable to pass the raspberries that hang like bright ornaments, *final gifts* from *branches* that have turned brown.

I reach out for one small handful, easing the fragile *fruit* from its core.
And then I am caught, following the *crop*, migrating from one *bush* to
another, deep again in the middle of the field.

.... » EXERCISE 4C

Creating Coherence by Referring to Material Presented Earlier

Read the following paragraph to determine how well the student writer maintains coherence. Circle linking pronouns, underline details that have been restated, and put check marks over transitions such as those listed in this chapter.

Radon is not new. It is a naturally occurring substance that results when radium disintegrates. However, only during the last decade has the Environmental Protection Agency labelled prolonged exposure to radon a health hazard. The gas seeps through the ground and through cracks in the foundations of houses. Concentrations of radon are usually higher in the winter months when windows are kept closed. The amount that accumulates also depends on how tightly the home is insulated. Therefore, with the increased use of insulation materials to conserve energy, radon contamination has become a serious concern. Indeed, people who had never heard of radon only a few years ago are now forced to install venting systems to remove the gas from their homes.
(Carole A. Leppig, "Radon")

4.6 Learn to develop body paragraphs of various types.

In college or university, you will often be asked to write essays, but your teachers may not tell you specifically to write a comparison-and-contrast essay or a definition essay. Instead, they may expect you to choose the appropriate structure to fit your ideas. If, for example, you want to persuade your reader that a democratic form of government has distinct advantages for the electorate, you might compare a democratic society with a totalitarian one. In that case, your essay would take the shape of comparison and contrast. If, on the other hand, you want to show your reader that your grandfather is an excellent cook, you might use description to convey the delicious, mouthwatering scents that come from your grandfather's kitchen. Of course, description can be combined with comparison and contrast. You could compare the scents from Grandpa's kitchen with those that emanate from your Aunt Martha's. Whatever the subject, you should think about how your topic would best be conveyed and use the structure(s) appropriate to your topic.

4.6a Develop narrative paragraphs.

Use **narration** when you want to recall an event or explain a process. A narrative is a story. To tell a story, you will usually arrange events in chronological order, as they occurred in time. One event in a story or one step in a process follows another just as it happened.

Action verbs help you to move the story or process along. Transitions such as *first, then, soon, after, and suddenly* maintain coherence and show movement from one event to the next.

The following narrative paragraphs by Jill Warnock, a student nurse, recall her first experience with a dying patient. Action verbs are underlined; transitions are in italics.

I placed my clipboard down and moved nearer her face. I felt her breath on my cheek. “Can you hear me, Rose?” I asked. Suddenly her eyes flickered and her dry mouth puckered slightly in a weak attempt to answer. I stroked her wrinkled forehead and, for a moment, her eyes opened, closed, and opened again. They were clear, crystal blue. As I looked into them, I noticed a deep sadness, which I have never forgotten. These eyes, which had witnessed a lifetime, now strained to see my image before them. At that moment, I was Rose’s anchor, her only link to life.

For a while she held my hand tightly, afraid to let go. When she began to tremble, I covered her, carefully avoiding the IV lines that grew from her arms. I sat with Rose for what seemed like hours, talking softly to her. I knew that she wanted to answer but could not. I told her about my daughter, about the rain and mud I went through to get to the hospital that night, about my new rosebush. Occasionally, a weak smile or nod told me she was listening. When she drifted off to sleep, I watched her chest straining to breathe, waiting for its next rise. I could see her slipping away without a fight. Rose was prepared for her journey: no tears, no panic. For the first time, I saw death as a path, not as an obstacle.

I could not leave her. No one, not even the brave, should die alone. When her final breath was gone. I sat holding her hand in the darkness. And I said good-bye. (“The Dying Stranger”)

.... » EXERCISE 4D

Narrating an Experience

Write two or three paragraphs in which you narrate a dangerous, sad, embarrassing, or exciting experience you remember well. Use action verbs and transitions to move your story along and to make it interesting. Here are some suggested topics:

My first day on a college or university campus (at a job, in a new town, etc.)

The first time I saw a wild animal

The first time I cooked a meal (built a fire, changed the oil in my car, etc.)

An auto accident

The time I got a bad case of poison ivy (sunburn, chicken pox, etc.)

4.6b Develop descriptive paragraphs.

If you want to discuss the nature or character of a person, place, or thing, you can start with physical **description**. Use your five senses to gather details about what your subject looks, sounds, feels, smells, or even tastes like.

While you can use narration to present events or steps from beginning to end, use description to arrange a paragraph in any pattern you think best. Usually, that pattern is spatial; it presents things as they appear in space. But each writer chooses their own perspective—the position from which to view the subject. And each decides where to begin and where to end.

If you were to describe a beach, you might begin with what you see in the north and then move south. To describe a tall oak, on the other hand, you might move from the top of the tree to the bottom. You could start by describing its highest branches. Then, moving down the trunk, you could discuss its limbs and bark. The tree's huge root system, bulging from the earth, would come last. If you were describing a painting of a farm, you might begin with the red barn that is at the centre and acts as the picture's focal point. You could then mention the trees, silos, and livestock around the barn and, finally, the fields, sky, clouds, and sun that appear at the painting's edges.

Each of these patterns will work well. However, another writer might want to describe the beach from south to north, the oak from bottom to top, and the painting from the edges to the centre. In the next example, student writer Nancy Boemo approaches her subject from the outside and then moves inward.

The road into Saladsburg, Pennsylvania, takes several twists and turns until it comes to a small steel bridge and crosses on to Main Street in this sleepy village with a population of 250. In the centre of town is Saladsburg's landmark: Cohick's Trading Post, home of Cohick's famous ice cream. The building is approximately 15×23 metres (50×75 feet), or a total of about 345 square metres (3,750 square feet). Outside are two gas pumps and a reassuring sign: "If you treat your customers well, they will always come back." Once inside, you are confronted with a magnificent potpourri. On the front counter sits a wheel of aged sharp cheddar, from which customers may cut their own portions. As you stroll over the creaking old pine boards and down the narrow aisles, you encounter everything from buckshot to butter pecan ice cream. Other items range from hardware and agricultural supplies to dry goods, from sporting goods and hunting licences to locally grown produce. The walls of the store are lined with animals that were shot or trapped and later stuffed: a porcupine, squirrels, several possum, a moose, and a rattlesnake. At the rear is a huge black bear mounted in a ferocious pose. ("The Trading Post Is a Survivor")

.... » EXERCISE 4E

Describing a Scene

Write a paragraph that captures the character of a place you recall vividly. Describe a place that is relatively small: your room, the inside of a neighbourhood store, your family's backyard, or the reading room in a library. Before you begin, decide on your perspective, the position from which you will view your subject. Then decide how to arrange details—where to begin, where to end, and so on.

4.6c Develop explanatory and persuasive paragraphs.

Writers can use narration and description to explain an idea or statement, to convince readers that an opinion is correct, or to persuade them to do something. But such purposes also lend themselves to other methods of

development. Depending on your purpose—on what you want to accomplish—you can choose one or more of the following methods to develop a paragraph’s main idea:

Use this method to do this:

Illustration	Offer examples
Comparison or contrast	Explain similarities or differences
Definition	Explain what a term means
Classification or division	Distinguish among types or classes or break a subject into its parts
Cause and effect	Explain why something happens
Conclusion and support	Present facts or statistics to clarify an idea or support an opinion or assumption

Each of the following paragraphs demonstrates a writer’s use of one of these methods to explain, convince, and persuade.

Illustration

In the following paragraph, a writer uses examples to *illustrate* the importance of fashion magazines to feminism:

Fashion magazines have highlighted problems with society that have often been ignored by the mainstream media, whether it be working conditions for the mothers around the world or pay discrepancies between females and their male counterparts. In many ways, they’ve become driving forces in the 21st-century feminism movement. . . .

[F]ashion magazines today have moved forward in attempting to make sure the women they are showcasing are not simply clothes hangers for couture but people of character, grit, and ambition. (Tanya Basu, “Why Fashion Magazines Matter”)

Comparison or Contrast

Writers use **comparison** to explain similarities and **contrast** to explain differences. Read the following paragraph from Louise Petty's article "Changes in Eating Habits Over the Years: Comparing Diets Now and Then."

Compare your grandparents' attitude toward meal times with your own: how do they differ? Chances are your grandparents had a much stricter routine than you do now. Fifty to eighty years ago it was typical for a family to have their meals at the same time every day (breakfast at 7 a.m., lunch at 12 p.m., and dinner at 5 p.m.) so your body was accustomed to knowing when to expect food. This sort of discipline helped to keep waistlines slim and food waste to a minimum. In the modern day, however, a lot of people have lost this disciplined approach to meals and no longer stick to the three-square-meals-a-day rule. Skipping breakfast, snacking, and several cups of coffee a day are notions that our grandparents would never have considered.

Definition

To **define** is to explain what a term means. When writers define a term, they help readers see a word, thing, or idea for what it is or in the way they see it. They can introduce readers to a subject that is new to them or even help them to change or clarify their opinions about a subject. Here's an example from Robert Fulghum's best-seller *All I Really Need to Know I Learned in Kindergarten*:

Ever seen an abacus? You know, those centipedelike things with wooden beads in rows. They're sold mostly in knickknack import shops, for wall decoration. But, in fact, an abacus is an adding machine, calculator, and computer. On second thought, that's not quite true. The abacus is just a visual record of the computations going on in the person using it.

Classification or Division

When writers **classify**, they organize related bits of information about a subject into separate types or groups, also known as *categories*, so that the subject can be discussed logically and systematically. For example, Suzanne M. Johnson Vickberg and Kim Christfort discuss personality types by sorting

them into four different groups. Using this classification, they are able to organize their information in a manner that is easy to understand and to remember.

Each of us is a composite of the four work styles, though most people's behaviour and thinking are closely aligned with one or two. All the styles bring useful perspectives and distinctive approaches to generating ideas, making decisions, and solving problems. Generally speaking:

Pioneers value possibilities, and they spark energy and imagination on their teams. They believe risks are worth taking and that it's fine to go with your gut. Their focus is big-picture. They're drawn to bold new ideas and creative approaches.

Guardians value stability, and they bring order and rigour. They're pragmatic, and they hesitate to embrace risk. Data and facts are baseline requirements for them, and details matter. Guardians think it makes sense to learn from the past.

Drivers value challenge and generate momentum. Getting results and winning count most. Drivers tend to view issues as black-and-white and tackle problems head on, armed with logic and data.

Integrators value connection and draw teams together. Relationships and responsibility to the group are paramount. Integrators tend to believe that most things are relative. They're diplomatic and focused on gaining consensus. ("The New Science of Team Chemistry: Pioneers, Drivers, Integrators, and Guardians")

When writers use **division**, they break their subject down into its component parts so that they can give readers a clearer understanding of it. For example, in their textbook *Biology*, Sylvia Mader and Michael Windelspecht use division to explain how temperate deciduous forests work as an ecosystem:

The tallest trees form a canopy, an upper layer of leaves that are the first to receive sunlight. Enough sunlight penetrates to provide energy for another layer of trees, called understory trees. Beneath these trees are shrubs and herbaceous plants that may flower in the spring before the

trees have put forth their leaves. Still another layer of plant growth—mosses, lichens, and ferns—resides beneath the shrub layer. This stratification provides a variety of habitats for insects and birds. Ground animals are also plentiful. Squirrels, rabbits, woodchucks, and chipmunks are small herbivores. These and ground birds such as turkeys, pheasants, and grouse are preyed on by various carnivores. In contrast to the taiga biome, amphibians and reptiles occur in this biome because the winters are not as cold.

Cause and Effect

When writers develop a paragraph using the **cause-and-effect** method, they explain *why* something happens. This type of writing is especially useful to scientists and in a variety of other contexts. In the next paragraph, Charles Sorrentino uses the cause and effect method to persuade his fellow students to attend class regularly.

Never miss class. At the end of the term, instructors look more kindly on students who came to class regularly than on those who skipped a lot. Besides, being absent deprives you of information [that is] useful in preparing for tests or in doing homework. In fact, missing class may mean missing important quizzes or exams, which will hurt your final grade. (“Get to Class”)

Conclusion and Support

When writers use this method, they provide facts, statistics, or other evidence to **support** an idea or defend an opinion. The idea or opinion that a writer supports is called a **conclusion**. Typically, writers state their conclusions in a paragraph’s topic sentence. In the following paragraph, a student writer, who wishes to remain anonymous, starts with the idea that living with an alcoholic parent is very difficult. This is their conclusion and the paragraph’s topic sentence (in italics). They then support their conclusion by providing details that show how difficult this problem is.

The nights my mother was home were nightmares. She sat on the living room couch with a case of Budweiser, just drinking, listening to music, and talking to herself. On many occasions, she turned up the record

player so high that the police stopped by our house late at night to ask that she lower the volume. I spent those evenings sitting up with my crying sister, reassuring her that everything would be all right, while the sounds of Paul Anka vibrated into her bedroom. My brother went for long walks and sometimes didn't return until school was dismissed the next afternoon. The day after, I would find my mother sitting on the couch surrounded by beer cans and slumped over one corner of the couch. The record player would still be running, with the needle in the centre of the record, playing nothing. ("Mom")

.... » EXERCISE 4F

Writing Paragraphs That Explain, Convince, and Persuade

Write three brief paragraphs in which you experiment with a different method of development. Below are topic sentences you can use as guides to the kinds of main ideas you should develop in your paragraphs:

Topic Sentences That Can Be Developed Through *Illustration*

My boss is a taskmaster.

Music videos contain too much sexual material.

Sometimes I believe my dog can communicate.

The cafeteria offers many low-calorie foods.

Topic Sentences That Can Be Developed Through *Comparison or Contrast*

Packing a lunch every day is much less expensive than eating in the cafeteria.

My parents' views on education (money, sex, marriage, careers, etc.) differ from mine.

My plans after university (or college) are not at all like my sister's or brother's.

My grandfather or grandmother and I have a lot in common when it comes to cars (politics, the outdoors, model trains, gardening, music, etc.).

Topic Sentences That Can Be Developed Through *Definition*

A good shopper is someone who can . . .

A snob (racist, bigot, etc.) thinks that . . .

My cousin is a perfectionist, a person who . . .

To be a genuine slob, one has to . . .

Have you ever seen a . . . ?

Topic Sentences That Can Be Developed Through *Classification or Division*

There are three types of students in my English (chemistry, accounting, algebra, etc.) class.

Four types of restaurants can be found downtown.

We learned about several families of instruments in the history of music course.

The gym I go to recommends three types of aerobic exercise.

My university is becoming more diversified; students of various religions (races, ethnic groups, ages, family-income brackets, etc.) attend my school.

A personal computer consists of ____ parts.

My town's government is made up of (two or three) main branches.

A (car, bicycle, airplane, sailboat) is able to move because of these components.

Topic Sentences That Can Be Developed Through *Cause and Effect*

Heavy traffic on Highway I made me late for my eight o'clock class.

Coming to class late can affect your grade.

Running three kilometres a day can help you lose weight.

Topic Sentences That Can Be Developed Through *Conclusion and Support*

Drugs kill.

My parents are understanding (supportive, caring, good at listening, etc.).

Noise pollution is becoming a problem on campus.

Smoking can be an expensive habit.

Registering for class last semester was a nightmare.

4.7 Learn various patterns of arrangement.

Earlier you learned that details in descriptive writing can be arranged in various patterns, depending on your purpose. The same is true of writing developed through illustration, comparison or contrast, definition, classification, division, cause and effect, and conclusion and support. The pattern of arrangement determines the order in which a writer presents details in a paragraph. Here are four patterns to practise:

General to specific Begin the paragraph with a broad statement (the topic sentence); develop the rest of the paragraph with supporting details.

Specific to general Begin the paragraph with supporting details that lead to a broad concluding statement (the topic sentence).

Question to answer Begin the paragraph with a question to which the details that follow provide an answer.

Order of importance Begin the paragraph with the least important detail; end it with the most important detail.

4.7a Write paragraphs that move from general to specific.

Beginning a paragraph with a general statement followed by specific details that support it is a good way to argue a point or make an abstract idea convincing. The information in the following paragraph is arranged this way. The topic sentence is in italics. Frank Rich, the author, uses illustration to develop his main idea.

The easiest individual solutions for trying to protect one's privacy are the obvious ones. Quit social networks. Stop using a cell phone. Pay for everything in cash (but stop using ATMs). Abandon all Google apps, Amazon, eBay, Netflix, Apple's iTunes store, E-ZPass, GPS, and Skype.

Encrypt your e-mail (which will require persuading your correspondents to encrypt, too). Filter (and handcuff) your web browser with anti-tracking software like Tor. Stop posting to YouTube and stop tweeting. As Big Data elucidates: “Twitter messages are limited to a sparse 140 characters, but the metadata—that is, the ‘information about information’—associated with each tweet is rich. It includes 33 discrete items.” (From “When Privacy Jumped the Shark”)

.... » EXERCISE 4G

Arranging Material from General to Specific

Write a paragraph in which you persuade readers using illustration as your main method of development. In addition, arrange your material from general to specific. Begin with a topic sentence that states your main point. Then provide details to support your main point.

Say you decide to explain your brother’s spending habits. Your topic sentence might read: “My brother spends money like a wealthy CEO.” In the rest of the paragraph, you provide examples that illustrate your brother’s problematic spending. You conclude by stating that eating in expensive restaurants, treating friends to movies, and buying designer clothes have forced your brother to borrow money to pay for his books. Here are other topic sentences you can use as models:

My partner (spouse, roommate, etc.) is too fussy about restaurants.

Goldfish need more care and attention than you might think.

There are many reasons why I prefer to study alone.

I need to reevaluate my career goals.

4.7b Write paragraphs that move from specific to general.

Arranging material from specific to general is a good way to create suspense or build to an emotional high point. In the following paragraph, student writer Bill McGlynn tells what happened when his car's locks froze on a cold February night. He sums up his frustration over this situation in a topic sentence, which is in italics at the end of the paragraph.

I was too cold now. My teeth were chattering, my feet frozen like lifeless stumps. I lit another cigarette and expressed my dismay over the two friends who had accompanied me on this pilgrimage. Suddenly, I spotted them walking back to the car, their heads down, shoulders hunched, and hands buried deep within their coat pockets. I understood immediately that they had found no help. I handed the keys and the lighter to Jason. He fumbled with them for a few minutes, but with no luck. Robert walked to the park bench and sat down. I looked away from them and felt another surge of self-pity. The dull agony of the cold, the biting pain of the wind, the guilt of endangering the lives of my friends: *it was all too much to bear.* ("Taking the Blame")

.... » EXERCISE 4H

Arranging Material from Specific to General

Write a paragraph in which persuading readers of your main point through illustration is your primary method of development. In addition, arrange your material from specific to general. Begin with examples that support your main idea, which you will state in your last sentence. Say you want to show how harsh winter in your city can be. To develop this idea, you might write that temperatures in February rarely get above -12° C (10° F), blizzards closed the schools four times last winter, and the snow seldom melts until May. You can then use your topic sentence to conclude as follows: "Winters in my town are harsh."

Here are other topic sentences you might use to end paragraphs you have developed through illustration and arranged from specific to general:

People around here are kind to strangers.

Eating at fast-food restaurants will ruin your diet.

My family takes pride in gardening.

Getting to class on time is never easy.

Older people can learn new skills.

My cousin doesn't take criticism well.

4.7c Write paragraphs that move from question to answer.

You can capture readers' attention by beginning with a question. After asking a question, fill the rest of the paragraph with examples or other details that answer or discuss it. Consider this example from student writer Nicholas Cannino's essay "The Junk-Food Junkie":

What's so bad about junk food? A great deal. For example, it usually contains artificial colours, flavours, and preservatives, the kinds of additives that pose serious health hazards and, over the long run, may even cause cancer. In addition, much junk food is packed with sugar, fats, or cholesterol. It adds inches to our waistlines, clogs our arteries, and disturbs our metabolism. Most important, junk food contains few nutrients. Eating cotton candy, potato chips, and chocolate bars may satisfy our hunger, but for that very reason it keeps us from eating the foods we need to stay healthy.

.... » EXERCISE 4I

Arranging Material from Question to Answer

Write a paragraph in which you arrange your material from question to answer. Use classification, definition, illustration, or narration as your main method of development. If you wish, you may build your paragraph as Nicholas Cannino did in his paragraph on junk food. Open with an interesting question, and then summarize the answer in a short phrase or sentence that

expresses your main point. Finally, develop your paragraph by using details that support your answer. Here are sample questions you might use as models to begin your paragraph:

Is studying in the cafeteria or in a restaurant a good idea?

Why is eating a good breakfast so important?

Can love be dangerous?

Should all classes use a pass-fail grading system?

What are the best kinds of aerobic exercise?

Do I have more responsibilities today than I had five years ago?

4.7d Arrange information in order of importance.

Writers of fiction often save the most important or startling information for last. Doing so helps them maintain suspense. You can use this pattern whether your purpose is to tell a story, describe a scene, explain an idea, or defend an opinion. Here's an example by student writer Lena Schmidt:

I am divorced now, free and alone, a woman of 45 with children who have gone off to spin out lives of their own. I married at 19. Back then, some young people got married because they were genuinely in love, but *too many of those I knew tied the knot for the wrong reasons*.

Some sought security: some, companionship, romance, or sex. A few even "had to" get married. But the most compelling reason to wed in those days was that everyone else was doing it, and nobody wanted to be left behind. ("Time to Grow Up")

.... » EXERCISE 4J

Arranging Material by Order of Importance

Write a paragraph in which you arrange your material by order of importance. Use any method of development discussed in this chapter. End your paragraph on a high note; save the most important information for last. Use the following sentences as models for the topic sentence on which you will base your paragraph:

I came to school for three reasons.

Each math (history, English, science, etc.) course I take gets harder and harder.

I like eating at Joe's Truck Stop for three reasons.

Several people helped me when I came to campus.

Blind dates can be classified as bad, worse, and worst.

Unsafe sex can have several bad effects, some of which are worse than others.

4.8 Write effective introductions.

An introductory paragraph is a good place to state your thesis and prepare readers for what follows. Before deciding what to put into an introductory paragraph, ask yourself if your essay needs a formal introduction. Many essays do not. If you're writing a narrative, you can simply start with the first event in your story. Of course, you should include interesting details, vocabulary, or ideas to spark your readers' interest. But you may not need to include background information before you begin your story. If you find that you need to state your main idea in a formal thesis, you can always do so later, in the body of the essay or even in your conclusion.

4.8a Learn the benefits of a formal introduction.

If you or your instructor decide that your essay should have a formal introduction, remember that the most important function of an introductory paragraph is to capture readers' attention. But that is not its only use.

A formal introduction can do the following:

1. Let your audience know that you have something to say
2. Communicate a main idea in a formal thesis statement
3. Prepare readers for important points you will make in the body of the essay
4. Provide background information to help readers understand your thesis and the details you will use to develop it

4.8b Master several ways to write an introduction.

Sometimes the easiest way to write an introductory paragraph is simply to state your thesis and explain in general terms what you mean by it. (You can

spend the rest of your essay developing that statement with specific details or examples.) Richard Marius uses this method in “Writing and Its Rewards.” Here is his introduction; the thesis statement is in italics.

Writing is hard work, and although it may become easier with practice, it is seldom easy. Most of us have to write and rewrite to write anything well. We try to write well so that people will read our work. Readers nowadays will seldom struggle to understand difficult writing unless someone—a teacher perhaps—forces them to do so. Samuel Johnson, the great eighteenth-century writer . . . said, “What is written without effort is in general read without pleasure.” Today what is written without effort is seldom read at all.

You can write your introduction in a variety of other ways. Here are a few of them:

1. Present an interesting example of your thesis.
2. Use startling remarks or statistics.
3. Create a vivid image to prepare readers for what follows.
4. Ask a question.
5. State a problem.
6. Make a comparison or contrast.
7. Cite an expert or define a term.

Following are examples of ways to write introductory paragraphs. The thesis statements are in italics, except, of course, where the author chose not to express the main idea.

Presenting an Interesting Example

John Naisbitt and Patricia Aburdene believe the world is getting smaller, for we are sharing in each other’s cultures. They begin discussing this idea in

Megatrends by describing a food that combines tastes from around the world.

West Los Angeles is the home of Gurume, a Japanese-run restaurant whose specialty—Gurume chicken—is oriental chopped chicken and green beans in an Italian marinara sauce, served over spaghetti, with Japanese cabbage salad, Texas toast, and Louisiana Tabasco sauce. *It is a symbol of what is happening to world lifestyle and cuisine.*

Using Startling Remarks or Statistics

Like interesting examples, startling remarks and statistics stir readers' curiosity and provide a natural lead-in. The first paragraph below uses startling remarks, the second, startling statistics. Whichever you use, make sure your details are accurate and appropriate to the thesis.

The Cyclone [Coney Island roller coaster] is art, sex, God, the greatest. It is the most fun you can have without risking bad ethics. I rode the Cyclone seven times one afternoon last summer, and I am here to tell everybody that *it is fun for fun's sake, the pure abstract heart of the human capacity for getting a kick out of anything.* (Peter Schjeldahl, "Cyclone! Rising to the Fall")

In a study published in the *New England Journal of Medicine* . . . researchers Eugenia Calle, Ph.D., and colleagues determined that [being] overweight . . . may account for 20% of all cancer deaths in U.S. women and 14% in U.S. men. That means 90,000 cancer deaths could be prevented each year if Americans could only maintain a normal, healthy body weight. (American Cancer Society News Center)

Creating a Vivid Image to Prepare Readers for What Follows

Maddie Oatman begins a story about immigrant workers in California's wine country with a vivid image about their long hours.

It's Sunday night of Labor Day weekend, but any barbecues died down hours ago, and the rural back roads of this southern Napa County neighborhood are a dark and silent maze. Around midnight, the lights of

the Robert Sinskey Vineyards' shop blink on. In the center of its gravel driveway, workers coax tractors to life and assemble large plastic bins that will soon brim with clusters of pale green pinot blanc grapes.

Picked in the cool hours of the early morning, before their sugars can develop in the sunlight, the grapes will then be whisked off to the winery and prepared for fermentation. ("California's Vineyard Workers Already Faced Long Hours, Low Pay, and Harsh Conditions. Then Came Trump's Immigration Crackdown.")

Asking a Question

If you begin with a question, you can devote the rest of your essay to discussing it and perhaps to providing answers. George R. Stewart asks an intriguing question in the first paragraph of an essay that makes an argument about Americans' notion of junk and later explains why this problem is becoming a crisis.

A typical American city now displays—like a fair-sized hill or modern mountain—its heap of discarded automobile hulks. The effect upon the American public of these heaps has been profound, curious, and out of all proportion to reality. "Shocking!" is a common reaction. But why, in the face of such gargantuan problems as those of sewage and garbage, should people be so concerned about some piles of metal? ("Not So Rich as You Think")

Stating a Problem

Stating a problem is similar to asking a question. If you state a serious problem in your introduction, you can use the paragraphs that follow to discuss its effects and tell how it was (or was not) solved. Consider this example from student Irina Groza's "Growing Up in Rumania":

I was in the third grade when our beloved president, Gheorghe Gheorghiu-Dej, died. He was succeeded by Nicolae Ceausescu, a young and ambitious general who promised us a bright future. At his election, no one was able to see the magnitude of his egomania, ruthlessness, and incompetence. *The tyranny that followed nearly destroyed Rumania and inflicted widespread suffering on its people for many years.*

Making a Comparison or Contrast

Writers make comparisons to point out similarities. They use contrast to point out differences. Both methods can be used to introduce your subject, emphasize a point, and catch readers' attention. In the first paragraph below, John Graig compares the Y in his town to a castle; in the second, student Jessie Sullivan uses contrast to explain the truth about her neighbourhood that outsiders never see.

The Y.M.C.A. in our town, like Y.M.C.A.'s of that period the world over, was a red brick, military-looking building, with Gothic towers at the corners. You had the feeling that, with a moat around its stone base, it could have repelled legions of infidels almost indefinitely. (*How Far Back Can You Get?*)

A look of genuine surprise comes over my classmates when I mention where I live. My neighbourhood has a reputation that goes before it. People who have never been there tend to hold preconceived notions about the place, most of which are negative and many of which are true. Those who actually visit my neighbourhood usually notice only the filth, the deterioration of buildings and grounds, and the crime. *What they fail to see isn't as apparent, but it is there also. It is hope for the future.* ("If at First You Do Not See . . .")

Citing an Expert or Defining a Term

When you cite an expert, you use information supplied by someone who is knowledgeable about your subject. You can cite experts by presenting their ideas in your own words or by quoting them directly. For example, in the introduction to "Writing and Its Rewards," which appears at the beginning of [section 4.8b](#), Richard Marius quotes Samuel Johnson, the famous English writer and authority on language.

By defining an important term, you can explain aspects about your subject that make it easier for your readers to understand and agree with your main idea. But avoid dictionary definitions; they are often limited and can make your writing flat. Instead, rely on your own knowledge to create definitions

that are interesting and appropriate to your discussion. That's what student Elena Santayana did in her paper on alcoholism.

Alcoholism is a disease whose horrible consequences go beyond the patient. Families of alcoholics often become dysfunctional; spouses and children are abandoned or endure physical or emotional abuse. Co-workers suffer too. Alcoholics have high rates of absenteeism, and their work is often unreliable, thereby decreasing office or factory productivity. Indeed, alcoholics endanger the whole community. One in every two automobile fatalities is alcohol related, and alcoholism is a major cause of violent crime. ("Everybody's Problem")

.... » EXERCISE 4K

Making Introductions Interesting and Effective

Choose one of the methods described in [section 4.8b](#). Write an introductory paragraph for an essay. You might write on topics such as the following:

The differences between you and one of your siblings

High school and college or university responsibilities

Working in the fast-food business (or at any other job)

Why people should practise safe sex

The effects of drug or alcohol abuse

Waking up after a wild night of partying

Watching a house burning down (or witnessing any other disaster)

Why you decided to quit smoking

What we should do about date rape

4.9 Write effective conclusions.

A good conclusion brings your discussion to a timely and natural end. Spend as much effort on your conclusion as you do on other parts of your essay. Leave readers with something to remember! Your conclusion's length will depend on your purpose and thesis. In some cases, one sentence may be enough to bring your discussion to a close. In others, you might try one of these methods:

1. Recall your thesis and introduction.
2. Ask a question.
3. Offer advice or call for action.
4. Look to the future.
5. Explain how the problem was resolved.

Recalling Your Thesis and Introduction

Notice how well Jessie Sullivan's conclusion recalls the thesis of "If at First You Do Not See . . .," the essay whose introduction appears in [section 4.8b](#).

When friends visit my apartment for the first time, they frequently ask in bewilderment, "How can you live in such a bad place?" I always give them the same reply: "It isn't where you live, but how you live and what you live for."

Asking a Question

A concluding question allows readers to participate in your essay. It also helps make your writing memorable. Remember George R. Stewart's introduction to his essay about junk in [section 4.8b](#)? Questions in Stewart's conclusion invite us to imagine the consequences of a problem he has described in his essay, and they make his message vivid.

In this modern world strange stories circulate. One of them recently was of an urban family with three TV sets. Affluence [wealth] was not the cause; perhaps, rather, the reverse. The family frugally picked up its sets from discount houses or other stores where there was no trade-in for the old set. But what, eventually, is this family going to do? Will they pay someone to cart the old sets away? Or will they themselves take them to a dump? Or will they take them out and dump them by the side of the road somewhere, as some people abandon an old car? (“Not So Rich as You Think”)

Offering Advice or Calling for Action

A conclusion that both offers advice and calls for action appears in Elena Santayana’s “Everybody’s Problem,” the introduction of which appears in [section 4.8b.](#)

If you have alcoholic friends, relatives, or co-workers, the worst thing you can do is to look the other way. Try persuading them to seek counselling. Describe the extent to which their illness is hurting their families, co-workers, and neighbours. Explain that their alcoholism endangers the entire community. Above all, don’t pretend not to notice. Alcoholism is everybody’s problem.

Looking to the Future

Sometimes you can look beyond your essay and predict the outcome of events, questions, or issues you have discussed. To make your conclusions convincing, base your predictions on evidence from your essay. In his essay “Our Urban Future,” author Rob McDonald offers a vision based on the potential benefits of adding green spaces to cities.

Humanity is creating a new urban world. It could be a dystopia, if we let unplanned growth degrade nature. But if we choose to create our urban world thoughtfully, we can have a more beautiful and humane world. Conservationists have something crucial to say about how nature can help cities, and now is the time to act. This could be our moment of triumph.

Explaining How a Problem Was Resolved

If you have introduced your essay by presenting a problem, you can devote the body paragraphs to explaining its effects. The conclusion then becomes the logical place to explain how the problem was resolved. This is the way Irina Groza organized “Growing Up in Rumania,” an essay about the tyranny that “nearly destroyed” her homeland. Groza’s introduction appears in [section 4.8b](#).

In 1977 . . . I had the opportunity to leave [Rumania]. The day I emigrated, the course of my life changed for the better though my heart broke for those I left behind. Now, however, new hope blossoms for Rumania. In December 1990, as part of the overthrow of corrupt Communist governments across Eastern Europe, the people deposed the Ceausescu regime and established a democracy.

.... » EXERCISE 4L

Writing Effective Conclusions

Assume you have just written an essay about one of the topics listed in [Exercise 4K](#). (If necessary, jot down a few of the major points that you might have covered in this essay.) Using any of the methods described in [section 4.9](#), write a paragraph that would make a good conclusion to such an essay. If none of the topics in [Exercise 4K](#) work for you, choose one of your own or try one of the following:

Reasons people should exercise regularly

The challenge of working part-time (full-time) while going to school

Reasons people should contribute to your favourite charity

Reasons you chose to major in . . .

Advice about making good grades

The dangers of abusing drugs (alcohol, sex, etc.)

The importance of having fun

Chapter 4 Checklist

1 When you compose a paragraph, focus on a limited idea. State your idea clearly and completely in a topic sentence.

All supporting ideas and details in your paragraph should relate to or help 2 explain your topic sentence. Remove those that do not, or broaden the main idea of your essay to include them.

If connections between sentences are not clear and logical, add transitions 3 and linking pronouns, repeat vocabulary, or use synonyms that will improve coherence.

4 Use narration in paragraphs that recall events or explain a process.

5 Use description to paint a verbal picture of and to discuss the nature of people, places, or things.

Use the following techniques to explain or convince: illustration, 6 comparison or contrast, definition, classification, division, cause and effect, and conclusion and support.

Organize the sentences in your paragraph in the following ways:

1. From general to specific
- 7 2. From specific to general
3. From question to answer
4. By order of importance

8 Compose a strong introduction for your essay, one that will capture readers' interest, express your main idea, prepare readers for points you will develop later, and provide background information. To make your essay's introduction effective:

1. State your thesis and explain it in general terms.
2. Give an interesting example of your thesis.

3. Use startling remarks or statistics.

4. Create a vivid image.

5. Ask a question.

6. Explain a problem.

7. Make a comparison or contrast.

8. Cite an expert or define a term.

To make your essay's conclusion effective:

1. Recall your thesis and introduction.

2. Ask a question.

⁹ 3. Offer advice or a call to action.

4. Look to the future.

5. Explain how you (or someone else) solved a problem.

Chapter 5

REVISING, EDITING, AND PROOFREADING

1. [5.1](#)Ask questions for revision.
2. [5.2](#)Get comments from other readers.
3. [5.3](#)Rewrite your rough draft.
4. [5.4](#)Revise and keep track of your drafts.
5. [5.5](#)Edit your final draft.
6. [5.6](#)Prepare your manuscript.
7. [5.7](#)Proofread your manuscript.

CHAPTER CHECKLIST

The first draft of an essay, such as the one you saw in [Chapter 3](#), is certainly not the end product of the writing process! Anything worth reading must go through many careful revisions. Before you begin rewriting, however, take a break. If possible, put the draft away for a day or two. When you are ready to rewrite, complete at least three or four additional drafts—one rewrite is rarely enough. Then, edit your best draft carefully and proofread the final manuscript.

5.1 Ask questions for revision.

Begin by reading your rough draft carefully, two or three times. After rereading your draft, ask the following questions:

1. Has my main point about my subject changed over the course of my essay? Should I revise my thesis statement to make it clearer or more accurate?
2. Is my writing unified? Have I included details that are unrelated to my thesis or are unnecessary?
3. Should I reorganize my essay by rearranging paragraphs?
4. Is each paragraph unified? Should some details be shifted from one paragraph to another?
5. Is each paragraph adequately developed, or do I need to add more detail?
6. Are my paragraphs coherent, or do I need to add transitions and linking pronouns?
7. Have I written an interesting introduction and conclusion?

5.2 Get comments from other readers.

Your instructor may arrange for you to share your rough draft with some of your classmates, or you may decide to share a draft on your own. To get the most useful comments from reviewers, ask them the same questions that you've asked yourself (see [section 5.1](#)). In addition, provide readers with the following information:

- Tell them about the assignment and explain how you've decided to respond to it.
- Give them information about your purpose for writing and your audience.
- Ask them to tell you what they think your main point is. Answers that differ from your own conception of your main point indicate that you may need to revise your thesis.
- Ask them to point out places where they had trouble following your argument.

As you revise your draft, keep your readers' responses in mind. You may decide to take a reader's advice or ignore it—the decision is up to you. You may find that one reader's advice contradicts another reader's comments. Where that happens, go back to the part of your essay to which both readers responded to see if some clarification is needed.

5.3 Rewrite your rough draft.

After you have evaluated your first draft and considered any comments you have received from other readers, it is time to rewrite the draft so that it reflects the way your thinking has developed and evolved.

5.3a Consider how one student revised a first draft.

The paper that follows is the second draft of the essay in [Chapter 3](#). This second draft shows significant changes that student writer Alyssa Ennis made to her rough draft. In fact, writing the second draft helped Ennis discover what she really wanted to say.

The Ad Council and Feeding America choose a light tone, cast diverse Revised actors, and present images of healthy children to make a point about thesis: childhood hunger. The campaign succeeds by reaching audiences and urging specific action.

Look for other important changes in the paper as you read the second draft, complete with errors, that follows:

NOTE « « « «

Added material has been underlined. Deleted material appears with a line drawn through it.

SECOND DRAFT: “We’d Do Anything for Kids”: A Campaign to End Hunger

An Analysis of an Ad Council and Feeding America Video PSA to End Child Hunger

by Student Alyssa Ennis

1 The Ending Hunger campaign, sponsored by the Ad Council and Feeding America, aims to create awareness of the problem of hunger in America.

While many Americans know that hunger is a major issue problem in many parts of the world, few know that it is a problem here in the U.S., and worse, one that is suffered by children. Raising awareness of a problem is one of the first steps towards solving it, which is why The Ad Council and Feeding America developed an ad campaign. One ad in particular, a sixty-second video, a video titled “We’d Do Anything for Kids.” points out that despite perceived willingness to go out of one’s way to help a child, one in six children in America don’t get enough to eat. The juxtaposition of the idea that “We’d do anything for kids” with the knowledge that we are not, in fact, doing everything for kids, is a very effective message. As with most public service announcements, most of the video is carefully designed to appeal to its audience and get them to support the purpose of the PSA.

The Ad Council and Feeding America creators of the PSA use tactics like

~~employing choose~~ a light tone, casting diverse actors, and contrasting ~~present~~ images of healthy children ~~with a statistic of less fortunate children, to achieve this purpose. to make a point about childhood hunger.~~ of less fortunate children, to achieve this purpose. The ~~ad~~ campaign ~~to end child hunger~~ succeeds by reaching ~~an~~ audiences and urging ~~specific~~ action.

2 One of the most effective ways that the creators of the PSA appeal to viewers is to contrast a statement most audience members would hold true ("We'd do anything for kids") with a statistic that shows Americans are not doing enough for kids. The video presents several images of children needing help in an ordinary, everyday context. ~~There is a significant period at the beginning of the video where there are no actual children. Instead, the creators of the video focus on~~ The producers choose to introduce the video by showing shots of a ~~lost~~ stuffed animal ~~laying abandoned on the floor of a mall~~ (see fig 1), ~~a~~ ~~an abandoned~~ sippy cup left behind by a child in a stroller (see fig 2), and a mother trying to push a baby carriage up a tall staircase (see fig 3). Each of these instances shows a minor problem a child might face. In each case, the video shows bystanders running to help. ~~Viewers watching this video would easily be able to picture themselves helping kids in these easy, low effort ways.~~ Many viewers, myself included, have done these very things to help out

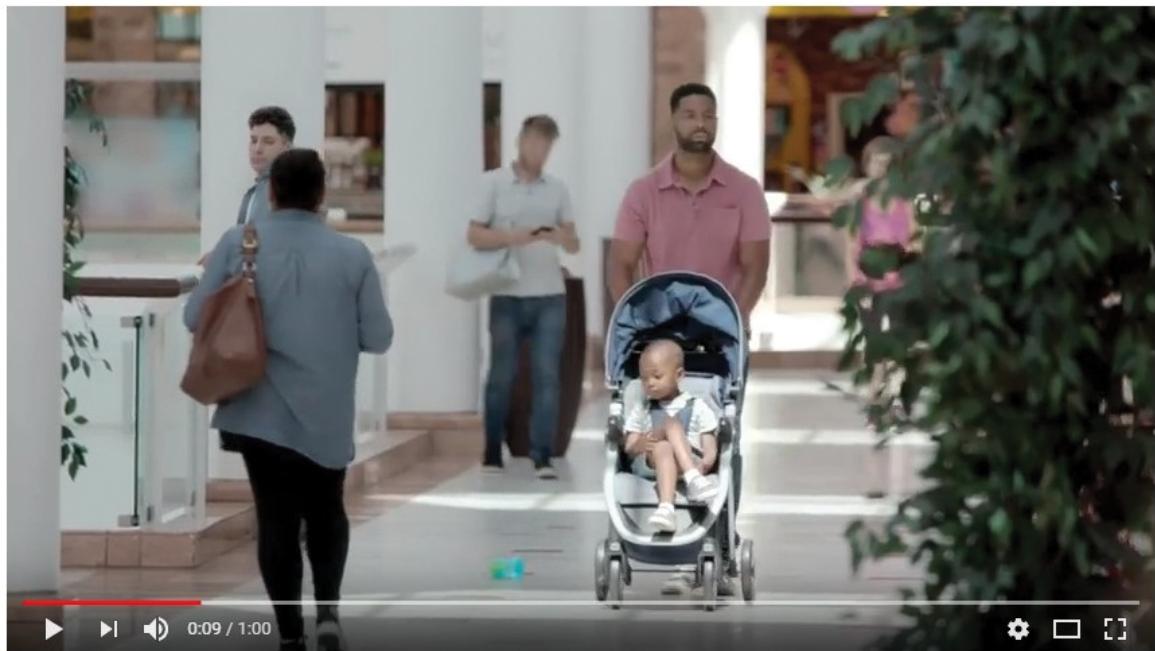
kid and their parents. This personal connection makes it easy to feel included in the mission of the ad. While some PSAs can feel alienating, like they are meant for other people who can do more to help, who have more resources or a higher calling, this one clearly shows that the average person can help in a meaningful way. Just as the people in the video help by returning lost objects (see fig 6), so can viewers help hungry kids. It is an easy jump for the video producers to make—from rescuing lost toys to rescuing hungry kids. The stuffed animal is picked up and carried around the mall and helpful people ask countless kids whether the toy belongs to them before finally giving it to the correct child. Each person who sees the sippy cup dropped out of the stroller picks it up and runs to catch up with the dad to return it, and each person who sees the mother struggling to traverse the stairs helps her to carry the stroller. These visuals draw a comparison for the viewer. They help these onlookers provide for minor inconveniences like dropping a cup; this is meant to mirror the help that should be given to children who don't have access to enough food on a regular basis.



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

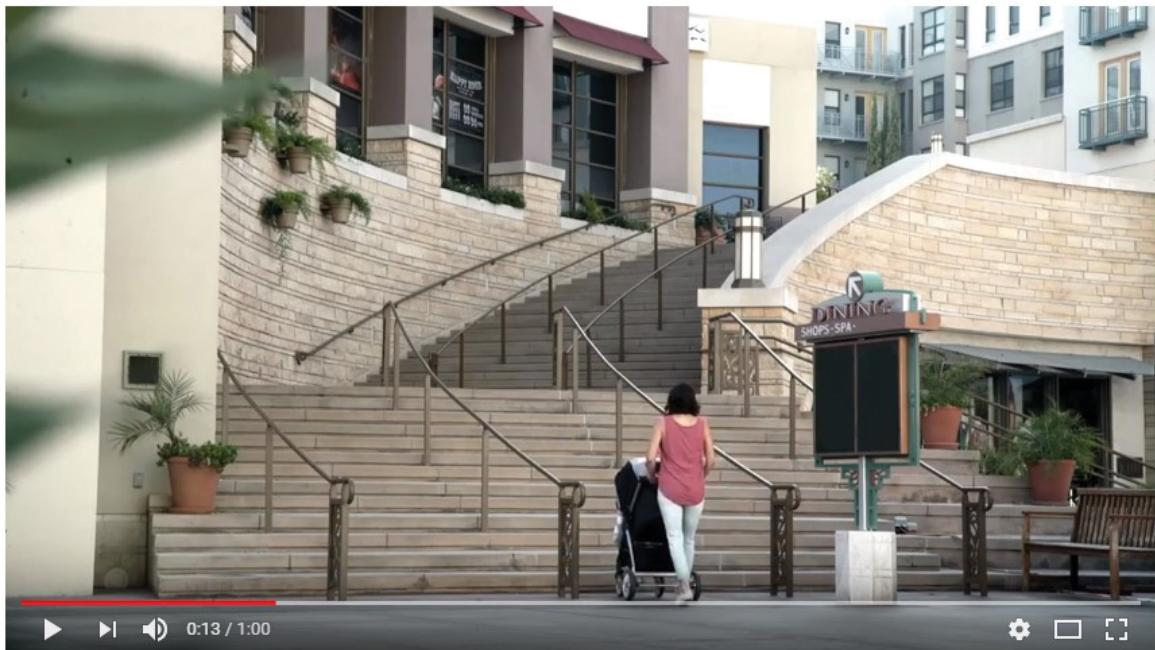
Fig. 1



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 2



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 3

3 Another effective tactic used by the creators of the PSA is making the people featured in the video appealing to wide audiences. The actors chosen reflect the racial, gender, and age makeup of a typical diverse American community. The father and his son, as well as the bystanders, were specifically chosen to appeal to the most greatest amount of people. Their presence invites audiences to identify with them and be further encouraged to support the message of the PSA. Even more basically, the focus on kids is likely to appeal to more audiences than a video about hungry adults. In most cases, an appeal emotions is served well by providing a sympathetic subject like such as a small child or pet. Appeals to emotion can be very powerful. While the video does not show any images of children actually suffering, it brings to mind the knowledge that children like those in the video are in need. The instinctual love and affection most people have for children is what the ad creators tap into.

4 The creators also choose to use a light tone, which is not typical of PSAs about issues like hunger. To help achieve this tone, the background music for most of the video is cheerful, and the problems that the bystanders help solve are minor. The problem that takes the most time to resolve in the video is reuniting the lost stuffed animal with its child owner. That portion of the video ends well with a happy child (see fig. 6), just as the

dropped cup ends up safely returned to the stroller it fell from, and the mother with the stroller gets to the top of the stairs each time (see fig. 4). The tone serves a clear purpose in this context—it helps to prevent viewers from becoming so distressed that they avoid the messaging altogether. This can be a real problem with negative tones in PSAs. A negative tone in a PSA, such as in the ASPCA's Sarah McLachlan campaign, can be very intimidating to viewers, who don't wish to be confronted with problems that seem too sad or overwhelming. In fact, even McLachlan herself confesses that she changes the channel when they come on TV (Brekke). In contrast to campaigns like that, this one keeps things simple and cheerful, with an easy call to action. It's far too inoffensive to cause anyone to turn off the TV. After the main portion of the video is over, a woman's voice says, "We'd do anything for kids" and then tells us that one in six children in America are hungry. Then, she asks viewers to go to the campaign's website to find out how to help end child hunger. This The call to action is a simple request to read a bit more on the campaign's website and find out some ways to help the problem. This call to action fits very well with the rest of the video, framing the issue as something that can be solved just by multiple community members doing a very small bit to help.



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

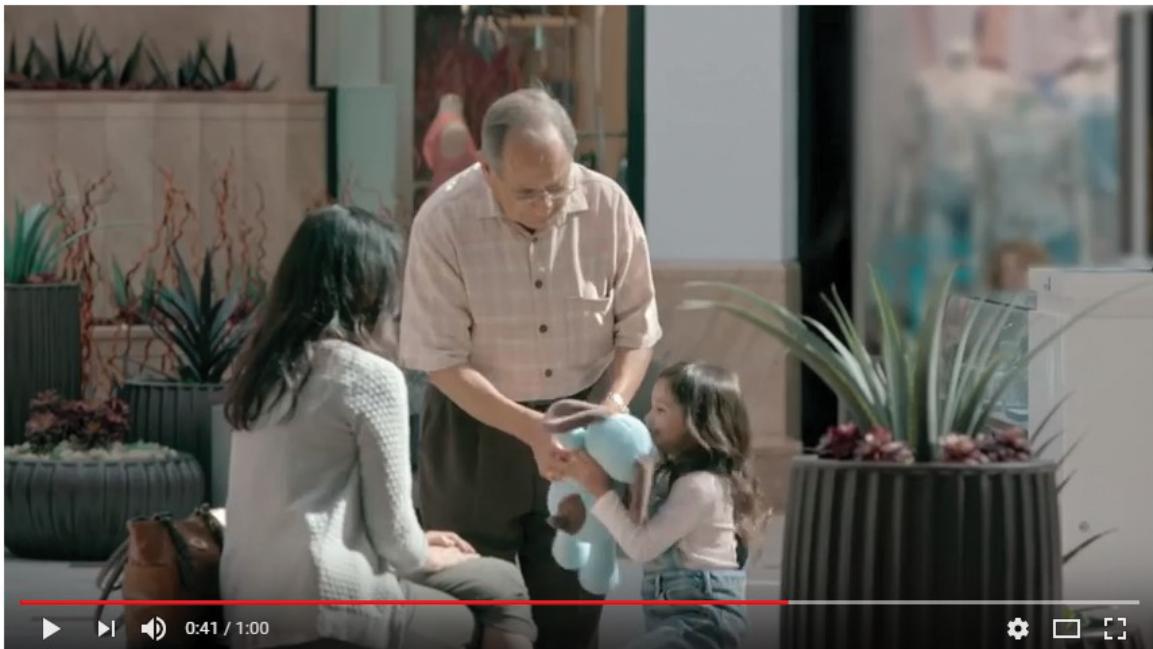
Fig. 4



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 5



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 6

5 There are, however, some potential drawbacks ~~of to~~ using this approach.

Although the positive tone in the PSA may set some viewers at ease, it will not help all viewers to feel inspired to fix the problem. ~~Nearly everyone realizes that fixing child hunger is not as simple as picking up a stuffed animal or cup.~~ The tagline “we’d do anything for kids” may feel true, but the video goes on to show us that we do not do enough. Hungry kids have bigger problems than a losing a favorite toy. As charming as the images of the healthy happy children in this video may be, they do not ~~fully~~ capture the severity of the problem of child hunger. This may not hurt the effectiveness of the advertisement for viewers who are very familiar with the dangers of child hunger, but for others, it may be an issue. The dangers of child hunger include physical, mental, and social development deficits, psychiatric problems, and chronic health issues (*Effects of Poverty, Hunger and Homelessness on Children and Youth*). Showing images of ~~ordinary heroism, like stopping a stroller from rolling away, might better portray the seriousness of the issue and these dangerous consequences might~~ more powerfully create a sense of urgency to support this campaign.

6 Ultimately, this PSA is a creative and thoughtful way to inform Americans of childhood hunger in their communities. ~~Through images of situations most viewers will be able to place themselves in, by showing images of~~

people who look like them, and by focusing on a positive tone instead of an intimidating negative one, The Ad Council and Feeding America have created a video that will inspire Americans to do what they can to help hungry children. By maintaining a positive message about how viewers can help, rather than a negative one on about how they are negligent for allowing children to starve, the PSA's creators follow the advice of research into the effectiveness of PSAs. This research has found that in public health campaigns, especially, positive-toned videos get better results than negative ones (Erbentraut). It creates sympathy by leveraging a natural sympathy for children and brings the problem closer to home by showing familiar scenes of daily American life. It maintains a positive tone and starts small with the call to action, increasing the chances that viewers will listen and act on what they have seen. Despite some potential weaknesses, it is overall an effective public service announcement and it accomplishes its purpose sure to get more people involved in the struggle to end childhood hunger in the USA.

Works Cited

The Ad Council and Feeding America. "We'd Do Anything for Kids." *Ending Hunger*, Ad Council, 25 Aug. 2016, www.adcouncil.org/Our-Campaigns/Family-Community/Ending-Hunger.

Brekke, Kira. "Sarah McLachlan Admits Even She Can't Watch Her ASPCA Sad Dog Commercials." *The Huffington Post*, TheHuffingtonPost.com, 5 May 2014, www.huffingtonpost.com/2014/05/05/sarah-mclachlan-aspca_n_5267840.html.

"Effects of Poverty, Hunger and Homelessness on Children and Youth." *Public Interest Directorate: Children, Youth, and Families*, American Psychological Association, www.apa.org/pi/families/poverty.aspx.

Erbentraut, Joseph. "Positive Messaging Works Better For Public Health." *The Huffington Post*, TheHuffingtonPost.com, 29 May 2015, www.huffingtonpost.com/2015/05/29/positive-public-health-messages_n_7461938.html.

~~The Ad Council and Feeding America. "We'd Do Anything for Kids." *Ending Hunger*, Ad Council, 25 Aug. 2016, www.adcouncil.org/Our-Campaigns/Family-Community/Ending-Hunger.~~

5.3b Compare your second draft with your first.

When you compare your second draft with your first (rough) draft, you will likely find you have made major changes. The changes that Alyssa Ennis made to her paper on a campaign to end childhood hunger are listed as follows.

1. She changed the title to more accurately reflect the topic of her paper.
2. She refined her thesis.
3. She revised paragraph 2, making it less descriptive and more analytical.
4. She added still images from the video ad that she references in the text of her paper.
5. In paragraph 4, she provides an analysis of the producers' choice to use a cheerful tone and neutral, non-threatening imagery.
6. In paragraph 4, she has added an outside example and a new source to support her analysis.
7. In paragraph 5, she has sharpened her critique that the imagery does not address the problem of child hunger seriously enough.
8. In paragraph 6, she builds on her analysis of the ad and explains what choices made by the producers make it successful.
9. In paragraph 6, she draws on research (a new source) to support her argument and strengthen her conclusion.
10. Overall, she has removed unnecessary sentences and made her language more specific, while expanding on some parts of her analysis and adding examples.

5.4 Revise and keep track of your drafts.

Two of the most common revision methods are explained here:

- 1. Print out your latest draft, revise by hand, and then enter changes to your e-file.**
 - When you compose the first draft of your paper, save it under a file name that includes the draft number and the date (*Video_Ad_Draft 1_8.6.18*, for example).
 - Print out your draft and revise it using pen or pencil.
 - To input your changes, open your rough draft and then select “Save As.” Next, either rename the file, or include the number “2” after the title. (*Video_Ad_Draft2_8.13.18*). Transfer any changes you made by hand to this second version of your draft, and save the file again.
 - Continue revising draft after draft in this way until you are satisfied that you have finished making changes in the content and structure of your work.
- 2. Use “track changes.”**

To keep track of the changes you make as you revise, select the “Track Changes” tool, if you are using Microsoft Word.

- Next delete unwanted text and add new text as needed. At the same time, use copy/paste to move phrases, sentences, or paragraphs. These changes will be tracked on the screen in a colour that is different from that of the original text. Once you have revised the first draft, save it under a new file name.

- Drafts that have been revised using this method appear in [sections 5.3](#) and [5.5](#).
- Continue revising draft after draft in this way until you are satisfied that you have done your best work.

NOTE <<<<

Revising can be a lengthy job; you may have to rewrite a paper several times before you get to a version like the one in [section 5.3](#). Remember that problems with spelling, grammar, and so on can wait until you edit and proofread. For now, make sure your writing is focused, well developed, and well organized.

.... » EXERCISE 5A

Rewriting Your Rough Draft

Rewrite the rough draft you wrote in response to [Exercise 3F](#). Begin by reading your work carefully. Ask yourself again the questions listed in [section 5.1](#). Then, revise your paper again and again until you are satisfied that you have written a focused, well-developed, and well-organized essay.

5.5 Edit your final draft.

Editing means carefully rereading your work and correcting distracting problems. Among the most important are wordiness and mistakes in subject-verb agreement, verb tenses, sentence structure, punctuation, word choice, spelling, and capitalization. While editing your final draft, you might also want to revise your title or even fine-tune your thesis. Use a dictionary to check spelling and word definitions and a thesaurus to find synonyms that will help you vary your vocabulary.

Below is a list of tips to help you edit your work most effectively:

1. Put the paper away for a short time so that you can give it a fresh look when you begin to edit.
2. Check every sentence individually to make sure it is complete. Correct run-ons and comma splices (see [Chapter 19](#)).
3. Find the subject of every sentence, and make sure its verb agrees with it in number (see [Chapter 32](#)).
4. Read your essay aloud at all stages, and listen for errors in grammar and punctuation (see [Parts 7](#) and [8](#)).
5. Read every word carefully. Eliminate unnecessary words and redundancies (see [Chapter 29](#)). Make sure every word is used according to its correct meaning (see [Chapter 27](#)). If you have doubts, refer to a dictionary. Check spelling (see [Chapter 43](#)).
6. Check pronouns to see whether you have switched illogically from one person to another: first person (*I/we*); second person (*you*); third person (*he, she, it/they*) (see [Chapter 23](#)).
7. Make sure that you have not switched verb tenses without reason (see [Chapter 23](#)).
8. Make certain each sentence is related to the one that comes before and to the paragraph's topic sentence (see [Chapter 4](#)).

Here is the third draft—complete with editing changes—of “We’d Do Anything for Kids”: A Campaign to End Hunger” the paper that was revised in [section 5.3](#).

NOTE « « « «

Added material has been underlined. Deleted material appears with a line drawn through it.

THIRD DRAFT: “We’d Do Anything for Kids”: A Campaign to End Hunger

An Analysis of an Ad Council and Feeding America Video PSA to End Child
Hunger

by Student Alyssa Ennis

1 The Ending Hunger campaign, sponsored by the Ad Council and Feeding America, aims to create awareness of the problem of hunger in America. While many Americans know that hunger is a major problem in many parts of the world, few may realize knew that it is a problem here in the U.S., and worse, one that is suffered by children. Raising awareness of a problem is one of the first steps towards solving it, which is why ~~T~~the Ad Council and Feeding America developed an ad campaign. One ad in particular, a video titled “We’d Do Anything for Kids,” points out that despite our perceived willingness to go out of ~~one’s our~~ way to help a child, one in six children in America don’t get enough to eat. The juxtaposition of the idea that “We’d do anything for kids” with the knowledge that we are not, in fact, doing everything for kids, is a very an effective rhetorical tool because it causes viewers to pause and rethink assumptions about how, as a society, we treat children. As with most public service announcements (PSAs), ~~most of~~ the video is carefully designed to

Uses a more specific verb.

Replaces formal wording, such *one*, with more inclusive language (*our*).

Adds detail about what makes the message effective.

appeal to its audience and ~~get them to persuade viewers~~ to support the ~~purpose cause at hand.~~ of the PSA. By choosing to present the problem of hunger through images of familiar situations and healthy children, and through a cheerful tone and diverse and friendly actors, ~~The~~ the Ad Council and Feeding America ~~choose a light tone cast diverse actors, make the solution to the problem also pleasant and easy, and present images of healthy children to make a point about childhood hunger.~~ Ultimately, ~~The~~ the campaign succeeds by reaching audiences and urging specific action. ~~has successfully created a Public Service Announcement campaign which will convince viewers to get involved in ending childhood hunger through their use of imagery of familiar situations, carefully selected actors, and an atypically light tone.~~

Revises thesis
to better reflect
the paper's content.

2 One of the most effective ways that the creators of the PSA appeal to viewers is to contrast a statement most audience members would hold true ("We'd do anything for kids") with a statistic that shows Americans are not doing enough for kids (~~one in six go hungry~~). The video presents several images of children needing help in an ordinary, everyday context. The producers choose to introduce the video by showing shots of a lost stuffed animal (see fig. 1), an abandoned sippy cup left behind by a child in a stroller (see fig. 2), and a mother trying to push a baby carriage up a tall staircase (see fig. 3). Each of these instances shows a minor problem a child might face. In each case, ~~the video shows~~ bystanders running to help. Viewers ~~watching this video would can~~ easily ~~be able to~~ picture themselves helping kids in these easy, low-effort ways. Many viewers, myself included, have done these very things to help out ~~a kids~~ and their parents. This personal connection makes it easy to feel included in the mission of the ad. While some PSAs can feel alienating, like they are meant for other people who can do more to help, who have more resources or a higher calling, this one clearly shows that the average person can help in a meaningful way. Just as the people in the video help by returning lost objects (see fig. 6), so can viewers help hungry kids. It is an easy jump for the video producers to make—from rescuing lost toys to rescuing hungry kids.

Adds specific
information
about the problem
in parentheses.

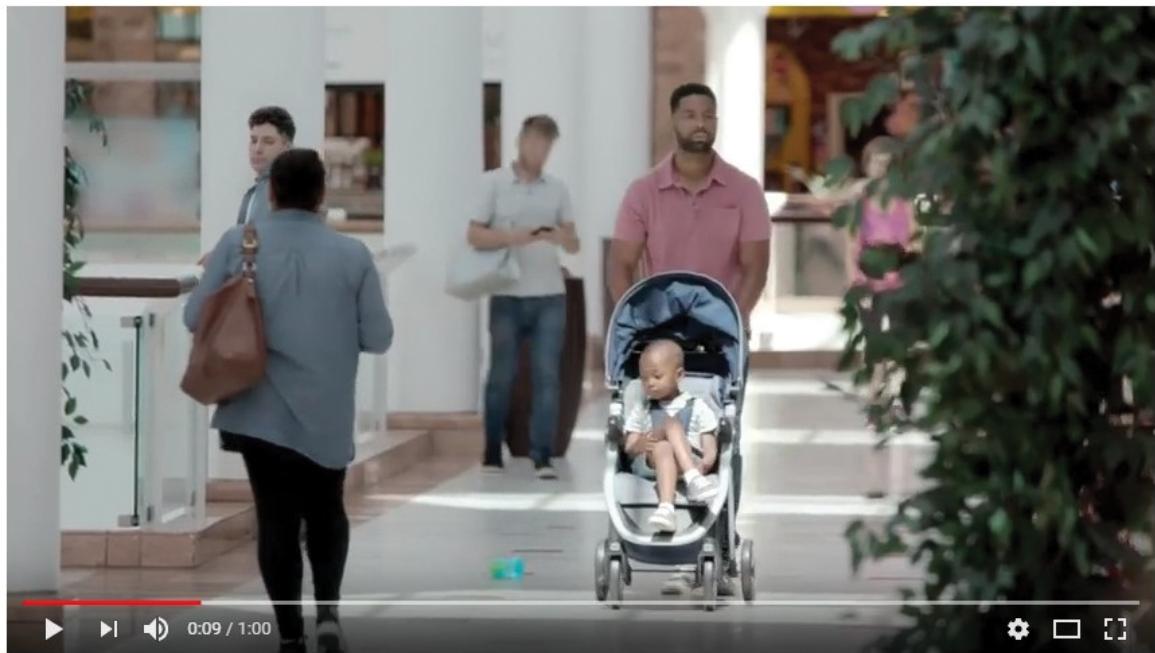
Makes phrasing
smoother, uses
fewer words.



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

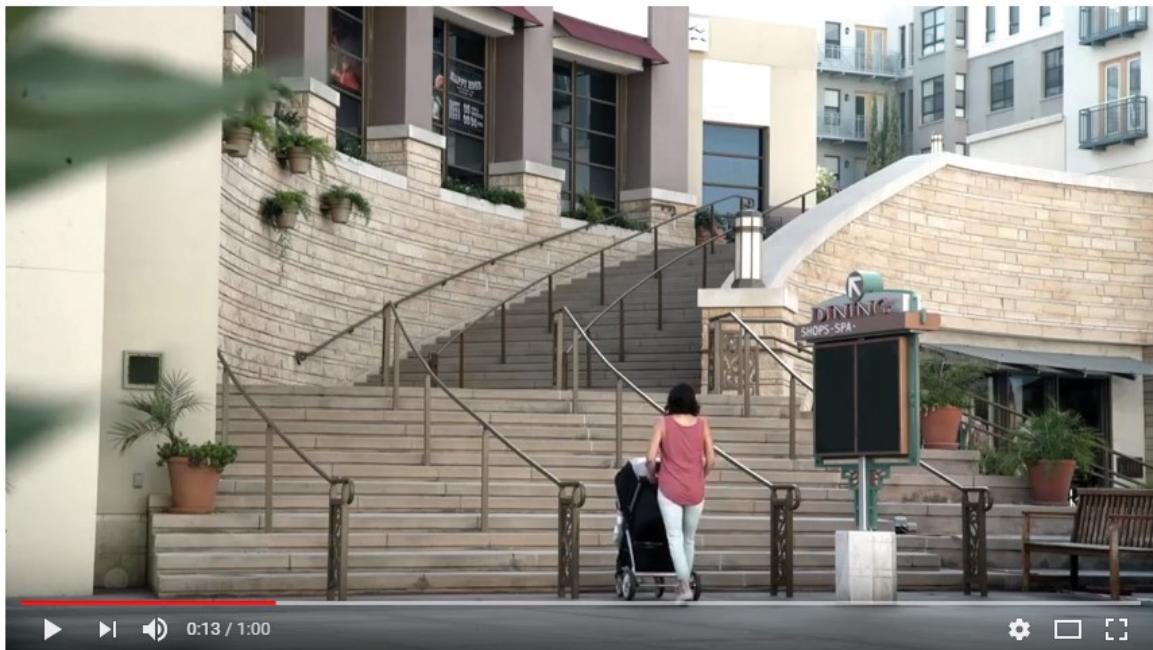
Fig. 1



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 2



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 3

3 Another effective tactic used by the creators of the PSA is making the people featured in the video appealing to wide audiences. The actors chosen reflect the racial, gender, and age makeup of a typical diverse American community. The father and his son, as well as the bystanders, were specifically chosen to appeal to the greatest amount number of people. Their presence invites audiences to identify with them and be further encouraged to support the message of the PSA. Even more basically, the focus on kids is likely to appeal to more audiences than a video about hungry adults. In most cases, an appeal to emotions, is served well by providing a sympathetic subject such as a small child or pet. Appeals to emotion can be very powerful. While the video does not show any images of hungry, suffering, children, actually suffering, the presence of healthy children and the words of the voiceover, it brings to mind the knowledge that children, like those in the video, are in need. The instinctual love and affection most people have for children is what the ad creators tap into.

Uses more accurate word.

4 The producers creators also choose to use a light tone, which is not typical of unusual for a PSAs about an issues like such as hunger. To help achieve this tone, the background music chosen for most of the video is soft and uplifting, cheerful, and the problems that the bystanders help solve are minor. The problem that takes the most time to resolve in the video is reuniting the lost

Adds more specific details about what is, and is not, in the video.

Makes language more positive and specific.

stuffed animal with its child owner. That segment portion of the video ends well with a happy child (see fig. 6), just as the dropped cup ends up safely returned to the stroller it fell from, and the mother with the stroller gets to the top of the stairs each time, unharmed (see fig. 4). The tone serves a clear purpose in this context—it helps to prevent viewers from becoming so distressed that they avoid the messaging altogether. This can be a real problem with negative tones in PSAs. A negative tone in a PSA, such as in the ASPCA's Sarah McLachlan campaign, can be very intimidating to intimidate viewers, who don't wish want to be confronted with problems that seem too sad or overwhelming. In fact, even McLachlan herself confesses that she changes the channel when her ads appear they come on the TV (Brekke). In contrast to campaigns like that, with its abused, suffering animals and sad music, this one keeps things simple and cheerful, with an easy call to action. When this ad airs, its lightness makes it less likely that a viewer will change the channel or it's far too inoffensive to cause anyone to turn off the TV. Further, the call to action is a simple an uncomplicated request to read a bit more on the campaign's website and find out some ways to help with the problem. This call to action fits very well with the rest of the video, framing the issue as something that can be solved just by community members doing a very small bit to help.

Makes phrasing more concise.

Adds more specific details about the McLachlan ad and contrasts it more clearly with the Ending Hunger ad.



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 4



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 5



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 6

5 There are, however, some potential drawbacks to using this approach. Although the positive tone in of the PSA may set put most some viewers at ease, it will not help inspire all viewers to feel inspired to heed the call to action and help fix the problem. In fact, it may put viewers too much at ease. The tagline "we'd do anything for kids" may feel true, but the video goes on to show us that we do not do enough. Hungry kids have bigger problems than losing a toy. That is the reality. As charming as the images of the healthy happy children in this video are, may be, they do not capture the severity of the problem of child hunger. This may not hurt the effectiveness of the advertisement for viewers who are very familiar with aware of the dangers of child hunger, but for others, it may be an issue. The dangers of child Child hunger include causes physical, mental, and social development deficits, psychiatric problems, and chronic health issues (Effects of Poverty, Hunger and Homelessness on Children and Youth). Showing images of ordinary heroism, like such as a neighbor risking his/her life to stopping a stroller from rolling away into the path of an approaching bus might better portray the dangerousness of childhood hunger. Such an image might better evoke the seriousness of the issue and more powerfully create a sense of urgency to support this campaign.

Substitutes an active verb (*inspire*) for a passive construction (*to feel inspired*).

Makes phrasing smoother and more concise

Provides a specific example of "ordinary heroism."

6 Ultimately, this PSA is a creative and thoughtful tool for informing way to inform Americans of childhood hunger in their communities. Through images of situations most viewers will be able to place themselves in, showing images of people who look like them, and focusing on a positive tone instead of an intimidating or negative one, The Ad Council and Feeding America have created a video that will inspire calls upon us Americans to do what they we can to help hungry children. By maintaining a positive message about how viewers can help, rather than a guilt-inducing message negative one about how they we are negligent for allowing children to starve, the PSA's creators' choices align with current follow the advice of research into the effectiveness of PSAs. This research has found that in public health campaigns, especially, positive-toned videos get better results than negative ones (Erbentraut). Despite some potential weaknesses, it is, overall, an effective public service announcement sure to get more people involved in the struggle to end childhood hunger in the U.S. USA.

Revises conclusion.

Works Cited

The Ad Council and Feeding America. "We'd Do Anything for Kids." *Ending Hunger*, Ad Council, 25 Aug. 2016, www.adcouncil.org/Our-Campaigns/Family-Community/Ending-Hunger.

Brekke, Kira. "Sarah McLachlan Admits Even She Can't Watch Her ASPCA Sad Dog Commercials." *The Huffington Post*, TheHuffingtonPost.com, 5 May 2014, www.huffingtonpost.com/2014/05/05/sarah-mclachlan-asPCA_n_5267840.html.

"Effects of Poverty, Hunger and Homelessness on Children and Youth." *Public Interest Directorate: Children, Youth, and Families*, American Psychological Association, www.apa.org/pi/families/poverty.aspx.

Erbentraut, Joseph. "Positive Messaging Works Better For Public Health." *The Huffington Post*, TheHuffingtonPost.com, 29 May 2015, www.huffingtonpost.com/2015/05/29/positive-public-health-messages_n_7461938.html.

NOTE <<<<

As you can see in this third draft, editing and revising are not always separate. As you edit, you will come upon sentences and paragraphs you might want to rewrite, not just edit for grammar, punctuation, and mechanics.

5.6 Prepare your manuscript.

Follow these tips to prepare your manuscript for final submission.

1. Include your name, course number, and date on your paper or on a cover sheet.
2. Leave margins of 2.5 centimetres (1 inch) at the top and bottom and on the right and left sides of each page.
3. Give your composition a title, which should be centred at the top of the first page. Skip 1 line between the title and the first paragraph.
4. Double-space all text.
5. Add space (by hitting return) between paragraphs, or indent each paragraph by five spaces.
6. Number your pages.

(If your instructor requires you to follow MLA, APA, *Chicago*, or CSE style, consult [Chapters 12, 13, or 14](#) as appropriate.)

» CAUTION! «

A spell checker is no substitute for your good judgment and careful use of a dictionary. For example, spell checkers have difficulty with proper nouns (proper names) and with homonyms, which are words that sound alike but are spelled differently. (Examples of homonym errors are using “too” when you mean “two” or “principal” when you mean “principle.”)

5.7 Proofread your manuscript.

Proofreading means carefully reading your manuscript to correct typing errors, eliminate repeated words, add missing words and punctuation, or fix other minor problems. You can often do this by making corrections neatly in your own handwriting. Once again, check with your teacher for instructions, and become familiar with the appropriate chapters in [parts 7](#) and [8](#).

The proofreading tips below can help you to correct careless errors:

1. Read each word aloud and listen carefully. Correct all typographical errors.
2. Check for punctuation problems, especially missing apostrophes, commas, and periods.
3. Make sure you have capitalized proper nouns, the word that begins each sentence, and other words that require capitals.

Here is the final draft by student writer Alyssa Ennis. Before submitting her paper, she proofread it and made the changes indicated in red. Comments in the margins explain the reasons for the changes.

Assignment: Rhetorical analysis of an advertising campaign

FOURTH (Final) DRAFT

Alyssa Ennis

Professor Lucy Teeter

15 September 2018

"We'd Do Anything for Kids": A Persuasive Campaign to End Hunger

The Ending Hunger campaign, sponsored by the Ad Council and Feeding America, aims to create awareness of hunger in America. While many people know that hunger is a major problem in many parts of the world, few may realize that it is a problem here in the U.S., and worse, one that is suffered by children. Raising awareness of a problem is a first step towards solving it, which is why the ~~te two~~ organizations developed a Public Service Announcement (PSA) campaign. One advertisement in the campaign, a video titled "We'd Do Anything for Kids," points out that despite our willingness to go out of our way to help a child, one in six children in America ~~don't doesn't~~ get enough to eat. The juxtaposition of the idea that "We'd do anything for kids" with the statistic that shows we are not, in fact, doing everything for kids, is an effective rhetorical tool: It causes viewers to pause and rethink assumptions about how we, as a society, treat children. As with most PSAs, the video is carefully designed to appeal to viewers and to persuade them to support the cause at hand. By

Wrong word corrected

Subject-verb agreement error corrected. The verb needs to be singular to agree with *one*.

choosing to present the problem of hunger through images of familiar situations and healthy children, and ~~through~~ with a cheerful tone and diverse and friendly actors, the Ad Council and Feeding America make the solution to the problem also pleasant and easy. Ultimately, the campaign succeeds by reaching audiences and urging specific action.

Word changed to avoid repetition.

First, ~~lets~~ let's take a closer look at the imagery. One of the most effective ways that the producers of the PSA draw in their audience is by presenting images of children needing help in an ordinary, everyday context. For example, they introduce the video by showing shots of a lost stuffed animal (see fig. 1), an abandoned sippy cup left behind by a child in a stroller (see fig. 2), and a mother trying to push a baby carriage up a tall staircase (see fig. 3). Each of these instances shows a minor problem a child might face. In each case, bystanders run to help. Viewers can easily picture themselves helping kids in these easy, low-effort ways. Many viewers, myself included, have done one or more of these things to help kids and their parents. This personal connection makes it easy to feel included in the mission of the ad. While some PSAs might feel alienating or even guilt-inducing, and aimed ~~at~~ other people with plenty of expendable income, this one clearly shows that the average person can help in a meaningful way. Just as the people in the video help by returning lost objects (see fig. 6), so can viewers help hungry kids. It is an easy jump for the video producers to make—from rescuing lost toys to rescuing hungry kids.

Apostrophe added for contraction.

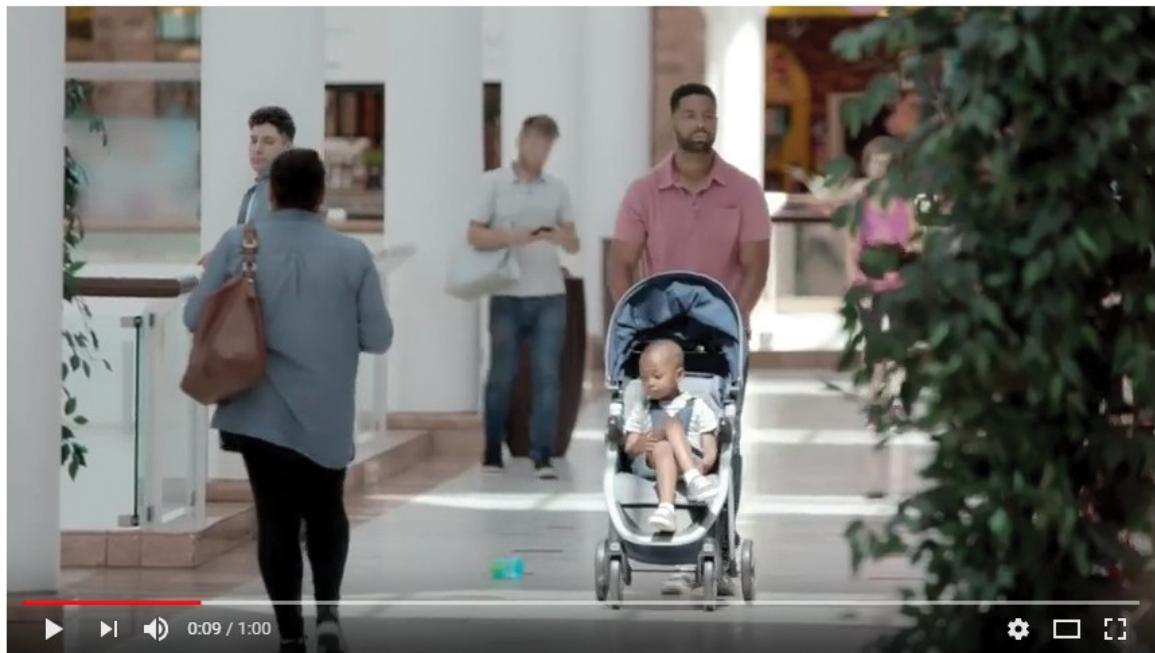
Missing word added.



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

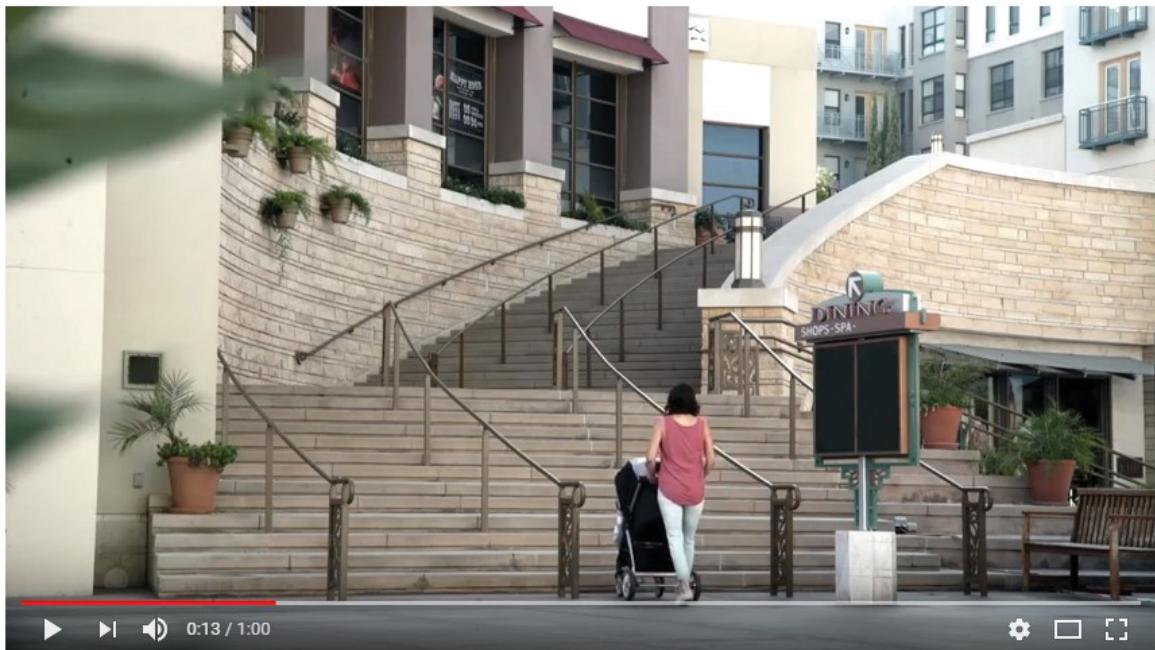
Fig. 1



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 2



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 3

The actors who appear in the PSA are another effective choice that the PSA producers have made. The ad presents actors who will appeal to wide audiences. The actors chosen reflect the racial, gender, and age makeup of a typical diverse American community. The father and his son, as well as the bystanders, could be our neighbors. The actors selected to appeal to the greatest number of people invite viewers to identify with them and to feel the urge to support the message of the PSA. Even more basically, the focus on children, who depend on others to care for them, is likely to appeal to more viewers than a video focused on hungry adults. An appeal to emotions⁷ is supported by images of sympathetic subjects, such as small children or pets. The children in the video are small and helpless, like the children (not shown) who don't get enough to eat. While the video does not show images of hungry, suffering⁷ children, the presence of the healthy children—who are nonetheless in need of protection and help—is meant to inspire viewers' instinct to protect and care for children. The focus on children is a smart one.

Unnecessary comma between subject and verb removed.

Finally, the producers also choose to use a light tone, an unusual choice for a PSA about an issue as serious as childhood hunger. To help achieve this tone, the background music of the video is soft and uplifting, and the problems that the bystanders help solve are minor. The problem that takes the most time to resolve is reuniting a lost stuffed animal with its child owner. Each bystander who notices the abandoned toy takes the time to

Unnecessary comma between adjective and noun removed.

retrieve and return it. The bystanders' actions represent a slight inconvenience, a small act of kindness rather than a grand heroic gesture. For viewers, who are meant to identify with the bystanders, these choices keep the commitment manageable and the stakes low.

That segment ends well with a happy child (see fig. 6), just as the dropped cup ends up safely returned to the stroller it fell from (fig. 4), and the mother with the stroller gets to the top of the stairs unharmed (see fig. 5). The tone serves another clear purpose in this context—it helps to prevent viewers from becoming so distressed that they avoid the messaging altogether. This avoidance can be a real problem for PSAs with negative tones and messaging. For example, the ASPCA's Sarah McLachlan campaign, which shows animals in deplorable conditions while McLachlan's "Arms of an Angel" plays, is a tough one to watch. It can intimidate viewers who don't want to be confronted with problems that seem too sad or overwhelming. In fact, McLachlan herself confesses that she changes the channel when her ads appear on TV (Brekke). In contrast to campaigns like that, with its abused, suffering animals and sad music, the Ending Hunger video keeps things simple and cheerful, with an easy call to action. Its light tone will make it less likely that a viewer will change the channel or turn off the TV. Further, the call to action is an uncomplicated request to read a bit more on the campaign's website and find out some ways to help with the problem. This call to action fits very well with the rest of the video: It frames the issue as something that *we average people* can solve, just by doing a small bit to help.

Figure reference
added and figure
numbers adjusted.



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 4



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 5



Source: Feeding America and Ad Council. "We'd Do Anything for Our Kids" Ad Campaign.

<http://www.multivu.com/players/English/7909951-feeding-america-ad-council-julianne-moore/>

Fig. 6

There are, however, some potential drawbacks to this "soft touch" approach. Although the positive tone of the PSA may put most viewers at ease, it will not inspire everyone to heed the call to action and help fix the problem. In fact, it may put viewers too much at ease. The tagline "We'd do anything for kids" may feel true, but the video goes on to show that we do not do enough. Hungry kids have bigger problems than losing a toy. That is the reality. As charming as the images of the healthy, happy children in this video are, they do not address the severity of the problem of child hunger. This may not hurt the effectiveness of the advertisement for viewers who are aware of the dangers of child hunger, but for others, it may be an issue. Child hunger causes physical, mental, and social development deficits, psychiatric problems, and chronic health issues ([Effects of Poverty, Hunger and Homelessness on Children and Youth](#)). Showing images of heroism, such as a neighbor risking his or her life to stop a stroller from rolling into the path of an approaching bus, might better portray the danger of childhood hunger. Such an image might better evoke the seriousness of the issue and more powerfully create a sense of urgency to support this campaign.

Drawbacks aside, this PSA, ultimately, is a creative and thoughtful tool for informing Americans of childhood hunger in their communities. By [showing](#) [presenting](#) images of people in familiar situations, showing images of people who look like them, and focusing on a positive tone instead of an

Title of source shortened in parenthetical reference, following MLA style.

Missing comma added to parenthetical phrase.

Word changed to avoid repetition.

intimidating or negative one, the Ad Council and Feeding America have created a video that calls upon us to do what we can to help hungry children. By maintaining a positive message about how viewers can help, rather than a painful message about how we are negligent for allowing vulnerable kids to starve, the PSA's creators' choices align with current research into the effectiveness of PSAs. This research has found that in public health campaigns, especially, positive-toned videos get better results than negative ones (Erbentraut). The Ad Council and Feeding America's video ad is an effective public service announcement sure to get more people involved in the struggle to end childhood hunger in the United States.

Works Cited

- The Ad Council and Feeding America. "We'd Do Anything for Kids." *Ending Hunger*, Ad Council, 25 Aug. 2016, www.adcouncil.org/Our-Campaigns/Family-Community/Ending-Hunger.
- Brekke, Kira. "Sarah McLachlan Admits Even She Can't Watch Her ASPCA Sad Dog Commercials." *The Huffington Post*, The Huffington Post.com, 5 May 2014, www.huffingtonpost.com/2014/05/05/sarah-mclachlan-aspca_n_5267840.html.
- "Effects of Poverty, Hunger and Homelessness on Children and Youth." *Public Interest Directorate: Children, Youth, and Families*, American Psychological Association, www.apa.org/pi/families/poverty.aspx.
- Erbentraut, Joseph. "Positive Messaging Works Better For Public Health." *The Huffington Post*, TheHuffingtonPost.com, 29 May 2015, www.huffingtonpost.com/2015/05/29/positive-public-health-messages_n_7461938.html.

Chapter 5 Checklist

As you review your rough draft, ask yourself these questions:

1. Does my thesis statement still express my main point?
 2. Are all the details I have included necessary?
 - 1 3. Should I rearrange paragraphs?
 4. Should I move material from one paragraph to another?
 5. Does any paragraph need more detail?
 6. Are my introduction and conclusion interesting?
- 2 Share your draft with other readers, asking them the same questions you have asked yourself.
- 3 Revise your rough draft, using your and your readers' answers as a guide.
- 4 Now ask those questions again, and revise, revise, revise.
- 5 Edit your final draft. Check all sentences individually, and correct them using the tips for editing a final draft in [section 5.5](#).
- 6 Format your manuscript according to whatever documentation style (MLA, APA, *Chicago*, CSE, etc.) your instructor requires.
- 7 Proofread your manuscript, and make the necessary corrections.

Chapter 6

DEVELOPING ARGUMENTS

1. [6.1](#)Choose a thesis that is debatable, supportable, and focused.
2. [6.2](#)Establish your credibility.
3. [6.3](#)Consider your purpose and audience.
4. [6.4](#)Gather concrete evidence to support your thesis.
5. [6.5](#)Present evidence logically.
6. [6.6](#)Address opposing arguments.
7. [6.7](#)Learn to develop ideas in an argumentative essay.
8. [6.8](#)Avoid ten logical fallacies.
9. [6.9](#)Analyze a sample argumentative essay.

CHAPTER CHECKLIST

In terms of effective writing and speaking, the term *argument* does not mean a loud and heated discussion. An argument is simply an attempt to prove a point or support an opinion through logic and concrete evidence. Writers make arguments in order to persuade others to take a specified action or adopt a particular viewpoint or behaviour. Frequently, essays and other compositions you create in college or university will take the form of an argument.

6.1 Choose a thesis that is debatable, supportable, and focused.

A strong argument is based on a strong thesis. The thesis for an argument essay is often referred to as the *claim* because it is the idea or opinion the writer wishes to prove.

Start with a preliminary or working thesis. As you research, outline, and draft your essay, you may need to revise your thesis more than once; the very process of writing will give you a clearer understanding of what you want to say.

Unless your instructor assigns you a specific topic, consider writing your argument essay on a serious issue or question that matters to you and that you already know something about. Many of us have very strong opinions having to do with health care, animal rights, economic fairness, affirmative action, school choice, protection of the environment, and many other subjects. Those ideas can lead you to frame a thesis—at least a preliminary thesis—for an argument essay.

Your knowledge of your topic doesn't mean that you shouldn't learn more about it through research, of course, or that you cannot radically change your position on an issue once you have learned more about it. However, writing about something you believe in tends to provide the intellectual energy and commitment you need to make an effective argument.

As you begin your essay, keep in mind the following criteria for composing an effective claim or thesis:

1. **An effective claim is debatable.** It is something more than a simple statement of fact or personal preference. A debatable thesis raises a

question or an issue that can be discussed at length, whatever your position. Compare the following:

- Statement of fact: My university's Code of Student Conduct contains eighteen different provisions.
- Debatable thesis: My university's Code of Student Conduct unfairly restricts students' right to free speech.

The above statement of fact cannot be debated. Either the code contains eighteen provisions or it doesn't. The second item, on the other hand, can yield sustained discussion. The argument might define *unfairly*, examine specific provisions of the code, and cite evidence (examples) that shows how they restrict freedom of speech.

- Personal preference: Daily exercise makes life more pleasant.
- Debatable thesis: Daily exercise makes a person less susceptible to diabetes or heart disease.

The preference stated above is based on personal taste (not everyone enjoys daily exercise). The second item, on the other hand, is debatable because it can be discussed in the light of objective medical research.

- 2. An effective claim is supportable.** Before you decide to take a position on an issue, think it through, or collect concrete evidence to defend your thesis by using one of the prewriting strategies discussed in [Chapter 2](#). If you have difficulty gathering appropriate evidence, you may need to change your thesis. For example, it would be hard to gather evidence that abusing children and spouses is not a serious offence. It would be easier to gather evidence that some people who abuse their spouses or children can be rehabilitated through psychological counselling.
- Compare these two items as well:

- Indefensible: To reduce fat in your diet, you must become a vegetarian.
- Defensible: Eating less meat and more fruits and vegetables can help you reduce fat in your diet.

The first example argues that there is only one way to reduce fat intake, a claim that can be dismissed easily, given the fact that there are varieties of meat that are low in fat. The second claim is far more reasonable and can be supported by evidence.

3. **An effective claim is focused.** As indicated above, once you have drafted your essay, you may want to revise your preliminary claim or thesis to make it more specific or to fit a change in your position. Your thesis must also be focused enough to be argued effectively in a short essay.

Too general: The university does not maintain up-to-date equipment.

Focused: The university must replace its computers with current models if it is to support classes requiring the latest engineering software.

The first item could result in a lengthy essay in which you discuss a wide range of equipment. Writing an essay on the second item would be much easier. First, you would discuss only computers, not all equipment. Second, you would discuss only those computers used in engineering classes, not those used in all disciplines.

.... » EXERCISE 6A

Writing a Thesis That Is Debatable, Supportable, and Focused

The following thesis statements lack focus, are not supportable, or are not debatable. Revise them.

1. The major that I have chosen requires me to take twelve credits in language arts.
2. Many people of lower socioeconomic status do not get paid sick days.
3. All workers, regardless of ability or effort, should receive the same bonus awards this year.

4. The environment must be kept wild.
5. There are many definitions of *sexual harassment*.
6. The depiction of violence in video games influences people to act violently.
7. Nothing good can come from research into cloning.
8. The government should punish white-collar crimes as severely as it punishes rape and murder.

6.2 Establish your credibility.

Generally speaking, the best place to state a thesis is in your introduction. This is also the place to establish your interest in your subject and your credibility as an advocate for a particular position. For example, you might mention that you have taken courses in history and government and participated in protest marches to establish some authority on the issue of free speech. Indeed, the very experiences, knowledge, and opinions that led you to choose a particular topic can help you establish your credibility.

NOTE « « « «

As you consider your audience, keep the following in mind:

- Assess your readers' familiarity with the issue you are arguing. Provide background information as needed, but only enough to make your claims clear and convincing. Don't include three illustrations and six sets of statistics when only one of each will do.
- If you are knowledgeable about the nature of your audience, their needs, and their opinions, consider citing evidence that will show how accepting your claim will benefit them personally. (See [section 6.3](#) for more on this approach.)
- Write clearly and simply. Don't use technical or specialized language unless you are sure your readers will understand it.

6.3 Consider your purpose and audience.

If your purpose is to convince your audience that your stand on an issue has merit, a well-supported, logical argument will suffice. In fact, you can develop an effective and logical argument solely through the use of expert testimony—direct quotations from scholars or other authorities in the field—and concrete evidence in the form of data, statistics, and illustrations.

Let's say that you want to argue that adults should engage in regular aerobic exercise. To support your claim, you might refer to statistical evidence from a study in the *New England Journal of Medicine* or quote a noted cardiologist on the relationship between aerobic exercise and cardiovascular health. You might also provide data and illustrations that show the impact of exercise on cholesterol levels.

On the other hand, sometimes logic, expert testimony, and concrete evidence are not enough to persuade readers. You might also want to appeal to your audience's pride, values, and self-interest. This strategy is sometimes called the motivational approach.

For example, say you are addressing an audience of people between fifty and sixty years old on the advisability of their joining a community-sponsored aerobic exercise program. Your purpose now is to persuade your readers to take action, not simply to convince them of something. Therefore, you might appeal to their desire to stay healthy in order to enjoy their children and grandchildren for many years. You might also point out the opportunities for travel offered by an active retirement. You might even suggest that, regardless of a person's age, regular aerobic exercise improves sex.

.... » EXERCISE 6B

Read the following statements, which describe a purpose and an audience. Then, write a short paragraph explaining how you might appeal to that particular audience.

1. You are writing to the president of your college or university and to members of its board of trustees to propose designating a place in the middle of campus where anyone can speak freely on any issue, at any time.
2. You are writing to your fellow students asking them to contribute money to a worthy charity—money they would otherwise spend on entertainment.

6.4 Gather concrete evidence to support your thesis.

Many of the methods for developing paragraphs in an essay, as explained in [Chapter 4](#), also apply to argument writing. For example, to argue that your college or university's Code of Student Conduct restricts freedom of speech, you might first define the concept of free speech. Whatever approach you take, you must use enough concrete evidence to make your position convincing.

The most persuasive types of evidence to support an argument are documented data, facts, and statistics; expert testimony; and illustrations.

1. **Use documented data, facts, and statistics.** To prove that eating too much sugar is a health hazard, you might quote research data published in scientific journals. You might also use statistics taken from medical studies to show that people who consume large amounts of sugar suffer higher rates of mortality from coronary disease and other life-threatening illnesses than do those who eat moderate amounts or refrain from sugar altogether.

NOTE « « « «

Use statistics sparingly. Too many statistics can overwhelm your readers, bore them, or even make them question your intentions.

2. **Use expert testimony.** Begin by explaining why the expert you are quoting to is an authority on your issue. In other words, mention academic credentials, professional experience, published works, awards, and other information to convince readers of your source's expertise. You might use expert testimony in the form of statements from constitutional lawyers, judges, or government experts to support your claim that the college or university's Code of Student Conduct restricts freedom of speech.

NOTE « « « «

Cite sources of data, statistics, and expert testimony by using an acceptable format for documentation, such as one of those explained in [Chapters 12](#) through [14](#).

3. **Use illustrations.** Illustrations are factual examples of the claim you are trying to support. You would be using illustrations if you discussed specific cases in which the Code of Student Conduct was used to punish or silence students who had expressed their opinions on campus issues. Always make sure your examples are concrete and well developed. To support your claim about the Code of Student Conduct, you would mention names of the people involved, include statements of the charges and punishments, explain the “offence,” summarize arguments, quote testimony, and cite specific parts of the code. Finally, choose examples that are directly relevant to your claim and that appeal to your audience.

Of course, most argument essays use a combination of these kinds of evidence. For example, to strengthen your claim that the Code of Student Conduct violates students’ rights of free speech, you might include the testimony of legal experts when you cite examples. Again, the important thing is that you use enough concrete evidence to convince your audience.

6.5 Present evidence logically: Use induction, deduction, and claims and warrants.

6.5a Reason inductively: From specific to general.

A popular way for a writer to present a reasoned argument is to develop it through the [***conclusion-and-support method***](#), which you learned about in [**Chapter 4**](#). Using this [***inductive***](#) method, writers offer details to support a general conclusion. The conclusion or position such an essay expresses is its thesis or claim. The support, or evidence, comes in the form of specific details. The following paragraph uses inductive reasoning; its conclusion is in italics.

The university’s Code of Student Conduct illegally restricts freedom of speech. In the past two years, fifty students (3 percent of all enrolled) have appeared before the Student Court to answer charges that they engaged in “offensive” speech. This week, two students who had written letters to the university newspaper poking fun at the president’s end-of-semester address received letters of reprimand from the Office of the Academic Dean, and the editor was banned from serving on the paper for a year. Another student was expelled for using an obscenity in a speech criticizing the dean’s support for Arctic oil drilling. All four students have appealed, basing their cases on a court ruling that affirms the right of students to use university-funded publications and property to express their opinions. Indeed, Arlene Smith, faculty adviser to the newspaper, and Joseph S. Choir, head of the Legal Studies Department, have co-signed an open letter to the university president in which they explain that because the university is publicly funded, “enforcing the Code of Student Conduct ban on ‘speech that offends members of the community or that polarizes the community’ violates the freedom of

expression protected under the Canadian Charter of Rights and Freedoms.”

The writer uses concrete evidence, as explained above, in the form of statistics, illustrations, and expert testimony to support her argument. She begins by including statistics that reveal the seriousness and extent of the problem. She then includes three incidents (illustrations) in which students were punished for speaking their minds. Finally, she appeals to authority by referring to a relevant court decision and by quoting experts in journalism and law. Note that the quotation from Professors Smith and Choir contains a direct quotation of the provision that the writer claims violates the students’ rights.

.... » EXERCISE 6C

Reasoning Inductively: From Specific to General

Read the following sets of specific details. Then, reasoning from specific to general, draw a conclusion from each set. Use your own words to express that conclusion in a complete sentence. Next, in a separate document, write a paragraph based on each set of specific details. In each case, make the conclusion you have drawn the topic sentence of the paragraph. Add details of your own if you like. Make sure your paragraph is well organized, unified, and coherent.

My Town

Three new restaurants open on Main Street.

The Bijou movie house is remodelled and expanded.

The city hospital adds a new wing.

An abandoned factory on Spring Avenue is converted to an indoor shopping centre.

Construction workers break ground for a new ten-home subdivision just outside of town.

Conclusion/topic sentence:

Noise Pollution

Tractor trailers roar down the street.

Buses and cars honk their horns.

Their whistles blowing loudly, trains clank over old tracks.

Police and fire sirens can be heard in the distance.

Children scream.

Enormous radios blast music from every open window.

Conclusion/topic sentence:

6.5b Reason deductively: From general to specific.

Using the ***deductive method***, writers start with a general statement they believe readers will agree with. Next, they apply a specific case or example to that statement. Finally, they draw a conclusion from the two. You would be reasoning from general to specific if you wrote the following.

General statement: The university's computers cannot run the latest generation of business software.

Specific case or example: Accreditation requirements for several business programs stipulate that students learn the latest generation of software.

Conclusion: The university's computers must be replaced with models that can run this software.

This type of structure is called a *syllogism*, with the general statement being the major premise and the specific case being the minor premise. As such, the three statements above could serve as the skeleton of an argumentative essay, with the conclusion being placed in the introduction. Of course, you would have to support both the major and minor premises with concrete

evidence, the same kind of evidence you would use in an essay that argued from specific to general.

The most important thing to remember about an effective argument is that it is *both* logical and well supported. You can reason from specific to general or from general to specific. You can use illustrations, documented facts, statistics, or expert testimony as evidence. You can define terms, create contrasts, and even create analogies if they are logical and relevant. In short, you have the responsibility to choose the best ways to make your writing convincing and easily understood.

.... » EXERCISE 6D

Reasoning Deductively: From General to Specific

Read the four general statements that follow. Then make up a specific case or example that would apply to each. Finally, draw a conclusion from each pair of statements.

1. Students majoring in liberal arts must complete a foreign language.

Specific case or example:

Conclusion:

2. The government offers scholarships for nursing students.

Specific case or example:

Conclusion:

3. Fire destroyed all the homes on Laredo Street.

Specific case or example:

Conclusion:

4. Only people with tickets will be let into the concert hall.

Specific case or example:

Conclusion:

6.5c Reason using claims and warrants.

In 1963, Steven Toulmin, a British rhetorician, devised a method for argumentation based on formal logic and concrete evidence, which is closer, he believed, to the way ordinary people debate than to the syllogistic method (see [section 6.5b](#)) used for centuries. Toulmin's model of argument is applicable to any discipline, issue, or question. As you read about Toulmin's method, you may decide to use it to help you structure your own arguments or analyze the arguments you encounter from others. The method contains six major components:

1. **Grounds or Data.** Information and reasoning that lead the writer or speaker to take a position on a question or an issue.
2. **Claim.** A statement of the position being defended, the thesis.
3. **Warrants.** A warrant, or assumption, connects the grounds (data) to the claim. Warrants are often unstated.
4. **Backing.** Evidence used to support or prove a warrant. Backing comes in three forms: expert testimony, data and statistics, and concrete illustrations.
5. **Qualifier.** A statement or phrase such as *many* or *usually* that restricts the scope of the claim so that it does not exceed the writer's ability to support it.
6. **Rebuttal.** A strong argument usually anticipates objections that readers or listeners may have to the claim and offers arguments that counter them in the form of a rebuttal.

The following example applies the Toulmin model to an argument:

Data: A substantial amount of evidence, including numerous studies and expert opinion, proves that eating excessive amounts of sugar causes heart disease, diabetes, cancer, and other health problems.

Claim: Children should be taught not to eat sugary treats such as ice cream, cookies, and cakes from the time they are toddlers.

Warrant: Children can be taught from a very young age to avoid foods that are bad for them, such as foods with added sugar.

Backing: Studies show that children who grow up in homes where foods with added sugar are not routinely served have fewer health problems when they grow up, compared with children from homes where such foods are eaten daily.

Qualifier: Children should be taught to avoid most sugary treats such as ice cream, cookies, and cakes from the time they are toddlers.

Rebuttal: A possible objection to the claim might be that in this society children cannot avoid sugary foods altogether and that it is unfair to expect them to. The qualifier above helps to limit the claim to some extent. The writer could also argue that children whose parents do not give them sugary foods in the home will not develop a taste for them and will want to follow their parents' example.

6.6 Address opposing arguments.

Another way to ensure an argument will be persuasive is to anticipate and address perspectives and arguments that are different from your own. Indeed, as discussed above, Toulmin recommends that you acknowledge and head off opposing arguments before they affect the credibility of your position. For example, an argument supporting regular aerobic exercise for people between the ages of fifty and sixty might acknowledge the fact that some people overexercise and, consequently, might do themselves more harm than good.

Since arguments are rarely absolute, Toulmin suggests including a ***qualifier***, a word or phrase that limits the claim. For example, you might qualify the claim made above by rephrasing it in either of these two ways:

Most people between the ages of fifty and sixty will benefit from regular aerobic exercise.

People over the age of fifty should engage in regular aerobic exercise *unless advised otherwise by their doctors*.

In general, follow three steps to avoid having your credibility or the strength of your argument affected by the doubts or opposing arguments harboured by members of your audience:

1. **Anticipate the opposition.** Let's say you believe that local property taxes should be raised to create a community computer lab for students and provide extra tutoring for students at your town's community centre. You could take a straightforward approach that the average taxpayer might accept. For example, you might argue that a computer lab will teach students job skills, and that tutoring will help raise grades. Those arguments might be enough to convince the taxpayer who has three school-age children, but what about members of the audience who have no school-age children? You need to anticipate their concerns as well as their arguments against a tax increase. For example, such people might

see no *direct* benefit to themselves in your proposal. Indeed, they might focus only on the fact that they will be paying higher taxes.

2. **Recognize the validity of different points of view.** To begin with, you must consider whether there is some validity in an opposing point of view. If there isn't, you have to explain what is wrong with that position and dismiss it convincingly. On the other hand, if you find some validity in the opposing argument, the wisest thing to do is to acknowledge it immediately. For example, a community computer lab for students and an after-school tutoring program will provide little direct benefit to people without school-age children. Pretending that they will benefit directly is futile and counterproductive. The worst thing to do is to ignore opposing arguments; doing so only weakens your credibility and strengthens the opposition's resolve.
3. **Address opposing arguments.** To convince people without school-age children, you might have to show that funding the changes you describe will bring them long-term, if *indirect*, benefits. For example, the changes you advocate will make your community a more desirable place to live, which in turn will raise property values for everyone. In addition, after-school tutoring might help reduce teenage crime, which affects all members of the community, not just people with school-age children.

.... » EXERCISE 6E

Addressing Opinions Different from Your Own

Think of a serious issue affecting your campus, neighbourhood, hometown, province, or country. Choose a topic you know well. Then write a letter to your college or university or local newspaper arguing for a way to respond to the issue. Use logic and factual evidence to make your letter convincing, but appeal to your readers' pride, values, or self-interest as well. In addition, address opinions that differ from your own if doing so will strengthen your case. Here are some topics you might use:

Should public funding of medical research be increased?

Should everyone be required to recycle plastic objects, glass bottles, and metal cans?

Should people sentenced to jail terms be required to work for their food and medical care?

Should students be required to take courses not directly related to their majors?

Should tuition be eliminated in all colleges and universities?

Should all cars except taxis, police cars, and emergency vehicles be banned in large cities?

Should the college or university raise tuition and fees to improve the library, the computer centre, or another important area?

Should letter grades be replaced with a pass-fail or other system?

6.7 Learn to develop ideas in an argumentative essay.

Let's say you have decided to write an essay on the benefits of aerobic exercise. Here is what an outline for that essay might look like:

Working thesis/introduction:	Regular aerobic exercise, such as jogging, swimming, and walking, promotes both physical and mental well-being.
Topic sentence/paragraph 2:	Aerobic exercise is a proven method of weight control.
Topic sentence/paragraph 3:	Jogging, swimming, or walking at least three hours per week increases stamina and promotes clearer thinking.
Topic sentence/paragraph 4:	Aerobic exercise also helps prevent heart disease and thus prolongs life.
Topic sentence/conclusion:	Aerobic exercise even reduces tension and, some people claim, improves a person's sex life.

A writer could develop the body paragraphs of this essay in several ways. Here are a few suggestions:

In paragraph 2, you could use the specific-to-general form of reasoning (the conclusion-and-support method) to present illustrations from your own experiences and observations. For example, you could explain that you lost nine kilograms (twenty pounds) in four months by walking briskly for five kilometres (two miles) three times a week. You might include examples of friends who have achieved similar results by walking or jogging. Finally, you could explain that your chronically overweight uncle has shed sixteen kilograms (thirty-five pounds) this year by swimming twenty laps every day in the community pool.

In paragraph 3 you can provide the expert testimony of doctors, medical researchers, trainers, and psychologists through the specific-to-general method. You might quote directly from articles published in reputable journals, magazines, and newspapers. You might also include information gathered in an interview with your psychology or health professor. This evidence can then be combined with what you learned in anatomy and physiology class: aerobic exercise causes an increased flow of oxygen to the brain, thereby improving the thinking process.

Paragraph 4 provides an opportunity to reason from general to specific. You might argue as follows:

- a.* Since aerobic exercise helps prevent heart disease; and
- b.* Since heart disease is a leading killer of adults;
- c.* Therefore, aerobic exercise promotes longevity.

Of course, you will want to back up ideas (*a*) and (*b*) with statistics, quotations from doctors, the findings of medical studies, and so on. Nonetheless, the way you present your evidence and think through your argument would be an example of reasoning from general to specific.

The most important thing to remember about an effective argument is that it is *both* logical and well supported. You can reason from specific to general or from general to specific, or you can do both. Just make your arguments clear and easy to follow. Then, whatever type of reasoning you have used to reach your conclusions, support those conclusions fully with details in the form of examples, statistics, expert opinions, analogies, comparisons, firsthand observations, and the like. In short, make sure your writing contains enough detail to be convincing and easily understood.

.... » EXERCISE 6F

Developing Ideas in an Argument

Write a short essay in which you use logic and convincing detail to argue that adopting a particular behaviour makes sense. Using the outline at the

beginning of this section as your guide, try to put two or three reasons for adopting that behaviour in your thesis statement. Then use those reasons as topic sentences that control the paragraphs in the body of the essay. Pick a topic you know a lot about. Here are some topics you might use:

Giving up smoking

Jogging regularly

Eliminating fats and cholesterol from your diet

Adopting a particular method of studying

Making your own clothes

Joining a political party

Joining a gym

Learning a foreign language

Learning how to maintain your car

Develop each paragraph as you see fit. But remember that you are trying to explain why a particular action is beneficial, not how you go about doing it. Turn to [Chapter 4](#) to review ways to write a good introduction and conclusion for this essay.

6.8 Avoid ten logical fallacies.

Errors in logic, though sometimes subtle and hard to detect, appear in political speeches and advertisements, in commercials, in editorials, and even in the well-written and sincere arguments of college or university students. Learn to recognize the most common logical fallacies in the work of others, and avoid them in your own writing.

6.8a Avoid generalizations supported with insufficient evidence.

Using induction, writers sometimes draw conclusions that are not justified by the amount of information they have gathered. Failing to consider enough examples can lead to faulty generalizations such as these:

My aunt never attended university, yet she has a net worth of more than \$2 million. Therefore, the claim that university graduates have greater earning power than those who are not university graduates is a myth.

The politician voted against the new crime bill. They must be soft on criminals.

The clerk at the perfume counter does not know whether the store carries stereo speakers. The store is staffed by incompetent salespeople.

Margaret Atwood's novel, *The Handmaid's Tale*, is about a dystopian future. Atwood's novels reveal an obsession with dystopian versions of the future.

6.8b Avoid the straw man fallacy.

As the name implies, the straw man is an argument that is easy to knock down. When writers use a straw man, they falsely attribute an indefensible

argument to their opponents in order to refute it and thereby cast their opponents in a bad light. The straw man is a pretense; it has little to do with the point at hand and does not accurately reflect the opponent's views. In most cases, it is created only to distract the audience from valid arguments the opposition advances. Here's an example:

Your position:

You argue that we should create a plan to reform public assistance benefit programs and help people find jobs so that they can support themselves. You propose that mandatory vocational training programs be set up for benefit recipients who are physically and mentally capable of working. You also ask that public child care centres be established so that the children of recipients can be cared for while their parents work.

Your position:

Using the straw man, your opponent argues that you are your opponent's antifamily because you propose that children spend time away from their parents.

6.8c Avoid the *ad hominem* argument fallacy.

Ad hominem is Latin for “to the person.” When writers engage in this unethical practice, they attack the person rather than their position, logic, facts, or opinions. An *ad hominem* attack is an attack on a person’s character rather than on the merit of their argument.

For example, when the Black Lives Matter (BLM) organization formed, following the 2012 killing of black teen Trayvon Martin, some unscrupulous critics of the group labelled BLM as terrorist. Of course, they ignored the fact that BLM continues to affirm a commitment to nonviolent direct action.

NOTE <<<<

You can find *ad hominem* attacks on social media sites and in the comments section of news articles and editorials.

6.8d Avoid begging the question.

This fallacy has particular relevance to deduction. It occurs when a writer short cuts the syllogism by allowing the major premise (general statement) alone to determine the conclusion. Here's an example:

Major premise: Members of the Honour Society do not cheat on tests.

Minor premise: Eileen is a member of the Honour Society.

Conclusion: Therefore, Eileen could not have cheated on the test.

After having read this syllogism, we still can't be sure that Eileen did not cheat. The major premise equates being a member of the Honour Society and not being able to cheat. But there is no necessary correlation between the two. In other words, the writer has not proved the major premise, so the syllogism begs the question: "Did Eileen cheat on the test?"

6.8e Avoid red herrings.

The red herring is a technique used to distract the audience from the real issue at hand. It gets its name from a practice used by farmers to protect their planted fields from fox hunters and their hounds. The farmers would drag a red herring along the edge of their fields, where it would leave a scent that would distract the hounds and keep them and the hunters on horseback who followed from trampling the young crops.

For example, suppose you are arguing that the habitats of migratory birds should be protected. If you write that they should be protected because wild animals don't belong in zoos, you have provided an irrelevant argument, a red herring.

6.8f Avoid *non sequiturs*.

A Latin term, *non sequitur* translates roughly as "does not follow." A *non sequitur* occurs when a statement does not proceed logically from the previous statement.

Here are two examples:

My ninety-year-old grandfather eats bacon every day. Therefore, bacon can't be bad for one's health.

Dean finds accounting to be a challenging course. He will never succeed in business.

In both examples, the second statement does not follow directly from the first. The fact that one man who eats bacon daily has reached the age of ninety in no way contradicts the research proving that, for most people, consumption of bacon and other fatty meats is a health hazard. Similarly, although Dean finds accounting challenging, the time and effort he puts into studying this subject may enable him to master it. On the other hand, a mastery of sophisticated accounting principles may not be necessary for success in the kind of business he plans to pursue.

6.8g Avoid false analogies.

An argument based on a false analogy incorrectly assumes that because two situations may be alike in some respects, the same rules, principles, or approaches apply to both or the same conclusions can be drawn about both. You would be guilty of false analogy if you wrote the following:

Writing a book is like baking a cake; you can't start until you have all of the ingredients.

The analogy presumes that these two activities are alike in all ways, but unlike baking a cake, a person could begin working on a book without knowing the ending, or even the beginning, and could make revisions throughout the process.

6.8h Avoid the either-or fallacy.

Failing to see all the aspects or all the choices associated with a problem or situation can result in an either-or fallacy. You would create such a fallacy if you wrote:

The only way students get through Professor Wilson's history class is to cheat on their exams or resign themselves to a D.

Of course, no matter how demanding the instructors, there is a third alternative: to study hard.

6.8i Avoid the erroneous-cause fallacy.

In Latin, this fallacy is called *post hoc, ergo propter hoc* ("after this, therefore because of this"). It occurs when a writer assumes that because one thing follows another, it must necessarily have resulted from (been caused by) the other. Here's an example:

The university restricted student parking to Lots A and B last semester, so Rachel got more parking tickets than ever.

The reason Rachel got more parking tickets was not that the university decided to restrict student parking. After all, Lots A and B might be sufficient to hold all student cars. Rachel's getting more tickets is a direct result of her choosing to park where she shouldn't.

6.8j Avoid the going-along, or bandwagon, fallacy.

This fallacy assumes that an idea, action, or proposal must be valid if a great many people support or believe in it. Recall that in some ancient cultures the vast majority of people believed in the practice of human sacrifice to appease their gods. You would be falling into this logical error if you wrote:

Overwhelming popular support for the new mayor shows they can achieve greatness.

6.9 Analyze a sample argument essay.

As a review of what you have learned about developing arguments, read the following essay, “Why College Athletes Should *Not* Be Paid,” an argument by student Paul Hatch. Pay attention to the logic and supporting evidence in this essay, and read the comments in the margins to understand the techniques the writer used.



Paul Hatch

Professor Langton

Writing 150

22 January 2016

Opinion: Why College Athletes Should Not Be Paid

The Olympic motto “Citius, Altius, Fortius” is chanted by millions of sports fans across the globe in a united voice every two years, winter and summer. This motto, which means “faster, higher, stronger,” is the essence of what athletic competition is about: who can jump the highest, run the fastest, or demonstrate the greatest strength. The pure simplicity of athletics has been shown to mold character and unite nations over centuries of sporting history. Recently, however, in much of the sports world the Olympic mantra has been replaced by a new motto that is shouted even more emphatically: “Give. Me. Money!” Up until now, the corrupting wave of greed has been confined to the reservoir of professional sports, but everything downstream in the sports world is in danger of pollution as some are striving to break down the protective dam that now confines the problem. How? By paying college athletes. These athletes should *not* be paid, however, because doing so would corrupt not only them but also younger athletes. It would also destroy unity, increase schooling costs for nonathlete students, and lead to issues like strikes and lockouts.

Begins with the vivid image of the Olympic motto, followed by an analogy comparing the problem with pollution.

Thesis, or claim, is at the end of the introductory paragraph. The thesis previews the points made to support it.

The familiar admonition to “learn from history or you are doomed to repeat it” has proven itself to be true in many areas. It’s easy to believe “that could never happen to me,” but in any dimension—whether in politics, war, or sports—history is bound to repeat itself when people feel like they are the exception to the rule. NBA history provides many examples of troubling moments that would inevitably be repeated in university if amateur basketball players were paid. Four times in the pro basketball league’s history, games and events have been cancelled and the season delayed due to lockouts. These lockouts were largely the result of disputes over money—team owners and team players failing to come to an agreement on players’ salaries, creating financial civil wars that had nothing to do with the game but that completely halted the season nonetheless. Similar disputes have occurred 100% less frequently (that is, never) in the collegiate realm because of the absence of one factor: money.

Paying college athletes would affect more than just the NCAA. Who would this change affect? Consider the already overly competitive area of youth sports. Many parents these days are hoping to nurture the next Michael Jordan or Venus Williams. Often they will push their children in sports way past healthy levels of time and effort in an attempt to groom them to be a gold medalist or professional athlete. It’s not uncom-

The example of NBA lockouts illustrates the first supporting point.

First sentence provides a transition to the second point: the danger to young athletes.

not uncommon for children as young as five or six to play in competitive sports leagues, sometimes on two or three teams at a time. A recent study by a group of physicians found that parents of young athletes who have high ambitions for their children to play at the collegiate or professional level are more likely to encourage their children to specialize in one sport and to hire trainers to coach them. These young people are consequently more likely to suffer injuries (Padaki et al. 3-4). If college athletes were paid, that would be like pouring gasoline on the flame of parental competitiveness and could lead to even more serious problems. Parents would continually strive to give their kids an edge so that they could make the big bucks at the college level. Competition in youth sports would heat up even more, and training schedules would naturally become more rigorous, a situation that, for young children, has been proven to be psychologically and emotionally harmful.

Author cites a study from a scholarly journal to support his point about young athletes.

The following example illustrates this problem (and the problem would only be magnified if college athletes were paid). In an article from the *Los Angeles Times*, Mark Cullen describes pushing his son to compete in multiple sports and taking pride in his toughness when he lost a tooth and continued with a basketball game or fainted after a soccer match but then went on to compete in one more game. The son eventually became debilitated, and the father lives with

Author cites an example from a popular source to support his point about the dangers to young athletes.

guilt: "I pushed too far, did too much, . . . and actually put my son's life in jeopardy, all because I was seduced by his talent" (qtd. in Plaschke). Should we fan that dangerously competitive flame that burns within parents like this by giving them hopes of big financial incentives for their kids if they can just make it to the college level?

The ripple effects of paying college athletes wouldn't be limited to those who engage in athletics, however. Whether you are a former, current, or future college student, when you hear the word *tuition* you probably don't get all happy inside. But, you may ask, what does tuition have to do with college sports? According to an article in *USA Today*, in 2012 only 23 of the 228 Division 1 college athletic programs generated enough money to cover costs on their own. This shortfall means that the remaining 205 programs covered the deficits through subsidies from the school with money that came from tuition and other student fees. For example, in 2012 the Rutgers athletic department spent 28 million dollars more than it generated—a deficit it covered with about 18.5 million dollars from the school and 9.5 million dollars in student fees (*USA Today*). Paying college athletes would be giving away money that schools don't have, requiring them to raise the price of tuition and other student fees.

As a former athlete and avid college sports fan, I love and

Author makes a transition to his third point about increasing school costs.

Statistics and example from an article in *USA Today* support the point about costs to students who are not athletes

respect college athletes tremendously. They devote more time to their sport than the average person devotes to work each week, and they deserve to be well fed, have their tuition covered, and enjoy a nice apartment to stay in. The cheers, applause, and fame that come with their outstanding performances is well earned. Many of these athletes are heroes, and their every move is watched by their adoring fans and fellow students. It is hard *not* to want to pay them a little extra cash on the side—but we simply can't afford to do so. The effects would be too far-reaching and too detrimental. So our admiration and thanks for putting their whole hearts into an inspiring cause that is bigger than just one individual athlete will have to be enough. No payment is necessary.

Conclusion addresses a potential opposing view that college athletes deserve to be paid by noting the author's own athletic experience and respect for their hard work.

Works Cited

- Berkowitz, Steve, et al. "Most NCAA Division I Athletic Departments Take Subsidies." *USA Today*, 1 July 2013, <http://www.usatoday.com/story/sports/college/2013/05/07/ncaa-finances-subsidies/2142443/>.
- Padaki, Ajay S., et al. "Quantifying Parental Influence on Youth Athlete Specialization." *The Orthopaedic Journal of Sports Medicine*, vol. 5, no. 9, 2017, pp. 1-5. NCBI, doi: 10.1177/2325967117729147.
- Plaschke, Bill. "A Cautionary Tale of What Can Happen When a Sports Parent Pushes Too Hard." *Los Angeles Times*, 8 Mar. 2017, <http://www.latimes.com/sports/la-sp-sports-dad-plaschke-20170308-story.html>.

Chapter 6 Checklist

1 *Argument* is the attempt to prove a point.

2 To write an effective argument, start with a thesis that is debatable, supportable, and focused.

3 To strengthen your position, establish your credibility early in the essay.

Consider your intended readers, their needs, and their attitudes as you plan 4 your approach. At the same time, clarify your purpose and adopt an approach appropriate to it.

Rely on a variety of concrete evidence to support the thesis of an argument, especially documented data, facts, and statistics; expert 5 testimony; and illustrations. Evaluate your evidence carefully; make sure it is convincing and that it relates directly to the thesis. In addition, try to gauge its effect on your readers before you decide to use it.

Present your evidence logically. Make use of the specific-to-general 6 method (induction), the general-to-specific method (deduction), or the claim-and-warrants method of reasoning.

To change your readers' attitudes or to persuade them to act, appeal to their pride, personal values, or self-interest. Address different or even 7 opposing opinions to strengthen your own argument. Depending on your audience, you might address opposing views before you begin to argue for your own.

8 Learn to spot common logical fallacies in what you read, and avoid them in what you write.

PART 2. THE RESEARCH PROCESS

1. [7](#)Chapter 7: CREATING A RESEARCH STRATEGY
2. [7.1](#) Plan a Schedule.
3. [7.2](#)Choose a General Topic and Complete Background Reading.
4. [7.3](#)Limit Your Topic and Pose a Research Question.
5. [7.4](#)Decide on a Working or Preliminary Thesis Statement.
6. [7.5](#)Collect Keyword Search Terms Before Beginning to Research.

CHAPTER CHECKLIST

1. [8](#)Chapter 8: FINDING SOURCES
2. [8.1](#)Use General Reference Sources for Background Reading.
3. [8.2](#)Consult a Reference Librarian.
4. [8.3](#)Use Your Library's Catalogue and Databases to Locate Sources.
5. [8.4](#)Understand the Difference Between a Popular and a Scholarly Source.
6. [8.5](#)Learn to Cross-Reference and Use Subject Guides.
7. [8.6](#)Use the Internet to Further Your Research.
8. [8.7](#)Narrow Your Search.

CHAPTER CHECKLIST

1. [9](#)Chapter 9: EVALUATING SOURCES
2. [9.1](#)Learn to Evaluate Sources.
3. [9.2](#)Learn to Detect Fake News and News Bias.

CHAPTER CHECKLIST

1. [10](#)Chapter 10: TAKING NOTES AND AVOIDING PLAGIARISM
2. [10.1](#) Make a Working Bibliography.
3. [10.2](#) Preview Sources.
4. [10.3](#) Take Notes.

5. [10.4](#) Learn to Avoid Plagiarism While Taking Notes.
6. [10.5](#) Determine Which Information Needs a Citation.

CHAPTER CHECKLIST

1. [11](#)Chapter 11: WRITING WITH SOURCES
2. [11.1](#) Establish a Setting and Strategy.
3. [11.2](#) Review Your Research and Revise the Preliminary Thesis.
4. [11.3](#) Make a Rough Outline and Draft the Paper.
5. [11.4](#) Revise and Edit the Paper.

CHAPTER CHECKLIST

Chapter 7

CREATING A RESEARCH STRATEGY

1. [7.1Plan a schedule.](#)
2. [7.2Choose a general topic and complete background reading.](#)
3. [7.3LIMIT your topic and pose a research question.](#)
4. [7.4Decide on a working or preliminary thesis statement.](#)
5. [7.5Collect keyword search terms before beginning to research.](#)

CHAPTER CHECKLIST

In this chapter you will see how Charles Da Rienzo, the student author of a research paper on online identity theft that is presented in Chapter 12 (section 12.4), went about planning his project, choosing his topic, and focusing on a specific question.

7.1 Plan a schedule.

Early in the term, Charles Da Rienzo’s composition class was assigned to write a research paper of approximately 1,500 words, using at least eight sources (both print and electronic) and documented in MLA style. The paper was due in eight weeks. Da Rienzo realized immediately that the paper would be a major undertaking. Therefore, he created the following eight-week schedule.

Week 1

Choose a working topic, clear it with my instructor, and do background reading. Pose a research question and write a preliminary or working thesis statement.

Weeks 2–3

Locate sources and develop a working list of sources. Preview and evaluate sources. Then, focusing on the sources that seem most promising, begin to take notes. (For each source, record the information required by the MLA documentation style.)

Week 4

Continue taking notes. Decide on a tentative thesis and plan of organization and development.

Weeks 5–6

Begin drafting the paper and complete additional research as needed to answer questions that come up during drafting and to make the paper authoritative and persuasive.

Week 7

Finish writing the draft and use the working list of sources to prepare an MLA-style works-cited page.

Week 8

Revise the draft at least twice, edit the final draft, and double-check all in-text citations (signal phrases and parenthetical citations). Check all citations against the works-cited list.

Note that the plan devotes about three weeks to drafting and revising the paper.

Like Da Rienzo, you will want to plan your work. You don't need to follow his model; the kind of plan you choose is up to you. The time you put aside to work on your paper depends on the scope and length of the paper assigned, the due date, and other factors particular to your situation. Be sure to allow yourself sufficient time to complete each phase of your project. To increase your chances of success, show your plan to your instructor before you launch your project. With your instructor's recommendations and approval, you can feel less stressed and more confident about your project.

7.2 Choose a general topic and complete background reading.

Charles Da Rienzo decided early that his topic would be the potential dangers inherent in using the Internet. He was a computer science major and had several relatives and neighbours whose computers had been attacked. Several had to replace their computers because of damage caused by phishing, malware, and viruses. Others had had their bank accounts raided or their identities stolen.

Da Rienzo's instructor approved his topic, but cautioned him to limit it significantly and to focus on a specific research question and thesis. Da Rienzo did some background reading on the threats posed by online thieves and hackers. He began a document and started to list the materials he was reading, along with links and other source information. He also discussed the issue with a few criminal justice and computer science instructors on campus. Combining this early research with the knowledge he had gained about the subject by reading and talking to friends, family, and neighbours, Da Rienzo felt confident that he could deal with the topic he had chosen and that he would be able to sharpen his focus as he conducted research.

If your instructor asks you to decide on your own topic, choose one about which you have some knowledge. Even more important, like Da Rienzo, pick a topic that interests you, that is related to your college/university or career goals, or both.

.... » EXERCISE 7a

Choosing Your Topic

Once your instructor has explained the parameters of your research paper, such as length, submit two general topics on which you would like to do research. Try to present topics narrow enough to be dealt with in the

requested number of pages. (If you're not sure, ask your instructor for advice.) Here's an example:

Not: The causes and treatments of eating disorders.

But: The causes and treatments of *anorexia nervosa*.

7.3 Limit your topic and pose a research question.

As he did some background reading, Charles Da Rienzo realized that several of the same questions about the dangers of the Web kept popping up on numerous websites. A list of the most common such questions follows.

Possible Research Questions

- What are the main dangers of using the Internet? And what about email?
- What are the risks of using social networks?
- Can going online, whether on your computer or smartphone, jeopardize your bank account or compromise your medical records and other sensitive information?
- How problematic are malware and spyware? What damage do they cause?
- How can online criminals damage people's reputations, steal their money or ideas, or hurt them in other ways?
- What about phishing? How widespread is this problem?
- What are the effects of cyberbullying? What can be done to prevent it?
- How can people guard against identity theft and other online crimes?

Da Rienzo knew that he needed to limit his topic, as his instructor had suggested. His paper was going to be relatively short—about six to eight pages. In order to cover his topic adequately in such a limited space, he would need to sharpen his focus. Therefore, he decided to work with the last of the questions in his list. He would channel his research efforts strictly into

finding information that was related specifically to answering his question about identity theft. This would become his **research question**—the question he would later answer in his preliminary or working thesis.

How can people guard against identity theft and other online crimes?

Da Rienzo chose this question partly because he had already found many articles and other sources online that addressed it in detail. As a result, he felt confident that he could find enough information on his topic to write a fully developed paper. Again, it would be this question that his preliminary thesis statement would answer.

At the same time, Da Rienzo remembered what his instructor had said about a general topic and research question: Both are tools to keep you going on your research project. As you go along, you are free to change the focus and direction of your research. In fact once they have begun their research in earnest, some students decide to address research questions that are different from those they first posed. Another aspect of the topic may emerge as more interesting than the original question, for example, or a student may find that another aspect of the topic is simply easier to research.

As you complete background reading for your project, look for recurring topics and questions in the material. You might be able to use one of these as your research question or at least fashion your own research question from it. Identifying common themes and questions will help you to focus and narrow your topic. (For more on critical reading strategies, see [Chapter 1](#).)

.... » EXERCISE 7b

Posing a Research Question

After having done some preliminary reading on your topic, narrow it even more, and write a research question that will guide you as you attempt further research. For example, if you were writing on anorexia nervosa, you might decide to consider only the treatments of anorexia nervosa. Then, you could focus on a question such as one of the following:

- What are the medical treatments for the disease?
- What psychological treatments are available?
- To which treatments do patients respond best?
- Does the treatment for *anorexia nervosa* vary with its presumed cause?

7.4 Decide on a working or preliminary thesis statement.

As indicated earlier, Charles Da Rienzo kept a list of the articles and other sources he had found. His reading had uncovered useful information about the potential dangers of using the Internet and email.

Reviewing this information and additional material (the articles and sites he had browsed contained references to additional sources both online and in print), Da Rienzo was able to narrow his topic even more. As you may recall, he had decided to concentrate his reading on materials related to the following research question:

How can people guard against identity theft and other online crimes?

It was time to answer this question in a preliminary thesis statement.

As he continued to read, Da Rienzo began to learn more about ways that online thieves try to steal a person's identity, privacy, and money. He also learned about the devastating effects of such crimes and that there are strategies people can use to protect themselves from becoming a victim of identity theft. He decided on the following as his preliminary or working thesis:

Although online identity theft is becoming a common hazard, computer and smartphone users can take a few effective steps to protect themselves.

Da Rienzo would use this statement as a guide to further research, but he remained open to revising it at any time, depending on where his research led him.

Like Da Rienzo, you will want to write a preliminary thesis statement. However, keep in mind that it is only a tool to help you focus your research

and give your work a sense of order. As you learn more about your topic, you may want to revise your working thesis statement.

.... » EXERCISE 7c

Writing a Preliminary Thesis Statement

After reviewing materials that you have read on your limited topic and on the question you posed in [Exercise 7b](#), write a preliminary thesis statement for your research paper.

7.5 Collect keyword search terms to help focus your research.

In addition to the term “identity theft,” Da Rienzo noticed a few terms that surfaced in the articles he had read. He ignored several terms (such as “cyberterrorism”) and focused on those he believed would lead him to information he could use in his paper. Here’s a partial list of what he found:

- Computer scams
- Online crimes
- Identity fraud
- Email fraud
- Phishing
- Malware and spyware
- Hacking

.... » EXERCISE 7d

Finding Research (Keyword) Terms

Once you have determined your topic, as you research further, take note of keywords that appear in your sources. Keep a list of the terms that appear most often and that are likely to lead you to information that is relevant to your working thesis.

Chapter 7 Checklist

1 It takes several weeks to complete a college or university research paper.
1 Make a work schedule for your project, and stick to it.

2 Begin by choosing a general topic, and clear it with your instructor. Then
2 do some preparatory reading.

Limit your topic by focusing on one aspect of it. Based on your
3 preparatory reading, pose a research question that will help direct your
research.

4 Write a preliminary thesis statement based on your research question, but
4 keep yourself open to changing this statement.

5 Remember to be flexible; after all, writing is a process of discovery. Your
5 focus can change as you continue through the process.

Gather keyword search terms as you begin your reading and apply them as
6 you get deeper into your research. Ask yourself how they support your
working thesis. Be open to revising your working thesis if necessary.

Chapter 8

FINDING SOURCES

1. [8.1](#)Use general reference works for background reading.
2. [8.2](#)Consult a reference librarian.
3. [8.3](#)Understand difference types of sources.
4. [8.4](#)Use your library's catalogue and databases to locate sources.
5. [8.5](#)Learn to cross-reference and use subject guides.
6. [8.6](#)Use the Internet to further your research.
7. [8.7](#)Refine your Internet search.
8. [8.8](#)Conduct primary research.

CHAPTER CHECKLIST

Student writer Steven Hoebel, whose APA-style paper appears in [Chapter 13](#), knew that his research paper would require the use of outside sources. He could not base the paper solely on his own observations and knowledge. He would need to consult sources such as books; articles from magazines, newspapers, and scholarly journals; and dissertations and conference proceedings. He would also have the option of considering video recordings, podcasts, lectures, presentations, interviews, social media postings, advertisements, artefacts, and images.

Hoebel realized that, whatever sources he used, he had three responsibilities as he researched materials: (1) To locate source materials and begin a working list of sources (see also [Chapter 7](#)); (2) to evaluate the usefulness and reliability of those sources (see [Chapter 9](#)); and (3) to take notes from

the best of those sources (see [Chapter 10](#)) and record information that would allow him to properly cite and document them (See [Chapters 12–14](#)).

Like his fellow student writer, Charles Da Rienzo, Hoebel set up a research plan (see [Chapter 7](#)). During the second and third week of his process, he planned to locate sources, develop a working list of those sources, and begin to take notes. In preparation for this stage in writing a research paper of your own, read this chapter and the two that follow. This chapter includes advice about finding sources (print and nonprint). [Chapter 9](#) discusses how to evaluate your sources and choose the best ones. [Chapter 10](#) covers taking notes and avoiding plagiarism and explains the process Hoebel used to gather materials for “Changing Attitudes Toward Children with Down Syndrome” (See [Chapter 13](#)). See also Charles Da Rienzo’s paper on avoiding online identity theft in [Chapter 12](#). Both Da Rienzo’s and Hoebel’s research papers are the type you might be asked to write in university or college.

IMPORTANT! « « « «

When you draw on sources in your research paper, you must cite them in your text and document them in a list of works cited (for MLA style); a list of references (for APA or CSE style); or as footnotes, in a list of notes, or in a bibliography (for CMS style). As you research, carefully keep track of each source. This strategy will save you the frustration of having to re-locate your sources later. For information on what you need to create a working list of sources and to avoid plagiarism, see [Chapter 10](#). For guidelines on how to document sources see [Chapters 12, 13, and 14](#). Failing to document your sources, whether intentional or not, is plagiarism, a serious academic offence.

8.1 Use general reference works for background reading.

The reference resources provided by your library are a good starting point for learning more about your topic. Consulting reference works---encyclopedias, bibliographies, dictionaries, almanacs, atlases, and more---can provide context for your topic and lead you to more in-depth sources. For example, student writer Steven Hoebel, author of the paper on Down syndrome (see [Chapter 13](#)), might have begun his research by searching for the term “Down syndrome” in [MedlinePlus](#), the medical database of the [National Institutes of Health](#), for basic information and links to statistics, research, and selected articles. Hoebel might also have found a specialized reference work, such as a medical dictionary, that could point him toward articles chosen by experts in the field. He might even have consulted [Wikipedia](#), not as a source for his writing, but as part of his background reading. For researchers like Hoebel, the most valuable part of a *Wikipedia* page is often the list of sources included at the end of an entry that may lead to more detailed, expert information. Note that because *Wikipedia* can be revised by anyone at any time, Hoebel will need to refer to other reference works, too.

Most reference-work entries include source information; the citations for the books, articles, and other sources that the writers drew upon to create the entry can be valuable leads for deepening your own research. For example, the entry for “Down syndrome” that Hoebel found in *MedlinePlus* lists as sources three books that may have proven useful to his project. While reference works are helpful, think of them as jumping off points to help you get started, and not as sources that you will rely on in your paper.

» CAUTION! «

Use reference works to inform yourself on your topic, but be cautious about using them as research that you cite in the text of your paper. Writing an

effective research paper requires you to go far beyond these basic sources when gathering information. You will want to draw on a range of sources that may include books, articles, reports, government or historical documents, works of art, artefacts, video recordings, and podcasts.

8.2 Consult a reference librarian.

Before you begin to search your library's resources, it is an excellent idea to talk with a reference librarian about your topic (or research question or working thesis statement, depending on where you are in your process). Reference librarians will point you toward the best sources for your needs and save you a lot of time. Whether you meet in person or by telephone or correspond by email or an online chat (see Figure 8.1), librarians are there to help you.

The screenshot shows the Northeastern University Library website. At the top, there is a large red 'N' logo followed by 'Northeastern University' and 'Library'. To the right is a search icon and a link to 'Snell Library FAQ'. Below the logo is a red navigation bar with links for 'RESEARCH', 'GET HELP', 'SERVICES', 'NEWS & EVENTS', 'ABOUT', and 'SUPPORT THE LIBRARY'. A dropdown menu labeled 'Information for...' is open. The main content area has a grey header with 'Home > Get Help > Ask a Librarian'. On the left, a sidebar titled 'Get Help' lists various options under 'Ask a Librarian': Email Form, Online Chat, Text Message, Subject Librarians, Citations & Bibliographies, E-book Devices, Copyright and Fair Use, Research Tutorials, Theses & Dissertations FAQ, Using Other Libraries, and Tech Support. The main content area is titled 'Ask a Librarian' and includes sections for 'Ways to contact us' (Drop-in hours at the Research Help Desk, Mon-Fri 10am-6pm, Sat-Sun noon-5pm) and 'Closed holidays and Winter Break'. It also lists ways to contact them: Web form/email, Online chat (Available 24/7), Text message, and Report a problem. A photograph shows a librarian assisting a student at a computer. Below this, there is a section for 'Individual or Small Group Consultation' with a note about contacting subject librarians or library specialists.

Figure 8.1 Northeastern University Library, “Ask a Librarian.” ©2019 Northeastern University and Northeastern University Library. Used by permission. All rights reserved.

8.3 Understand different types of sources.

8.3a Learn the difference between primary and secondary sources.

A **primary source** is an original text, such as a historical figure's letter, a historical document such as the British North America Act, a data set from a research project, a work of literature, or an eyewitness account of an event. Original research that you conduct is also considered a primary source (see [section 8.8](#)). A **secondary source** is a reaction to primary sources, such as a biography of a historical figure, an analysis of the British North America Act, an interpretation of research data, a literary analysis, or a reporter's account of an incident that uses eyewitness data. Depending on the purpose of your research project, you may rely primarily on primary or secondary sources, or you may use both types to support your thesis.

8.3b Learn the difference between scholarly and popular periodicals.

Magazines, newspapers, and journals are important sources of information for research projects. They are called **periodicals** because they are published periodically—daily, weekly, biweekly, monthly, quarterly, and so on. You can find periodicals listed alphabetically by author and title in your library's databases and in your library's reference section. Databases such as *JSTOR*, *ProQuest*, and others allow researchers to combine search terms and to search multiple sources and years with one search strategy; they also provide **abstracts** (brief summaries) for each periodical article they list. Periodicals can be categorized as scholarly (written for a specialized audience, such as academics and scholars, doctors, and scientists, and also

carefully peer-reviewed) or as popular (written for a broad, general audience).

8.3c Consult relevant scholarly sources.

Journals such as the *American Journal of Nursing*; *The Journal of Popular Culture*; *Nature*, a multidisciplinary science journal; and *PMLA*, the journal of the Modern Language Association, are considered **scholarly sources**. These sources are different from popular sources not only because of the audiences they are written for (professionals in specific fields and academics) but because prior to publication, the articles in scholarly journals have been peer-reviewed (that is, rigorously screened by a panel of experts—the author’s peers). Articles in scholarly journals are often based on research studies and offer specific information rather than a broad overview of a topic.

Although the articles published in journals are written primarily by professionals for other professionals, they can be useful to college and university students as well. One of the most widely known professional journals is the *Journal of the American Medical Association* (*JAMA*), which reports on breakthroughs in medical treatments and pharmaceutical research.

Some journals, such as the *American Indian Culture and Research Journal* and the *Journal of Learning Disabilities* contain the word *journal* in their titles. However, you can’t always rely on the title to identify a periodical as a journal. Some titles, such as *American Anthropologist*, *College English*, *The Lancet*, and the *Harvard Business Review*, are journals even though they don’t include that word in the title, whereas others contain the word *journal* but are actually another type of publication. For example, the *Wall Street Journal* isn’t a journal---it’s a newspaper. If you are in doubt, a reference librarian can help you determine if a publication is a scholarly source.

Depending on your topic and the instructions you’ve received from your professor, you will want to include at least one scholarly source in your research paper.

8.3d Consider using popular sources.

The following *[magazines](#)*, which contain articles that appeal to a broad readership, are considered *[popular sources](#)*: *[The Atlantic](#)*, *[Audubon](#)*, *[Canadian Business](#)*, *[Esquire](#)*, *[BusinessWeek](#)*, *[Film Comment](#)*, *[Forbes](#)*, *[Fortune](#)*, *[Harper's](#)*, *[Maclean's](#)*, *[Newsweek](#)*, *[The New Yorker](#)*, *[Outdoor Life](#)*, *[Time](#)*, *[Vanity Fair](#)*, *[Vogue](#)*, *[The Walrus](#)*, and *[Wired](#)*. You can search the online versions of specific magazine, though you may need to pay a subscription fee for access, or you can search a number of different magazines through your library's databases.

[Newspapers](#), written to inform a general readership, are also popular sources that can be searched individually (sometimes requiring a subscription fee) or by searching your library's databases. Some major newspapers in Canada and the United States include *[The Boston Globe](#)*, the *[Chicago Tribune](#)*, *[The Denver Post](#)*, *[The Globe and Mail](#)*, the *[Houston Chronicle](#)*, the *[Los Angeles Times](#)*, the *[National Post](#)*, *[The New York Times](#)*, the *[Toronto Star](#)*, *[The Wall Street Journal](#)*, and *[The Washington Post](#)*.

In addition, major **news organizations** were created to inform a general, popular audience. Some major broadcast and Internet news organizations include the following: *[ABC News](#)*, *[Al Jazeera](#)*, the *[Associated Press](#)*, the *[BBC](#)*, *[BBC News](#)*, the *[CBC](#)*, *[CBS News](#)*, *[CNN](#)*, *[CTV News](#)*, *[Fox News](#)*, *[Global News](#)*, *[MSNBC](#)*, *[NBC News](#)*, *[Pew Research Center](#)*, *[Politico](#)*, and *[Reuters](#)*. News sources with a focus on society and culture include *[The Huffington Post](#)* (HuffPo), *[Salon](#)*, and *[Slate](#)*.

8.4 Use your library's catalogue and databases to locate sources.

Databases such as ProQuest and those available through EBSCOhost offer access to thousands of periodical articles. University and college libraries generally subscribe to one or more databases. Some library catalogues are integrated with databases that the library subscribes to; for other libraries, you'll need to access the databases separately. A search of your library's holdings and databases will show you the books, articles, and other sources on your topic that are held by the library's system, which may include the catalogues of multiple libraries. Steven Hoebel, the student who wrote "Changing Attitudes Toward Children with Down Syndrome" (the APA-style research paper in [Chapter 13](#)), began by browsing his library's collection of books and ebooks.

The screenshot shows the Northeastern University Library website. At the top is a red header bar with the university logo and the word 'Library'. Below it is a navigation bar with links for RESEARCH, GET HELP, SERVICES, NEWS & EVENTS, ABOUT, and SUPPORT THE LIBRARY. To the right of the navigation bar is a search bar labeled 'Information for...'. The main content area has a grey header 'Home > Research > Books & E-Books'. On the left, there is a sidebar titled 'Research' with links to A to Z Databases, Article Databases, Books & E-Books (which is underlined), Journals & E-journals, Subject Guides, Archival Finding Aids, Data & Statistics, Digitized at Snell, News & Newspapers, Primary Sources, Theses & Dissertations, Video and Audio Collections, and Selected New Titles. The main content area has a title 'Books & E-Books' with social media sharing icons above it. It contains sections for 'Key Resources' (listing Ovid Ebooks, eBook collection (EBSCOhost), ProQuest Ebook Central (formerly Ebrary), and SpringerLink Books), 'Research Subject Guides', and 'E-Books and E-Book Collections'. At the bottom of this section is a link to 'All Resources'. On the right side, there are two columns: 'See Also' with links to Ask A Librarian, Subject Guides, and Workshops and Instruction; and 'Giving' with a section about the University Libraries' Digital Bookplate Program, featuring a small image of a bookplate.

Figure 8.2 Northeastern University Library, “Books & E-Books.”
©2019 Northeastern University and Northeastern University Library.
Used by permission. All rights reserved.



Hoebel decided to try the “Scholar OneSearch” (described in Figure 8.2), which would give him access to his library’s print and ebooks, videos, articles, and other digital media. He began his search of the library’s catalogues and articles by typing the term “Down syndrome” into the search screen (see Figure 8.3).

The screenshot shows the Northeastern University Library's Scholar OneSearch interface. At the top, there is a navigation bar with links for NEW SEARCH, E-JOURNAL FINDER, DATABASES A-Z, SEARCH HELP, DIGITAL REPOSITORY SERVICE, SELECTED NEW TITLES, and three asterisks. Below the navigation bar is a red search bar containing the text "Down syndrome". To the right of the search bar is a dropdown menu with options: Library Catalogs + Articles (selected), Library Catalogs, and Course Reserves. A magnifying glass icon is also present. The main content area has a grey header "Welcome to Scholar OneSearch". Below the header, there is descriptive text about the service, followed by a note about searching only at Snell Library, the Law Library, and the John D. O'Bryant African American Institute. A search input field labeled "Search anything" is shown, with a blue arrow pointing to the "Library Catalogs" option in the dropdown menu below it. To the right of the search input field, there is a "Why should I sign in?" section with a list of benefits for signed-in users.

Figure 8.3 Northeastern University Library, “Welcome to Scholar OneSearch.” ©2019 Northeastern University and Northeastern University Library. Used by permission. All rights reserved.

Hoebel’s search results (see Figure 8.4) provided a staggering number of sources, including a suggested database (CINAHL) and relevant books (130), ebooks (76), peer-reviewed journals (49,828), articles (61,875), newspaper articles (21,852), conference proceedings (130), legal documents (23), and video and audio recordings (454), among other possible sources. Hoebel realized that he would need to focus his search to get to a manageable number of the best sources for his topic.

The screenshot shows the OneSearch interface with the following details:

- Filter My Results** sidebar on the left.
- SUGGESTED DATABASE**: CINAHL (A comprehensive index for nursing & allied health journals).
- PAGE 1 89,403 Results**
- Save query** button.
- Results List:**
 - VIDEO**: Down Syndrome (ABC (Firm), Kanopy (Firm), ABC; San Francisco, California, USA : Kanopy Streaming 2018). Includes a thumbnail, title, author, publisher, and "Online access" link.
 - BOOK**: Life with a superhero raising Michael who has Down syndrome (Hulins, Kathryn U., 1961-; ProQuest (Firm)). Includes a thumbnail, title, author, publisher, and "Online access" link.
 - REFERENCE ENTRY**: Down syndrome (The Gale Encyclopedia of Science, June, 2001). Includes a thumbnail, title, description, and "Check for full-text" link.
 - ARTICLE**: Down Syndrome (Hobson-Rohrer, WI ; Samson-Fang, L). Pediatrics In Review, 2013 Dec, Vol.34(12), pp.573-574. Includes a thumbnail, title, author, journal information, "PEER REVIEWED" icon, and "Check for full-text" link.

Figure 8.4 Northeastern University Library, results of Scholar OneSearch database search.

©2019 Northeastern University and Northeastern University Library. Used by permission. All rights reserved.

To focus his hunt for sources, Hoebel decided to conduct a search using only the CINAHL database that was suggested in the results of his earlier search (see Figure 8.4). He also decided to use a more specific search term. Rather than searching for “Down syndrome,” he searched for “Children with Down syndrome” because he was interested in attitudes toward children with DS and also in how DS affects childhood development. His search results yielded a smaller number of articles (1,075), including an article titled “Children and Young People with Down Syndrome: Their Awareness of Down Syndrome and Developing Self-Perceptions.”

Hoebel decided to investigate the article about children and young people with DS. He found that he could access the full article from the *Journal of Applied Research in Intellectual Disabilities* by clicking on the “Check for full text” link in the database entry.

The screenshot shows the Wiley Online Library interface for the journal **JARID**. At the top, there's a logo for **bild** and the journal title **JARID**, described as "journal of Applied Research in Intellectual Disabilities". Below the title, it says "Published for the British Institute of Learning Disabilities (BILD) by Blackwell Publishing". The article is identified as an "ORIGINAL ARTICLE" with a "Full Access" link. The title of the article is "Children and young people with Down syndrome: Their awareness of Down syndrome and developing self-perceptions". The authors listed are Karen Deakin, Derek G. Moore, and Andrew Jahoda. The article was first published on 02 July 2018, with the DOI <https://doi.org.ezproxy.neu.edu/10.1111/jar.12494>. There are "NU Library Access Links" and "SHARE" options. To the right, there's a sidebar for "Advertisement" featuring the **Wiley Researcher Academy** with a call to action "Hear insights direct from the editorial office" and a "Find out more" button. The sidebar also includes sections for "Metrics" (AmD score), "Details" (© 2018 John Wiley & Sons Ltd), "Check for updates", "Keywords" (attitudes, development, Down syndrome, identity, self-concept, stigma), and "Publication History".

Figure 8.5 Northeastern University Library, access to article from *The Journal of Applied Research in Intellectual Disabilities*. From “Children and young people with Down syndrome: Their awareness of Down syndrome and developing self-perceptions,” Karen Deakin, Derek G. Moore, and Andrew Jahoda, © 2018 John Wiley & Sons Ltd.

After scanning the results of his database search, Hoebel had some good leads on journal articles, including the full text of the piece on DS and self perception (Figure 8.5), but he wanted to circle back and look for books on his topic. He returned to his library’s “Books & E-Books” page. His search for “books” and “Down syndrome” yielded 2 print books and 47 ebooks. The second title listed on the first page of his results looked particularly promising: *Trisomy 21: What We Can Learn from People with Down Syndrome: 2,000 People and Their Neuropsychological Findings*, by Andre Frank Zimpel (see Figure 8.6). (Steven

had discovered in his background reading that Down syndrome is also referred to as “Trisomy 21.”)

The screenshot shows the Northeastern University Library's Scholar OneSearch interface. The search bar at the top contains the query "books" "Down syndrome". Below the search bar, the results page is displayed with a header "PAGE 1 48 Results". On the left, there is a sidebar titled "Filter My Results" with options to Sort by (Relevance), Show Only (Available in the Library, Full Text Online), Material Type (e-Books, Books), and Date. The main results area shows two entries: 1. EBOOK "Neuropsychological assessments of dementia in Down syndrome and intellectual disabilities" by Prasher, Vee P., published by Springer in 2009, with an "Online access" link. 2. EBOOK "Trisomy 21 : what we can learn from people with down syndrome : 2,000 people and their neuropsychological findings" by Zimpel, André Frank, ; ProQuest (Firm), published by Vandenhoeck & Ruprecht in 2016, with an "Online access" link.

Figure 8.6 Northeastern University Library, book search results.
©2019 Northeastern University and Northeastern University Library.
Used by permission. All rights reserved.

Hoebel decided to explore the Zimpel book further and discovered that he could access the ebook online from the ProQuest database. He had the option of reading it online or downloading either the entire text or a chapter.

Using his library’s website, Hoebel conducted additional research, gathered more promising sources, and began his working list of sources.

•

.... » EXERCISE 8A

Locating Books and Scholarly Sources for Research

Select a topic (subject area or person) you wish to learn more about, and use your library’s catalogue and databases to find two books and two scholarly articles that are related to it.

8.5 Learn to cross-reference and to use subject guides.

8.5a Investigate cross-referencing to expand your research.

It can be frustrating to search for sources on a topic and find only one or two articles. If you encounter this problem, try ***cross-referencing***; that is, look through a list of related topics to identify specific aspects of your primary topic, and then search for articles about each of them.

For example, during his search for sources on his library's website, student Steven Hoebel needed to refine his search terms when he encountered an unmanageable number of results for the term "Down syndrome." When he searched for "Children" and "Down syndrome," he found a more manageable number of results that were more focused.

If Hoebel had not gotten enough usable results from his searches, though, he could have done some cross-referencing. That is, he could have looked at the keywords associated with his search and findings. For example, the brief description of the article on children and young people with Down syndrome that Hoebel found is followed by a list of related terms: "Psychological Factors; Self Concept; Task Performance and Analysis; Child 6--12 years; Adolescent 13--18 years."

Hoebel could consider conducting searches using the terms listed below the article's description. Because he is interested in exploring the self-concept of people with Down syndrome, he could conduct a search for "Down syndrome" and "self concept."

Hoebel could also search using the keywords included with the text of the first article he found on children and young people with Down syndrome. When he gained access to the article, he could see that a few keywords appear there, too, as shown in Figure 8.7, in the lower right of the frame.

The screenshot shows a journal article page with the following sections and details:

- Method**: This study used novel tasks to investigate their insight. Twenty-eight young people with Down syndrome (aged 8–17 years) were recruited, along with control groups of 67 typically developing young people. Three tasks explored the children's awareness of Down syndrome: (a) choice of partner for social activities, (b) sorting photographs and (c) attributing positive or negative descriptors to photographs.
- Results**: All participants expressed a preference to engage in social activities with typically developing peers. Most participants with Down syndrome identified with the typically developing person. Even though all participants attributed more positive descriptors to the photographs of the typically developing individuals, they remained positive about themselves.
- Conclusion**: The early awareness of difference shown by young people with Down syndrome suggests this may play an important role in their developing identities.

Metrics: Am score

Details: © 2018 John Wiley & Sons Ltd

Check for updates

Keywords: attitudes, development, Down syndrome, identity, self-concept, stigma

Figure 8.7 Northeastern University Library, journal article with keywords. From “*Children and young people with Down syndrome: Their awareness of Down syndrome and developing self-perceptions,*” Karen Deakin, Derek G. Moore, and Andrew Jahoda, © 2018 John Wiley & Sons Ltd. Reproduced with permission of John Wiley & Sons Ltd.

By using cross-referencing in this way, Hoebel could locate more articles of potential interest to read and consider for his paper. Cross-referencing would also provide him with a number of keywords he could use in a search or that could inspire him to pursue other leads, such as specific journals or writers who have appeared in his searches. Another avenue would be to use the subject guides provided by content specialists at his library.

8.5b Use subject guides.

As he browsed his library’s website, Hoebel noticed that it included subject guides (see the last item listed in Figure 8.8). As he investigated further, he found guides for twelve different subjects (see Figure 8.9). He decided to focus on “Biomedical and Health,” the area that looked most useful to his research on Down syndrome (the second item listed in Figure 8.10).

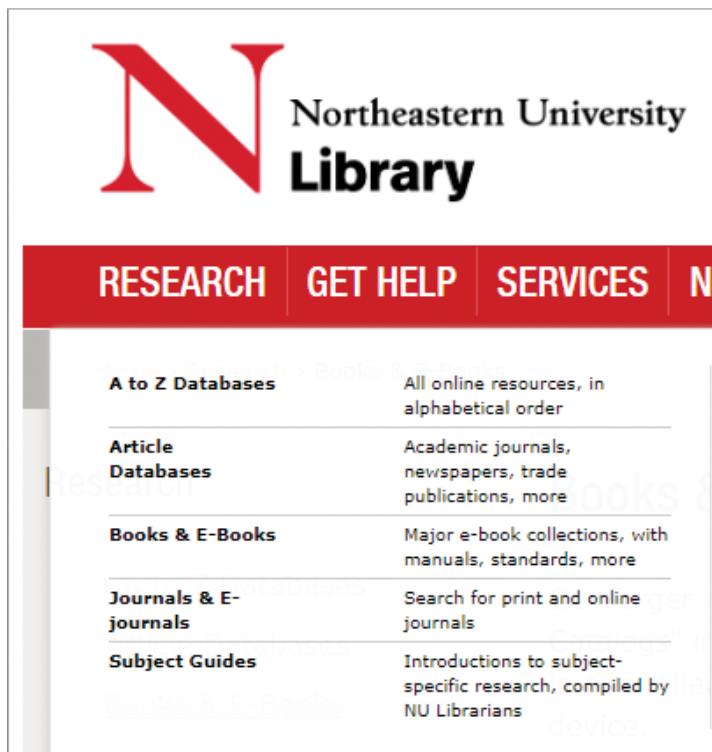


Figure 8.8 Northeastern University Library, drop-down menu noting subject guides. ©2019 Northeastern University and Northeastern University Library. Used by permission. All rights reserved.

The screenshot shows the Northeastern University Library's subject guides page. At the top, there is a large red 'N' logo followed by the text "Northeastern University Library". Below the logo, a navigation bar includes links for "Library", "Subject Guides", and "Home". A secondary navigation bar below it has tabs for "ALL GUIDES", "BY SUBJECT" (which is selected and highlighted in blue), and "BY OWNER". To the right of these tabs is a search bar with the placeholder "Search: Enter Search Words" and a "Search" button. On the far right, there is a link "Go to A-Z List".

Showing 12 Subjects

Arts, Media and Design	(10)
Biomedical and Health	(18)
Business and Management	(8)
Computer and Information Science	(3)
Engineering	(6)
General	(10)
Government and Law	(6)
Humanities	(16)
Mathematics	(1)
Research Tools	(16)
Science	(14)
Social Sciences and Education	(31)

A-Z Database List
Full list of Databases the library subscribes to, including trial access.
[Go to A-Z List](#)

Course guides

- BIOL 2309: Biology Project Lab
- Business Resources - Finance
- CHME 5630: Biochemical Engineering Fundamentals
- ENGW 1111-13 on Boston / Emily Avery-Miller
- HIST 2301 ~ Civil Wars, Insurgencies & Violent Non-State Actors in Contemporary World History
- HIST 1200/01 1492: Conquest and Encounter in the New World
- HUSV 2400 Food Justice and Community Development
- SOCL 1246 Environment and Society
- SOCL 2321: Research Methods
- SOCL2270 Race and Ethnic Relations

Help is Just a Click Away
Visit us at the Research Help Desk, contact us by email, 24/7 chat, phone or text or make an appointment for an in-depth consult.

[Ask a Librarian](#)

Figure 8.9 Northeastern University Library, subject guides.
©2019 Northeastern University and Northeastern University Library. Used by permission. All rights reserved.

By choosing “Biomedical and Health,” Hoebel found more subjects to explore. He selected “Public Health” as the category most likely to be helpful to him (see Figure 8.10).

Showing 12 Subjects

Arts, Media and Design	(10)
Biomedical and Health	(16)
<ul style="list-style-type: none">• Applied Behavior Analysis ⓘ• Behavioral Neuroscience ⓘ• Biology ⓘ• Communication Sciences & Disorders ⓘ• E-books and E-book Collections ⓘ• Geriatrics and Gerontology ⓘ• Health Informatics ⓘ• Interprofessional Education, Research and Practice ⓘ• Nursing ⓘ• Nutrition ⓘ• Pharmacy and Pharmaceutical Sciences ⓘ• Physical Therapy, Movement & Rehabilitation Sciences ⓘ• Physician Assistant ⓘ• Psychology ⓘ• Public Health ⓘ• Regulatory Affairs for Drugs, Biologics and Medical Devices ⓘ	
Subject Homepage: https://subjectguides.lib.neu.edu/sb.php?subject_id=67942	
Business and Management	(8)
Computer and Information Science	(3)
Engineering	(6)

Figure 8.10 Northeastern University Library, “Biomedical and Health” subject areas.

©2019 Northeastern University and Northeastern University Library. Used by permission. All rights reserved.

In the “Public Health” subject guide, Hoebel found subject-specific databases, research tutorials, access to reference works, and even a link to a content expert (see Figure 8.11).

Research Tutorials

Need help getting started with your research for your class assignments? View our [library research tutorials](#). Learn how to pick a manageable research topic, choose effective search terms, locate peer-reviewed articles and more. View videos, slides and checklists!

Key Databases

- [Medline](#)
Authoritative biomedical and health articles from 5,600 worldwide journals in 60 languages; also including some nursing, dentistry, veterinary, health policy, pre-clinical sciences. The majority of the publications covered are scholarly journals, a small number of newspapers, magazines and newsletters are included. 1809 - present.
- [CINAHL Complete](#)
The world's most comprehensive index for nursing & allied health journals, indexes 5,300 journals; providing full text for more than 1,400 journals. Covers 1937-present. Also indexes nursing dissertations, books, systematic reviews, case studies, proceedings.
- [PubMed \(NU customized\)](#)
Open-access version of Medline, the health information clearinghouse from the National Library of Medicine. Includes links to full text for authorized NU affiliates.
- [ClinicalKey](#)
ClinicalKey delivers all of Elsevier's medical and surgical content in one dynamic resource, giving users access to over 900 top books, over 500 top journals, thousands of videos and millions of images. Features First Consult/Clinical Overviews for easy-to-scan, clinically focused medical topic summaries designed to match the clinician workflow. Includes synopsis, diagnosis, treatment, complications, prognosis, screening, prevention, reference list.
- [GreenFILE](#)
Drawing on the connection between the environment and disciplines such as agriculture, education, law, health and technology, GreenFILE is an informative resource for anyone concerned about our planet. The database contains nearly 300,000 records, full text for selected titles, and searchable cited references for more than 200 titles as well.
- [Web of Science](#)
Citation information and analysis, as well as author abstracts, are available in this multidisciplinary database covering 10,000 high impact research journals. Cited reference searching allows you to track prior research, see who is citing your work.

Featured Website: Cultural Competency



National Standards for Culturally and Linguistically Appropriate Services in Health and Health Care

Featured Resources

Mobile versions available for AccessMedicine & AccessPharmacy.

- [AccessMedicine](#)
AccessMedicine from McGraw-Hill is an innovative online resource that provides access to more than 100 core medical e-books, updated content, videos by system & category, interactive review questions, case files, diagnostic tools, a comprehensive search platform, and the ability to download content to a mobile device.
- [AccessPharmacy](#)
AccessPharmacy is an online curricular resource for pharmacy education. The source includes curriculum topics, organ systems, textbooks, drug monographs, lab tests, calculators, videos, case studies, and more.
- [AccessPhysiotherapy](#)
a comprehensive full-text online learning tool, featuring 42 core physical therapy texts, 500+ videos and narrated lectures in orthopedics, neurology and sports medicine, demonstrations of examination & treatment techniques. Also includes a cadaver dissection tool, modalities

Your Librarian



Sandy Dunphy

[Email Me](#)

[Schedule Appointment](#)

Contact:
270 Snell Library
617-373-5322

Browzine

[View Public Health Journals!](#)



Browse thousands of journals
International Journal of Epidemiology
View top journals from your field in the BrowZine Scholarly Journal Room!

Figure 8.11 Northeastern University Library, “Public Health” subject guide.

©2019 Northeastern University and Northeastern University Library. Used by permission. All rights reserved.

.... » EXERCISE 8B

Locating Magazine, Newspaper, and Journal Articles

Using the same topic you used in [Exercise 8A](#), use your library’s website to locate **three** articles that provide additional information about your topic. To do this, cross-reference your primary topic to identify related topics or subtopics. Then locate these articles and submit them to your instructor, along with the information about each source.

8.6 Use the Internet to further your research.

8.6a Understand the basics.

If you know a website's URL, you can type it in your web browser's address box. For example, if you want to access the website for the division of McGraw-Hill that published this online handbook, you would type in

<http://www.mheducation.com/highered>

The protocol is **http://**, the domain name is www.mheducation.com/, and the file path is **highered**. The last part of the domain name indicates the type of site; in this case, “.com” indicates that it is a commercial site. Here are other types of sites:

.aero (aviation)

.biz (businesses)

.coop (business cooperatives such as credit unions)

.gov (government)

.info (informational)

.museum (museums)

.mil (military)

.name (individuals)

.net (network)

.org (organizations, usually nonprofit)

.pro (professionals)

In some instances, the type of site will be followed by another abbreviation that tells you the country the site is located in:

.au (Australia)

.ca (Canada)

.fr (France)

.de (Germany)

.jp (Japan)

.nz (New Zealand)

.uk (United Kingdom)

.us (United States)

8.6b Conduct keyword searches.

Use search engines.

For information on your topic from a variety of sources, conduct keyword searches using a search engine such as: [Google](#) (the gold standard), [Bing](#), [Yahoo](#), [Ask](#), or [DuckDuckGo](#) or [StartPage](#), two search engines that do not track users or use targeted advertising. For example, student Steven Hoebel could search Google for information on Down syndrome and self-concept to locate relevant websites on his topic (see [Figure 8.12](#)). (For information on how to use quotation marks around search terms, see [section 8.7](#).)

The image shows a Google search results page. The search query is "Down syndrome" and "self-concept". The results are filtered by "Scholarly articles". The first result is a link to the DSE Library titled "Self-concept in children with Down syndrome - DSE Library". The second result is a link to NCBI titled "Self-Concept in Children with Down Syndrome - NCBI - NIH". The third result is another link to NCBI titled "Self-concept in children with Down syndrome. - NCBI - NIH". The fourth result is a link to ResearchGate titled "Self-Concept in Children With Down Syndrome - ResearchGate".

"Down syndrome" and "self-concept"

All Images News Videos Shopping More Settings Tools

About 146,000 results (0.89 seconds)

Scholarly articles for "Down syndrome" and "self-concept"

[Self-concept in children with Down syndrome - Cuskelly](#) - Cited by 32
... of self by young people with Down syndrome - Glenn - Cited by 80
... well-being in siblings of children with Down syndrome - Van Riper - Cited by 137

[Self-concept in children with Down syndrome - DSE Library](#)
<https://library.down-syndrome.org/en-us/research.../2/self-concept-down-syndrome/> ▾
by M Cuskelly - 1996 - Cited by 32 - Related articles
Self-concept in children with Down syndrome. ... The study found that children with Down syndrome with a developmental age of 4 to 6 years 11 months have a self-concept which is similar to that of normally developing children of a similar developmental age.

[Self-Concept in Children with Down Syndrome - NCBI - NIH](#)
<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5800412/>
by S Saha - 2014 - Cited by 4 - Related articles
May 16, 2014 - Therefore, mental age may affect individuals with DS ability to form a self-concept and affect the assessment of their self-concept due to limited language skills or mental ability.
Abstract - INTRODUCTION - METHODS - RESULTS

[Self-concept in children with Down syndrome. - NCBI - NIH](#)
<https://www.ncbi.nlm.nih.gov/pubmed/24838927> ▾
by S Saha - 2014 - Cited by 4 - Related articles
Am J Med Genet A. 2014 Aug;164A(8):1091-8. doi: 10.1002/ajmg.a.36597. Epub 2014 May 16. Self-concept in children with Down syndrome. Saha S(1), Doran ...

[Self-perceptions from People with Down Syndrome - NCBI - NIH](#)
<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3740159/> ▾
by BG Skotko - 2011 - Cited by 75 - Related articles
Sep 9, 2011 - This study asks people with Down syndrome, ages 12 and older, about their ... Young children with DS, ages 4–6, had a self-concept that was ...

[Self-Concept in Children With Down Syndrome - ResearchGate](#)
https://www.researchgate.net/.../262387917_Self-ConcepLin_Children_With_Down_Sy...
Jul 31, 2018 - Download Citation on ResearchGate | Self-Concept in Children With Down Syndrome | Self-concept is a critical indicator of quality of life but ...

Source: Google, 2018, Search Result.

Figure 8.12 Search results using the Google search engine and the keywords “Down syndrome” and “self-concept.”

Hoebel's search resulted in a huge number of possible sources or "hits," but the most relevant and potentially useful ones are at the top of the list, including links to three scholarly articles as well as government sources.

Use academic sources.

Use [Google Scholar](#) to access peer-reviewed journal articles on many topics. Your search for scholarly articles should usually begin with the

databases provided by your college library (see [section 8.4](#)), but Google Scholar can be a useful alternative if you do not have access to a library's databases.

Use multimedia sources.

Use [Google Images](#) to search for visual sources and [YouTube](#) for videos. Most multimedia sources are copyrighted and should be used with caution (see [Chapter 10](#)).

Use archives.

[**Archives**](#) contain the texts of books and speeches, as well as historical documents of various kinds. Because of copyright laws, they are limited primarily to older works in the public domain, but they can still be a good source of research material. Some very useful archives are [Library and Archives Canada](#), a collection of documents related to the heritage of Canada, [Archives Canada](#), a portal that includes links to archives throughout Canada, [American Memory](#), a source of primary material from the Library of Congress related to the history and culture of the United States, and [Internet History Sourcebooks](#), which is a collection of historical documents.

Use directories.

Use directories such as the [Virtual Reference Desk](#), a resource that organizes websites by topic and provides access to US government documents. Use the [Internet Scout Project](#) to find annotated sources, and the [World Wide Web Virtual Library](#) for information on many disciplines.

Use government sites.

Numerous government agencies at all levels provide online material, including legal texts, facts and statistics, government reports, and searchable reference databases. The following government websites provide information that could be useful for researching topics in many different fields:

[Government of Canada](#)
[Library and Archives Canada](#)
[Statistics Canada](#)
[United Nations](#)

Use news sites.

All major news organizations offer current information on their websites. Older (archived) information may be obtained only for a fee, although many libraries subscribe to news archives so that library patrons can access them for free. Here is a list of major news sites (see also [section 8.1](#)):

[The Globe and Mail](#)
[National Post](#)
[Toronto Star](#)
[CBC](#)
[CTV News](#)
[Global News](#)
[Chicago Tribune](#)
[CNN](#)
[Los Angeles Times](#)
[The New York Times](#)
[Washington Post](#)

Use social media.

Though social media should be approached with caution (see [Chapter 9](#)), social media posts are an important part of the conversation in many subject areas. Search [Facebook](#) by using its search bar and selecting filters such as “people” or “photos.” Search [Instagram](#) and [Twitter](#) by hashtags (#) or by other filters, such as “name” or “place.”

8.7 Refine your Internet search.

The Internet is an amazing resource, but the amount of material available online can sometimes be overwhelming. There are some ways to conduct keyword searches that will help you find what you need more efficiently. You can refine your searches and narrow your search results by enclosing search terms in quotation marks so that only sources that include the entire term will be listed. You can also include more than one term in your search and find those items in which both terms appear, as in the following example of a student searching Google for information for a paper on the ivory trade in Africa (part of the student's final paper appears in [Chapter 14](#)). The student kept narrowing their search by adding words in the keyword box until they limited the matches to the ones most relevant to the topic (in Google, the first matches will be the most relevant ones).

Keywords	Number of Matches (approximately)
Elephants	470,000,000
Elephants AND Africa	42,100,000
“African elephants” AND endangered species	301,000
“African elephants” AND endangered species AND ivory trade	121,000
“African elephants” AND endangered species AND illegal ivory trade	73,100

You can also use truncation (also called *wildcarding*) in your search.

[Truncation](#) means asking the search engine to look for variants of a keyword by using the symbol * (asterisk) in place of the word ending or some letter within the word. For example, you can type *kidnap** and come up with matches for *kidnapping*, *kidnappers*, and *kidnapped*, all in the same search. This search generated over 26 million matches, so this strategy is not useful for narrowing your search. However, it can help you to find sources if you are not sure of the spelling of a name or a term.

It is important to note that not all search engines and databases use the asterisk (*) to indicate truncation. For example, ProQuest uses a question mark (?).

NOTE <<<<

Most search engines and databases have an advanced search link that will give you some pointers on refining your search.

8.8 Conduct primary research.

As noted in [section 8.3](#), research that you conduct on your own, also known as ***field research***, is one type of **primary research**. You can conduct field research by interviewing an expert on your topic, by conducting a survey to learn about opinions or behaviours related to your topic, or by making first-hand observations. For example, student writer Steven Hoebel could have interviewed a teacher who works with students who have Down syndrome, or he could have observed a classroom that includes Down syndrome students.

8.8a Conduct an interview.

You can conduct an interview either in person, on the phone, by using some form of videoconferencing, or by using email or text messaging. Interviewing your subject in person or using a videoconference (if that option is available to you) will allow you to view their reactions to your questions, which can help guide your questioning, but remote interviews can also be useful if your subject is not able to meet with you in person. Here are some guidelines for interviews:

- Request the interview politely, include the purpose of the interview in your request, and propose a meeting or phone interview at your subject's convenience.
- Come prepared with questions related to your topic, but be prepared to revise your questions, or ask additional ones, depending on the responses you receive. Open-ended questions are more likely to result in useful information. (Consider sending your questions to your subject ahead of time, so that they can be prepared to best answer your questions.)
- Be prepared to record your subject's responses. If you plan to record the interview, ask your subject's permission first. If you are taking notes, bring your list of questions with space beneath each one for recording responses.

- Follow up the interview with a thank you note, within a day or two.

8.8b Administer a survey.

If you want to learn more about the behaviour or opinions of a given population, a survey can be a useful tool. You must first take steps to make sure that you are targeting the right group of people and that you will be able to obtain a sufficient number of responses from them. Here are some guidelines for creating a survey:

- Consider using an online survey tool such as *SurveyMonkey* to prepare and distribute your survey. You can include a link to the survey in the invitation that you send to potential respondents. The program will automatically tabulate many of the responses for you, which will save you time.
- Ask closed-ended questions—such as multiple-choice or rating questions—when you want to obtain information that is quantifiable, such as the percentage of respondents who get their news from television, newspapers, or social media.
- Ask open-ended questions when you want respondents to provide details about their thinking. Be careful about asking too many open-ended questions, however, because tabulating and analyzing them can be time-consuming.
- Include an introduction to the survey that explains your purpose and thanks respondents for their time and effort.
- Try out your survey by asking a few friends to respond to it before distributing it to your target population, and revise any questions that are unclear or confusing.

8.8c Make observations of your subject.

Observations are a very common form of field research, especially in the social sciences. They allow you to see your subject in action, and can help you to learn more about your topic and guide further research. Here are some guidelines for making an observation:

- Think about your research question, and what would be the most likely way to use observation to find answers to it. If you are wondering how shoppers find what they are looking for in a grocery store, for example, what store would offer the best opportunity to view them, and where in the store would you stand?
- Make sure you have any permission you need to make an observation, from the subjects themselves as well as from your school or the relevant organization or authority.
- Take careful, detailed notes of your observations. Use a system, such as a double-entry notebook, to record your observations and, later, your responses to them.
- When you analyze your notes, categorize your observations, looking for patterns as well as behaviours that you did not expect.

Chapter 8 Checklist

- 1 As you begin researching your topic, begin your background reading by using general reference sources.
- 2 Before you begin researching in depth, consult a reference librarian.
Remember that primary sources are examples of original documents,
- 3 artefacts, letters and diaries, or research. Secondary sources are responses to primary sources such as research reports or analyses.
Remember that a popular source is for a general audience and a scholarly
- 4 source is written by and for academic or other specialized audiences. Both types of sources can be useful for your research.
- 5 Take advantage of your library's catalogue and databases to find books, journal articles, and other sources.
- 6 If you have trouble finding sources, try cross-referencing and using your library's subject guides.
- 7 Use the Internet to further your research, taking advantage of sources such as Google Scholar and archives.
- 8 Refine your search by arranging (and rearranging) your search terms.
- 9 Conduct field research to gather first-hand information about your topic.

Chapter 9

EVALUATING SOURCES

1. [9.1](#)Learn to evaluate sources.
2. [9.2](#)Learn to detect fake news and news bias.

[CHAPTER CHECKLIST](#)

Student writer Steven Hoebel, whose APA-style paper appears in [Chapter 13](#), found a number of valuable sources, as discussed in [Chapter 8](#). Hoebel's research and writing process required that he do the following: (1) Locate source materials and begin a working list of sources (see also [Chapter 7](#)); (2) evaluate the usefulness and reliability of those sources (discussed in this chapter); and (3) take notes from the best of those sources (see [Chapter 10](#)) and record information that will allow him to cite and document them properly (see [Chapters 12–14](#)). Like Hoebel, you will need to evaluate carefully any sources that you plan to use. To do so successfully, follow the guidelines in this chapter ([section 9.1](#)), and also learn how to identify and avoid relying on or citing fake news and any sources that communicate, or result from, news bias ([section 9.2](#)).

9.1 Learn to evaluate sources.

Once you have located source material for your research project, it is important to evaluate the material for relevance, credibility, timeliness, and other factors. The following questions and suggestions will help you determine the appropriateness of the sources you have collected.

- 1. Is your source relevant to your research question?** To what extent does your source connect with your research question? Does it offer a response? Does it provide information or make a persuasive argument? How does the source relate to other sources you've gathered? How do you see them fitting together or responding to each other?
- 2. What type of source is it?** Is your source an article? A chapter(s) from a book? A podcast or other broadcast episode? A report or other business document? An advertisement? A product review? A how-to video on YouTube? A presentation or dissertation? Consider the genres of your sources, as well as the purpose and audience of your project. The most effective research projects draw on a variety of sources and use sources that will be acceptable and persuasive to the intended audience.
- 3. Where did you find your source? And who published it?**

- *Is your source from an academic or a professional journal?* Such scholarly publications are typically excellent sources because they are rigorously edited and peer-reviewed (see [section 8.3](#)).
- *Is your source from magazine or newspaper?* Popular sources can be reliable and authoritative, with a reputation for accuracy and rigour. They may require a little more interrogation on your part than a scholarly source would, however. Ask yourself, what is the purpose of the publication? Who makes up its audience? How high are the periodical's standards and how rigorous is the journalism? How is the periodical regarded and how is it respected by others? For example, *The New York Times*, with the largest circulation of any newspaper in the United States, is also widely considered to be the most authoritative

newspaper in the country. But that does not mean that you should not consider using an article from a smaller, local paper, if it is a quality publication.

- *Did you find your source in a database?* Just because an article or other work appears in a database, do not assume that its availability on the database makes it a trustworthy source. Some articles found in databases are not from peer-reviewed journals, for example. Be sure to critically evaluate every source you consider.
- *Is your source a book?* Was it published by a university press such as the University of Toronto Press or University of Chicago Press? Or, was it published by a trade press such as HarperCollins or Simon & Schuster? Who is the intended audience? University presses publish researched, academic works, while trade presses publish for general and sometimes specialized audiences. Ask yourself if the book is self-published or published by a vanity press (a company that charges authors a fee to publish their work). You should be skeptical of self-published books that have not been vetted by a publisher or peers. Some have not been properly edited and are written by inexperienced or highly biased authors.
- *Is your source from the Internet?* If so, ask yourself, who is the site's sponsor? Is it an educational institution, part of the government, or a business or professional organization? A nonprofit organization? Or, is it a personal website or an independent blog? Material from personal sites and blogs can be excellent sources as long as you establish that the author is credible (see [item 4](#) for advice on evaluating authors). As you search online, ask yourself, is the site's author or sponsor biased (see [item 6](#))? For more on finding sources, see [Chapter 8](#).
- *Is your source a video from YouTube?* If so, from what channel does it originate? Is it from an official channel, from a channel sponsored by an organization, or from an authoritative channel such as [TED Talks](#)? Or does the channel seem slapdash or a little shady, with faulty editing, bad camera work, or content that is one-sided or extreme? If so, move on.
- *Is your source a social media post?* If so, seek context for the writer and the writing situation. To what degree can you trust that the source is authentic? Is the content even-handed and reasonable, or is it one-sided or extreme?

- *Is your online source also published in a print version?* If not, is the content of such high quality that it could have been? For example, online publications such as [Salon](#) and [Slate](#) are published using the same rigorous standards as established print periodicals, and this is also true of online journals such as [Kairos](#). If there is a print version, are there any significant differences between the print and online versions? Is one of higher quality than the other?

4. Who is the author of your source? What are the author's or authors' credentials? What biographical information is included with your source? What information does an Internet search reveal about the author or authors? Has the author worked in the field that is the subject of their writing? Is the author connected to a university, think tank, government agency, nonprofit group, or professional organization or other institution? What else has the author published, and where? How well known is the author and how highly regarded? If the author is a professor who has published widely on your topic, you can feel fairly confident that the work is reliable. If, however, you find that the author's expertise is in a completely different area, or that the author has no obvious credentials, be wary of using that source. For scholarly sources, has the work of the author been cited by other scholars? You can search Google Scholar and also check with your reference librarian about indexes and databases that offer biographical and citation information (in other words, how frequently the author's work has been cited by other scholars).

5. Is your source thorough and well-written? Especially if your source is a nonprint genre, consider whether it is well composed. Is there significant detail, context, and background information? Does your source explain, in depth, the topic, issue, or related concepts under consideration? Is the source presented professionally, or does it contain typos, errors, or other problems? Does the author include contradictions? Or, is the writing clear and coherent? For sources found online, does the author rely heavily on flashy graphics rather than on hard data and convincing prose?

6. Does your source seem biased? Does the author of your source convey a point of view? What argument does the author present? Is there an obvious prejudice or slant to the material? No text is 100% objective (because

people are not), but some are too extremely biased to be useful. Ask yourself, does the author deal with opposing viewpoints with intelligence and fairness? Does the author support their claims with credible evidence? Are the claims convincing? A source relevant to your research question may argue for a particular point of view, but the issue is whether the source is fair to other perspectives and backs up the argument with solid evidence.

7. Is your source timely and current? Does it reflect the latest information on your topic? Or, does it provide an appropriate historical context? If you are looking for materials from a specific time period, how closely does the source line up with information or perspectives in the other historical sources you've gathered? If your source is from a website, can you tell whether the site is updated regularly? Does the author rely on current data? Are links to other pages and sites current?

8. Does the author of your source draw on the work of others? If so, and if it's a scholarly source, has the author cited and documented those sources? If it's a popular source, has the author provided source information within the text or included a list of related articles or sources? Are there hyperlinks to other sites? Do the materials on these sites seem reasonable, fair, and accurate? Who are the authors and sponsors of these sites? If the sources are of good quality, consider taking a look at them for further reading on your topic, and potential sources of information for your paper.

.... » EXERCISE 9A

Evaluating Print and Internet Sources

Look for one print and one Internet article related to your research topic (if determined) or some other topic your instructor finds acceptable. Answer the eight questions above to evaluate the usefulness and authoritativeness of your two sources.

9.2 Learn to detect fake news and news bias.

Fake news is a term used to describe news stories and other media products that are intentionally fabricated. The purpose of fake news is to create confusion and make citizens begin to doubt *all* news---including real stories supported with factual evidence.

News bias is a term used to describe real or perceived bias (or prejudice) on the part of journalists, news editors, and other writers in the media. News bias is reflected in news and other stories, and even in the decisions made about what news to cover and what to ignore. While some bias is to be expected—no writers or news sources are completely objective—news bias describes a more extreme, distorted presentation of information meant to persuade audiences to accept a particular point of view.

Fake news and news bias can be conveyed in any form of media.

Check with your instructor or a reference librarian for advice on avoiding fake news and sources tainted by news bias. You can also apply the questions from [section 9.1](#) to determine whether a site is fake or extremely biased. Following are some questions to ask yourself as you evaluate a news story—to confirm whether it is a real, credible article or report or an example of fake news.

- **URL.** What is the URL of the article? The creators of fake news sites often use URLs that look like legitimate sites. For example: Breaking-CNN.com was a fake news site meant to mimic [CNN](#).
- **Sources.** What sources are provided with or in the article? Do the links take you to credible sources, including sources outside of the article's site domain? Are the linked sources related to the topic of the article?

- **Emotional appeal.** Does the writer use over-the-top language and/or techniques such as text in capital letters or misleading photographs, strategies that are meant to stir an emotional reaction such as anger or fear?
- **Author.** Evaluate the writer of the piece. Is the writer a journalist? What other works can you find by the writer and do they seem credible? Do others in the field have opinions about the writer's credibility?
- **Topic.** Is the topic or issue of the article something that other media outlets are reporting? If so, evaluate the quality of those media sources. Do you recognize them? Are they authoritative?
- **Claims and facts.** Are the claims made in the article or report verified by a reputable fact-checking site? Sites such as [Snopes.com](https://www.snopes.com), [FactCheck.org](https://www.factcheck.org), and [Politifact](https://www.politifact.com)? These sites are dedicated to separating exaggerated or false stories from legitimate ones.

Chapter 9 Checklist

Learn to evaluate sources by asking the following questions.

- 1 Is your source relevant to your research question?
- 2 What type of source is it?
- 3 Where did you find your source? Who is its publisher or website sponsor?
- 4 Who is the author of your source? What are their credentials?
- 5 Is your source thorough and well-written?
- 6 Does your source seem biased in any way?
- 7 Is your source timely and current?
- 8 Does the author of your source draw on the work of others? If so, is their work cited in an appropriate way?

Learn to detect fake news and news bias.

- 9 Check your library's website or ask your reference librarian about resources for identifying and avoiding fake news and news bias.

Chapter 10

TAKING NOTES AND AVOIDING PLAGIARISM

1. [10.1](#)Create a working list of sources (also known as a working bibliography).
2. [10.2](#)Preview your sources.
3. [10.3](#)Create source documents. Take notes.
4. [10.4](#)Learn to avoid plagiarism while taking notes.
5. [10.5](#)Determine the information that needs a citation.

CHAPTER CHECKLIST

After finding sources for his research paper, and keeping a working list of them, student writer Steven Hoebel (whose APA-style paper appears in [Chapter 13](#)) began to take notes, recording information from his sources. This chapter explains how Steven recorded information from his sources, avoided plagiarism, and decided which information he would document and cite in his paper.

10.1 Create a working list of sources (also known as a working bibliography).

As you locate sources that will inform your research paper, be sure to record them in a working list of sources (also known as a working bibliography). This document imposes order on your research and will help you maintain confidence and direction. As a “working” document, the list is flexible. Keep in mind that you may not draw on every source in your list, and you may even add to it as you work your way through your research and writing processes.

Your working list of sources will form the basis of your final bibliography. For the MLA (Modern Language Association) style of documentation, your bibliography is called a list of works cited. For the APA style of documentation, your bibliography is called a list of references. If you are using the MLA or APA documentation styles and would like more detail—including a template for what to include in your list—see the following.

- [12.6](#): Understand the basics of an MLA-style works-cited list.
- [13.6](#): Understand the basics of an APA-style list of references.

While your working list of sources does not have to follow any particular form, it does need to contain all the information you will need for your research paper and final bibliography. Use the following lists as guidelines for the types of information you should include.

Books

For books, include in your list:

- Name of author(s)

- Title and subtitle of book
- Publisher, place of publication, date of publication
- Edition (if second or later)
- Names of editors or translators, if appropriate

Articles and other sources

For articles, reviews, interviews, and other sources, include in your list:

- Name of author(s)
- Title and subtitle of article or other type of source
- Title and subtitle of website, magazine, journal, newspaper, discussion group, or other entity in which the source appears
- Publication data if the source is online but appeared originally in print form
- College, university, company, professional organization, or other group sponsoring the site
- Date of publication, or last updated on the internet, if available
- Volume and issue number, if appropriate
- Page numbers (and paragraph numbers) on which article is found, if available
- Date you accessed the site

>> CAUTION! <<

Online providers update (and delete) content daily, so it is important that you record the date on which you accessed a particular story or article. Access dates are optional for the MLA and APA styles of documentation, but your

instructor may want you to include them in your works-cited or references list.

10.2 Preview your sources.

For additional information on finding the best sources to use for your research paper, see also [Chapter 7](#): Creating a Research Strategy, [Chapter 8](#): Finding Sources, and [Chapter 9](#): Evaluating Sources.

10.2a Preview books.

Not everything in a book is necessarily useful, and at times nothing will be. To save time, you can do the following:

1. Check the publication date to see whether the book is out of date or can provide only background information.
2. Check the author's background to see whether they are an accepted specialist in the field. Determine whether the work was written for a scholarly or a popular audience. (It's okay to use both types; just know which is which. *Foucault/Derrida Fifty Years Later: The Futures of Genealogy, Deconstruction, and Politics*, edited by Olivia Custer, Penelope Deutscher, and Samir Haddad and published by Columbia University Press, is a scholarly book written for an academic audience. *The Last Black Unicorn*, by comedian and actress Tiffany Haddish, published by Gallery Books, is a popular book written for a general audience.)
3. Look at the table of contents to see whether anything listed there is related to the specific focus of your paper.
4. Skim the preface to see what the author's purpose was for writing the book.
5. Check the book's index for specific keywords related to your topic to see whether these key ideas are included there.

6. Read the opening and closing paragraphs of any section that might help you with your topic.
7. Scan any reviews of the book that may be available. How do others rate the quality of the book?
8. Evaluate the quality and tone of the writing. Is the author's approach fair to other perspectives? Do they back up claims with reasonable evidence?

10.2b Preview articles and other sources.

Several of the same approaches used to preview a book can be used to preview an article.

1. Check the publication date.
2. Check the author's background.
3. Consider the reputation of the magazine, journal, or other source in which the article appears.
4. For an online source, consider the type of organization that has created the website, and check its reputation.
5. If the source is online, check to make sure the website is updated regularly and that the links are current.
6. Look for an abstract at the beginning of the article and read it.
7. Examine the headlines and read the lead paragraphs of newspaper articles.
8. Examine any photographs, charts, and diagrams that appear in the article to determine the article's range and focus.
9. Ask yourself whether the tone of the writing is reasonable and fair. Consider whether the material is carefully written and well argued.

10. Look for a list of sources from which the author has obtained information, and assess those.
11. For an online source, find out whether the material on the site is also available in printed form.

10.3 Create source documents. Take notes.

Taking notes about your sources is one of the most important elements of writing a research paper. The accuracy of the information in your paper depends on the notes you have taken. If the facts are incorrect, so too is your paper.

Once you have decided which sources will provide the support you need for your paper, begin reading them and taking careful notes. Your notes will become the building blocks for your paper. You will use them to support your thesis, the central point of your paper.

10.3.a Create Source Documents.

Many writers choose to print out or photocopy the source material they want to use in their papers. Others, especially writers working with electronic sources, choose to copy and paste the texts of each source into a separate Microsoft Word document, along with the URL, author, title, and other key publication information (see [Figure 10.1](#)). Using a different colour type or highlighted type, you can make notes right in the document, or you might prefer to take notes in a separate document, as student writer Steven Hoebel does (see [Figure 10.2](#)).

[SOURCES FOR: Down syndrome paper-in-progress
Source #3: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5800412/>
Full text of article pasted below.]

S. Hoebel

The screenshot shows a web browser displaying a journal article from the HHS Public Access site. The URL in the address bar is <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5800412/>. The page header includes the NCBI logo, a search bar, and links for "Resources" and "How To". Below the header, the "PMC" logo and "US National Library of Medicine, National Institutes of Health" are visible. A navigation menu offers "Advanced" and "Journal list" options. The main content area features a large blue banner for "HHS Public Access" with the subtext "Author manuscript" and "Peer-reviewed and accepted for publication". Below the banner, the article title is "Self-Concept in Children with Down Syndrome". The authors listed are Sayoni Saha, Eric Doran, Kathryn E. Osann, Christy Hom, Nina Movsesyan, Diana D. Rosa, Anne Tournay, and Ira T. Lotz. The article was published online in 2014. The right side of the screen displays metadata: PMCID: PMC5800412, NIHMSID: NIHMS587169, and PMID: 24838927. At the bottom of the page, there are links for "Author information", "Copyright and License information", and "Disclaimer".

INTRODUCTION

Self-concept may be defined as how one thinks and feels about oneself [Glenn and Cunningham, 2001] and is a core indicator of quality of life [Schalock, 2004; Ziller, 1974]. There is a strong relationship between self-concept, physical health, and psychological well-being [Campbell et al., 1996; Campbell et al., 2003; Rafaeli-Mor and Steinberg, 2002].

Self-concept in individuals with developmental intellectual disabilities (DID) is impacted significantly by societal stigma [Jahoda and Markova, 2004]. In a comprehensive review of stigma in persons with DID, Ali et al. [2012] found that internalization of stigma can lead to negative self-esteem [Abraham et al., 2002; Paterson et al., 2012; Petrovsky and Gleeson, 1997; Szivos-Bach, 1993], negative self-evaluations [Dagnan and Waring, 2004] and psychiatric symptoms [Paterson et al., 2012]. The negative effects of internalized stigma may impair psychological well-being at many levels. Jones [2012] explored self-concept in adolescents with DID and found that those that self-identified as having a disability described themselves in negative terms. Overall, there was a lack of constructive and affirmative language used when participants described their disability. These studies point to the need for objective studies of self-concept to further understand possible internalized stigmas in vulnerable populations such as individuals with DID.

Figure 10.1 Source document: Text of a journal article pasted into a document by student writer Steven Hoebel.

scholarly article

Saha, S., Doran, E., Osann, K.E., Hom, C., Movsesyan, N., Rosa, D. D. . . & Lott, I. T. (2014). Self-concept in children with Down syndrome. *American Journal of Medical Genetics* 164A(8): 1891–1898. Retrieved from National Center for Biotechnical Information (NCBI), <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5800412/>. DOI: 10.1002/ajmg.a.36597

- Published August 2014 (print) and May 16, 2014 (online)
- Most of the writers are at U.C. Irvine, School of Medicine.
- Self-concept is “[a critical indicator of quality of life](#).”
- Findings about self-concept are based on a doll test in which DS children were presented with 2 dolls and asked to choose the one they liked best. One doll called the “TD doll” was said to look “typical”; the other, the “DS doll” had “phenotypic features.” Questions asked during interview with DS children: “[1. Are these dolls different? If so, how?](#) [2. Which doll is the prettiest doll? Why?](#) [3. Which doll is the smartest doll? Why?](#) [4\) Which doll has the most friends? Why?](#) [5\) Which doll is best at sports? Why?](#) [6\) Which doll is the good person? Why?](#)”
- Quotation (results section): “[The majority of participants \(71%\) preferred and attributed positive qualities \(83%\) to the TD doll \(Table III\)](#), a finding which was significantly higher than 50%, the null hypothesis of equal or random preference. The majority of participants also selected the TD doll as having more friends (72%, 95% CI 58%-83%), a good person (69%, 95% CI 55%-81%), better at sports (71%, 95% CI 57%-83%) and the smartest (52%, 95% CI 38%-66%).”

Figure 10.2 Notes document: Steven Hoebel’s notes about a journal article that he plans to draw on for his research paper on Down syndrome. (Direct quotations from the abstract posted on NCBI’s website are blue.)

10.3.b Take Notes.

For each new source, Hoebel created two documents: One included the text of the source; the other included his notes in black type, with quotations in blue type. This method made it easy for him to keep his own ideas separate from those of the article’s authors. Another method for taking notes is to compose them in a single document. Each new paragraph would begin notes for a new source; each should begin with the author’s last name. Then, you can use Microsoft Word’s sort feature to arrange your sources alphabetically by authors’ last names.

The documents in [Figure 10.1](#) and [10.2](#) show how Hoebel (1) saved the text of a journal article he was interested in for his paper on Down syndrome, along with publication information in the form of a screen image, and (2) took notes about that article. Hoebel’s notes are effective because they are thorough. Don’t trust your memory: When it comes time to put everything together, you don’t want to have to retrace your research.

However you decide to take notes, be sure that you have recorded complete citation information for each source. Make sure, also, to place quotation marks around any material taken word for word from a source so that you won't mistakenly take credit for work that is not your own.

IMPORTANT! <<<<

Keep all of your research paper materials in a well-organized folder on your desktop. Having all of your research in one place makes it easier to begin drafting, narrowing your topic, and revising your thesis. If you are using print sources, keep hard copies of those texts available so that you can refer back to them as needed when you write.

One thing you will have to determine for yourself is when to stop researching. After a while, you will begin to read the same information over and over in different sources. At that point, you are probably ready to stop researching one aspect or idea and go on to another. When you feel you have enough information to cover all the ideas you want to, start outlining and drafting your paper. You can always do more research later on if, while drafting, you realize that you don't have enough information to cover a particular point adequately.

10.4 Learn to avoid plagiarism while taking notes.

Plagiarism is the presentation of someone else's work as your own. If you draw on someone else's ideas, words, stories, photos, songs, social media postings, or any other original creation, you must let your readers know the source of these materials. Whether it is done intentionally or not, plagiarism is intellectual theft. However, effective note-taking (see [section 10.3](#)) and other techniques will help keep plagiarism out of your paper.

Intentional plagiarism occurs when you

1. Copy something from a source, usually word for word, and put it into your writing without enclosing it in quotation marks or acknowledging the source of the material.
2. Paraphrase or summarize someone else's ideas without acknowledging the source.
3. Submit someone else's work as your own—whether you bought a paper, printed one from the Internet, copied one from someone else, or had someone else write one for you.

Unintentional plagiarism occurs when you

1. Forget to put quotation marks around direct quotations (passages that you record word-for-word) from your source, or use quotation marks incorrectly.
2. Fail to provide a citation for material you summarized or paraphrased from a source.
3. Paraphrase or summarize a passage in a way that is too similar to the original text's language and sentence structure. This mistake can happen

when you copy a passage from a source but put only part of it into your own words, an unacceptable practice known as **patchwriting**.

Taking notes carefully—and referring back to your sources as you write—are steps that will help you avoid plagiarism. You can take notes and integrate material into your paper in three forms: as **direct quotations**, as **paraphrases**, and as **summaries**. Examples of each method follow.

10.4a Use direct quotations.

You will sometimes come upon source material that is expressed in words so precise, clear, or moving that you will want to use it in your paper exactly as it appears in the original text.

In that case, you will use a **direct quotation**—an exact, word-for-word copy of the original phrase, sentence, or paragraph. Be sure to place quotation marks (“ ”) around direct quotations as you take notes. Doing so will remind you that the material has been copied word for word and that you will have to enclose it in quotation marks when you put it into your paper. After taking the note, double-check the source to make sure that you have copied both the words and the punctuation correctly. You should double-check the source even if you copy and paste the quotation since sometimes italics, bold type, and other text elements change when material is copied. Also, if the passage you quote contains a quoted word or passage itself, you will need to include single quotation marks around that material. Note the word *ideal* in the passage below.

The authors of the study wrote: “Our observation that children with DS [Down Syndrome] prefer the TD [Typical Doll] doll may be consistent with a trend in the general population in which individuals exhibit a preference for the societal ‘ideal’” (Saha et al.).

10.4b Use a paraphrase.

When you **paraphrase** information, you put it into your own words. Generally, a paraphrase is as long as the original. Remember that

paraphrasing does not mean simply replacing a few words here and there. It means recasting the original in your own words. In addition, paraphrasing requires you to avoid the sentence patterns used in the original and to come up with new ones of your own instead. Failing to do completely convert a passage into your own words is considered plagiarism. Consider this unacceptable paraphrase of material.

ORIGINAL SOURCE

“The children tended to attribute more positive qualities to the TD [Typically Developed] doll than to the DS [Down Syndrome] doll, which suggests that children may view typically developing individuals as being more attractive, smarter, nicer, and more athletic than individuals with the phenotypic features of DS.”

PARAPHRASE CONTAINING PLAGIARISM (PATCHWRITING)

Children with Down syndrome may see typically developing individuals as being better looking, smarter, nicer, and more athletically oriented than individuals with the physical features of DS.

There is obvious evidence of plagiarism in the above example. First, the sentence structure is too close to the structure of the source. Second, words and whole phrases have been lifted from the source (see the underlined words and phrases). Finally, the writer has not included an in-text citation and so has not attributed the passage to an original source.

The paraphrase below is acceptable because the writer uses both original language and an original sentence pattern. Further, the writer has placed quotation marks around a phrase taken directly from the source and also reveals the original source (Saha et al.) in a parenthetical citation.

ACCEPTABLE PARAPHRASE

The children with Down syndrome assigned more attractive qualities to the doll representing “typically developing” (TD) individuals than they did to the doll representing the “phenotypic” features of children with

DS; it may be that in their eyes, TD people are better looking, more intelligent, and more capable than DS people (Saha et al.).

10.4c Use a summary.

When you **summarize** information, you condense it into one or two short sentences in your own words. For more on summarizing information, see [Chapter 1](#).

ORIGINAL SOURCE

“The children tended to attribute more positive qualities to the TD [Typically Developed] doll than to the DS [Down Syndrome] doll, which suggests that children may view typically developing individuals as being more attractive, smarter, nicer, and more athletic than individuals with the phenotypic features of DS.”

SUMMARY

According to one study, children with Down syndrome may see “typically developing” people in a more positive light than they do people with DS (Saha et al.).

10.5 Determine the information that needs a citation.

As you have learned in this chapter, you need to provide citations for ideas and language you have taken from other sources. However, unless you are quoting directly, there are exceptions to this rule. Generally, you must judge for yourself whether a piece of information (summarized or paraphrased) needs to be cited. If in doubt, cite!

Here are some guidelines and examples to help you make an appropriate determination. Additional examples are listed below.

1. You do not need to cite the sources of facts and ideas that you have discovered firsthand through your own observations or experiences.
2. You do not need to cite sources of information that are common knowledge. The fact that smoking causes lung disease is widely known, for example, so you would not need a citation for that piece of information. Nor would you need to explain where you read that the musical *West Side Story* is based on Shakespeare's *Romeo and Juliet*.

Additional Examples of Information You Do Not Need to Cite

- Thomas Sowell is a newspaper columnist who takes conservative stands on many of today's social and political issues.
 - Andrew Johnson, Bill Clinton, and Donald Trump are the only U.S. presidents who have been impeached by Congress.
 - A computer virus can wipe out valuable information and can even affect the computer's hard drive and motherboard.
3. You must cite opinions, ideas, or information that you took from others, that has been discovered through someone's original research, and that is not considered common knowledge. For example, you must cite the

source of statistics that show an increase in lung cancer deaths over the past two decades. Also, you must cite an article from a Shakespeare scholar that shows how much the author of *West Side Story* borrowed from *Romeo and Juliet*.

Additional Examples of Opinions, Ideas, or Information You Must Cite

- According to Thomas Sowell, a great many Americans are in favour of the government's redistributing wealth, a trend he finds dangerous because it would result in putting too much power in the hands of a few Washington bureaucrats and destroying individual incentive and entrepreneurship.
- The real motivation behind the impeachment of President Andrew Johnson had to do with his opposition to the Senate's wish to impose harsh economic and political penalties on the South as part of the plan for Reconstruction.
- Recently, *Consumer Reports* completed a survey indicating that, among 8,000 respondents, more than half said they had detected a computer virus at home or work and that, among these, more than 40 percent reported that the virus had corrupted their computer's hardware.

Chapter 10 Checklist

Compile a working list of sources (also known as a working bibliography) 1 to give your research direction and to help you proceed in an orderly and confident way.

2 Preview your sources to determine their applicability to your project.

Give the sources for all facts, ideas, and opinions that are not common knowledge, whether you quote them directly, paraphrase them, or 3 summarize them. Failure to identify a source, whether intentionally or not, is plagiarism.

Record in a document each piece of information you find in a source. Keep the text of your sources handy so that you can make sure you are quoting from, paraphrasing, or summarizing them correctly. Keep your research and notes in an organized folder on your desk top.

1. Use a direct quotation for material that is particularly well expressed.
Enclose the words in quotation marks.

4

2. Paraphrase material by putting it into your own words and sentence patterns.

3. Summarize material by condensing it into one or two sentences of your own. In all three cases, be sure to note the source, including the page number if it is available.

5 Be aware of the difference between the kinds of information that need citations and the kinds that don't.

1. No citations are needed for information taken from personal experience or observation.

2. No citations are needed for information that is common knowledge.

3. Citations are needed for information that is not common knowledge and that has been taken from a source.

Chapter 11

WRITING WITH SOURCES

1. [11.1](#)Establish a setting and strategy.
2. [11.2](#)Review your research and revise your preliminary thesis as needed.
3. [11.3](#)Make a rough outline and draft your paper.
4. [11.4](#)Revise and edit your paper.

CHAPTER CHECKLIST

As soon as Charles Da Rienzo completed as much research as he thought he needed, he decided to begin writing immediately (his final paper appears in [Chapter 12](#)). If he waited a few weeks or even a few days, his grasp of the material might weaken. Of course, he knew he would not need to complete the paper in one or two sittings. He wanted to take his time and move from outline to final draft slowly and carefully over two to three weeks. This chapter describes steps like those that Da Rienzo took to complete his paper. In fact, his outline and thesis statements, both preliminary and final, appear in this chapter.

11.1 Establish a setting and strategy.

Consider the following as you establish the setting and strategy for writing a research paper.

1. Settle yourself in a place where you can spread out your materials. A desk or a kitchen table is good, but any flat, clean surface will do.
2. Work in a fairly quiet place, with minimal distractions. If you're writing in a noisy environment, use noise-cancelling headphones or listen to music or sounds that relax you and help you focus. Putting together an effective research paper takes a great deal of concentration.

Make sure you have all of your research project materials in one place. As recommended in [Chapter 10](#), it helps to keep a folder on your desktop that includes the following:

- **Working list of sources**, also known as a working bibliography (see [10.1](#)).
- **Source documents** (see [10.3](#)), that is, copies of the texts of the e-books, articles, and other electronic materials you have gathered and pasted into Microsoft Word documents. (If you have gathered sources that are not electronic, have hard copies of each source available so that you can refer to them as needed as you write.)
- **Notes documents** (see [10.3](#)), that is, the notes you took about each source you plan to draw on in your paper.

11.2 Review your research and revise your preliminary thesis as needed.

1. **Review your research question and preliminary thesis.** Charles Da Rienzo's question and thesis (from [Chapter 7](#)) appear below.

Research question: How can people guard against identity theft and other online crimes?

Preliminary thesis: Although online identity theft is becoming a common hazard, computer and smartphone users can take a few effective steps to protect themselves.

2. **Read your notes again.** You will find that a number of major themes, concerns, and ideas keep popping up. Record these major concepts in a new document; you can use them as you outline. Also, organize your notes documents so that they correspond to each of the major concepts you have listed. This step makes outlining and fleshing out a rough draft easier and much more organized.
3. **Revise your preliminary thesis as needed.** Has your opinion changed since you did your research? If so, revise your preliminary thesis statement now. (Da Rienzo was happy with his preliminary thesis, so he did not revise it again.)

11.3 Make a rough outline and draft your paper.

As noted in [section 11.2](#), as you reread your notes, a number of ideas or points will recur. If you write them down as you go along, you will have a good rough outline on which to base your draft. Here's Charles Da Rienzo's rough outline:

- **Introduction:** Scenario of a typical case of identity theft
- **Statement of thesis:**

Although online identity theft is becoming a common hazard, computer and smartphone users can take a few effective steps to protect themselves.
- **Body paragraphs:**
 - ■ Methods of identity theft used in the past
 - Use of current technology to steal identity
 - Ways to prevent various identity-theft schemes
- **Conclusion:** The need to be careful: An ounce of prevention is worth a pound of cure.

Once you have arranged your notes in an order that corresponds to each of the major concepts listed in your outline, you can start writing your paper. Build each section by using both your own ideas and information found in your notes. Refer back to your sources as needed. If gaps appear, you still have time to do some more research.

Of course, different writers work differently. Staying organized and developing specific ideas for each section of your paper will keep you working in a directed and confident manner.

11.4 Revise and edit your paper.

As you probably know by now, writing effective research papers involves rewriting and rewriting and rewriting. As with any paper, you must ask yourself a series of questions about a draft:

Have I focused on my central idea?

- Is my thesis statement stated clearly?
- Does it tell my readers the main point and the purpose of my paper?
- Are all body paragraphs directly related to the thesis?
- Do they help develop the thesis in detail?

Is the content of my paper strong?

- Have I included enough evidence from my research to support my thesis and convince my readers?
- Is all of the information directly relevant to the thesis? Has that relevance been made plain to the reader?
- Are my arguments logical and well supported?
- Have I eliminated material that is redundant or irrelevant to the thesis?

Have I organized my paper well?

- Are my ideas developed in a logical, easy-to-follow order from the beginning of the paper to the end?
- Are paragraphs unified and coherent? And is my entire paper unified and coherent?

- Have I included transitions within and between paragraphs to make reading easier?
- Have I introduced and concluded my paper effectively?

Have I included and documented all researched material appropriately?

- Have I identified and cited all of my research sources (all ideas and quotations provided by others) properly? Have I quoted, paraphrased, and summarized properly? (See [Chapters 12, 13](#), and [14](#).)
- Are all direct quotations (content taken word for word from a source) accurate? Are they placed in quotation marks or indented within the text?
- Have I paraphrased properly (and avoided patchwriting and plagiarism)?
- Have I summarized properly?
- In my paper, have I used in-text citations properly? Have I used effective signal phrases, and not just dropped the material into the paper? (See [Chapters 12](#) and [13](#) on using MLA and APA styles.)
- Can my readers easily judge where content from my sources begins and ends? Are my own ideas easily distinguishable from those that I have taken from others?
- For every source cited in the text of the paper, is there a corresponding entry in the works-cited or references list? For every entry in the works-cited or references list, is there a corresponding citation in the body of the paper?

Have I edited and proofread the paper thoroughly?

- Is my writing concise? (See [Chapter 29](#).)
- Have I used language that is correct, concrete, and vivid? (See [Chapters 27–28](#).)

- Have I varied vocabulary and sentence structure? (See [Chapter 24](#).)
- Have I corrected major errors in sentence structure (fragments, comma splices, misplaced modifiers, and the like)? (See [Chapters 19–23](#).)
- Have I corrected errors in grammar, punctuation, and mechanics? (See [Chapters 30–43](#).)

Once Da Rienzo had written a rough draft, these questions helped him revise and polish his essay before handing it in. (See also [Chapter 5](#) for more on revising, editing, and proofreading.)

Chapter 11 Checklist

1 Find a quiet, comfortable place to work, and don't rush the writing of your paper.

2 Review and revise your preliminary thesis statement as needed.

Use the major ideas that emerge when you reread your notes as the basis
3 for a rough outline. Arrange your notes so that they correspond to the
major ideas in your outline.

4 Follow your outline as you incorporate information from your notes into
your first draft. Refer back to original sources as needed.

5 Revise, edit, and proofread your draft, just as with any other paper.

PART 3. DOCUMENTING SOURCES

1. [12.1](#)Cite Your Sources, Using MLA Style.
2. [12.2](#)Refer to Your Research, in Your Paper, Using MLA In-Text Citations.
3. [12.3](#)Use This Directory to Find MLA-Style In-Text Citation Examples.
4. [12.4](#)Create Your Own MLA-Style In-Text Citations: Common Situations
5. [12.5](#)Create Your Own MLA-Style In-Text Citations: Specific Situations
6. [12.6](#)Understand the Basics of an MLA-Style Works-Cited List.
7. [12.7](#)Use This Directory to Find MLA-Style Works-Cited Examples.
8. [12.8](#)Create Your Own MLA-Style Works-Cited List: Common Situations.
9. [12.9](#)Create Your Own MLA-Style Works-Cited List: Books and Periodicals.
10. [12.10](#)Create Your Own MLA-Style Works-Cited List: Personal, Professional, and Academic Communications.
11. [12.11](#)Create Your Own MLA-Style Works-Cited List: Websites and Other Forms of Electronic Media.
12. [12.12](#)Create Your Own MLA-Style Works-Cited List: Visuals and Graphic Works.
13. [12.13](#)Create Your Own MLA-Style Works-Cited List: Literature, Art, and Legal Documents.
14. [12.14](#)Learn from an MLA-Style Student Research Paper.

CHAPTER CHECKLIST

1. [13.1](#)Cite Your Sources, Using APA Style.
2. [13.2](#)Refer to Your Research, in Your Paper, Using APA In-Text Citations.
3. [13.3](#)Use This Directory to Find APA-Style In-Text Citation Examples.
4. [13.4](#)Create Your Own APA-Style In-Text Citations: Common Situations.
5. [13.5](#)Create Your Own APA-Style In-Text Citations: Specific Situations.
6. [13.6](#)Understand the Basics of an APA-Style References List.

7. [13.7](#)Use This Directory to Find APA-Style References-List Examples.
8. [13.8](#)Create Your Own APA-Style References List: Common Situations.
9. [13.9](#)Create Your Own APA-Style References List: Books and Periodicals.
10. [13.10](#)Create Your Own APA-Style References List: Personal, Professional, and Academic Communications.
11. [13.11](#)Create Your Own APA-Style References List: Websites and Other Forms of Electronic Media.
12. [13.12](#)Create Your Own APA-Style References List: Visuals and Graphic Works.
13. [13.13](#)Create Your Own APA-Style References List: Literature, Art, and Legal Documents.
14. [13.14](#)Learn from an APA-Style Student Paper.

CHAPTER CHECKLIST

1. [14.1](#)Learn CMS Format.
2. [14.2](#)Learn How to Prepare a Notes List and a Bibliography.
3. [14.3](#)Review Sample Entries: Books.
4. [14.4](#)Review Sample Entries: Article in Periodicals.
5. [14.5](#)Review Sample Entries: Electronic Sources.
6. [14.6](#)Review Sample Entries: Print and Nonprint Sources.
7. [14.7](#)Study Samples from a Student's Research Paper.
8. [14.8](#)Learn CSE Format.
9. [14.9](#)Learn How to Compile a References or Cited-References List Using CSE Style.
10. [14.10](#)Study Sample Entries for CSE Style: Citation-Sequence and Citation-Name Systems.
11. [14.11](#)Learn Resources for Other Styles.

CHAPTER CHECKLIST

Chapter 12

WRITING WITH SOURCES USING MLA FORMAT

1. [12.1](#)Cite your sources, using MLA style.
2. [12.2](#)Refer to your research in your paper, using MLA in-text citations.
3. [12.3](#)Use this directory to find MLA-style in-text citation examples.
4. [12.4](#)Create your own MLA-style in-text citations: Common situations.
5. [12.5](#)Create your own MLA-style in-text citations: Specific situations.
6. [12.6](#)Understand the basics of an MLA-style works-cited list.
7. [12.7](#)Use this directory to find MLA-style works-cited examples.
8. [12.8](#)Create your own MLA-style works-cited list: Common situations.
9. [12.9](#)Create your own MLA-style works-cited list: Books and Periodicals.
10. [12.10](#)Create your own MLA-style works-cited list: Personal, professional, and academic communications.
11. [12.11](#)Create your own MLA-style works-cited list: Websites and other forms of electronic media.
12. [12.12](#)Create your own MLA-style works-cited list: Visuals and graphic works.
13. [12.13](#)Create your own MLA-style works-cited list: Literature, art, and legal documents.

14. [12.14](#)Learn from an MLA-style student research paper.

CHAPTER 12 CHECKLIST

In [Chapters 7, 8, and 9](#), you learned how to conduct research and how to find and evaluate sources. In this chapter, you will learn how to incorporate that research into your paper and how to set up a works-cited list using Modern Language Association (MLA) style.

The advice and formats provided here are found in the eighth edition of the *MLA Handbook* (Modern Language Association, 2016). If your instructor asks you to use American Psychological Association (APA) style, follow the instructions in [Chapter 13](#). For instructions and models for using *The Chicago Manual of Style* and CSE documentation styles, see [Chapter 14](#).

12.1 Cite your sources using MLA style.

When you compose a research paper, you support your thesis with information from the sources you have gathered. Each time you use information from a source in the text of your paper, you must tell readers about that source, whether you quote from, paraphrase, or summarize that source's work. In addition, you must provide a list of all of your sources so that readers can refer to them. This process is known as *citing* or *documenting your sources*.

The MLA style for citing sources has two main parts:

1. In-text citations
2. A works-cited list

IMPORTANT: Each in-text citation must have its own corresponding entry in your works-cited list. Each entry in your works-cited list must provide information so that readers can access your sources.

12.1a In-text citations.

MLA offers two different options for providing in-text citations:

1. A signal phrase with (usually) a parenthetical citation
2. A parenthetical citation alone

A signal phrase is a phrase in which you mention the author of your source. (You may also include the title, or you may include only the title for a work with no author.) A signal phrase often consists of an author's name followed by a verb such as *argues, asserts, claims, contends, implies, maintains, notes, points out, suggests, thinks, or writes*.

In the following example, student Charles Da Rienzo, whose MLA-style paper appears in [section 12.14](#), quotes author Frank Abagnale and introduces the quotation with a signal phrase. Because the author's name appears in a signal phrase, the parenthetical citation includes only the page number of the source.

Frank Abagnale writes, “People replace computers with great regularity . . . and their hard drives are crowded with tax returns, bank statements and who knows what else. A woman dumped her old computer on the curb for the garbage collector. It contained years of business records. . . . A thief beat the trash man to it and stole her identity” (117).

A ***parenthetical citation*** displays source information in parentheses. If the author is named in the text, as in the example above, only the page number from which you are quoting, summarizing, or paraphrasing appears in parentheses. If the author is not named in the text, the parenthetical citation also includes the author's last name, or a short title if the author is unknown. If the source does not have page numbers, then only the author's name—or title if there is no author—is given in the signal phrase or in the parenthetical citation.

In the following example, Charles Da Rienzo summarizes information from page 73 of a book by author Paul Bocij:

Companies use spyware to steal industrial secrets from competitors, but individuals can also use spyware. For instance, spouses who have suspicions about their partners have been known to keep track of them by using this software (Bocij 73).

As you can see, the writer does not provide the title of Bocij's book. He could do so, but does not need to. The title of the book, *The Dark Side of the Internet*, and other publication information will appear in his works-cited list (see [12.6](#) through [12.13](#)).

12.1b Works-cited list.

Your works-cited list, placed at the end of your paper, contains complete publication information for each of your sources. The list is alphabetized by authors' last names, or by title if no author is given. In the following example, student Charles Da Rienzo provides the publication information for one of his sources. Following the book title is the publisher (Praeger) and the year of publication (2006).

Bocij, Paul. *The Dark Side of the Internet: Protecting Yourself and Your Family from Online Criminals*. Praeger, 2006.

For instructions and model examples of works-cited entries, see [12.6](#) through [12.13](#).

12.2 Refer to your research, in your paper, using MLA in-text citations.

As noted in [section 12.1](#), the details you provide in an *in-text citation* depend on how (or whether) you use a signal phrase to introduce it. [Sections 12.4](#) and [12.5](#) provide instruction and models for creating your own in-text citations.

You will learn to use the following:

- **Signal phrases**, in which you name the author or title of the source you are working with
- **Parenthetical citations**, in which you provide, in parentheses, details about that source

NOTE <<<<

While signal phrases are optional, you will *almost always include a parenthetical citation* when referring to your sources in your paper. The only time you would *not* include one is if you provide a signal phrase that gives enough information for readers to identify your source (and find it later in your works-cited list) and your source does not include page numbers.

12.3 Use this directory to find MLA-style in-text citation examples.

DIRECTORY TO IN-TEXT CITATION EXAMPLES

[12.4 Create your own MLA-style in-text citations: Common situations](#)

1. Author named in a signal phrase
2. Author named in parentheses
3. Author name unknown
4. Author identified by screen name only
5. More than one author cited
6. Two authors with the same last name
7. Organization as author
8. Source with no page numbers
9. Source used more than once in a paragraph
10. Two sources referred to in a single sentence
11. Quotation of more than four lines (block quotation)
12. Quotation that has been edited
13. More than one source by a single author
14. Source quoted in another source
15. An entire book or article

[12.5 Create your own MLA-style in-text citations: Specific situations](#)

16. Dictionary, encyclopedia, wiki, or other reference source
17. Multivolume work
18. An entire website
19. Short work from a website

20. Video, movie, or TV show
21. Video game, online game, or software
22. Visuals (photos, maps, charts, posters, or other graphic works)
23. Personal email, text message, letter, or interview
24. Blog or social media post
25. Audio recording or podcast from the Web
26. Phone app
27. Government or business document
28. Literary work (novel, poem)
29. Selection from an anthology
30. Sacred text

12.4 Create your own MLA-style in-text citations: Common situations.

1. AUTHOR NAMED IN A SIGNAL PHRASE

A simple way to cite a source is to name its author in a **signal phrase**, followed by a **parenthetical citation**.

In the following example, student Charles Da Rienzo, whose research paper appears in [section 12.14](#), quotes author Abraham K. White, beginning with the signal phrase, *White explains*. Because the student names the author in a signal phrase, the parenthetical citation at the end of the passage includes only the page number (*13*) of White's book.

White explains, “In layman’s terms, hacking is the act of breaking into someone else’s computer to which you have no access and stealing private information by circumventing the security measures. It is dangerous because it sabotages the entire computer system” (13).

NOTE « « « «

The title of the book, *Hacking: The Underground Guide to Computer Hacking*, appears in the works-cited list at the end of the paper.

2. AUTHOR NAMED IN PARENTHESES

If you choose not to name a source’s author in a signal phrase, then include the author’s last name in a parenthetical citation with the source’s page number (if it has a page number). Use no punctuation between the author’s name and the page number.

One expert explains hacking as “the act of breaking into someone else’s computer to which you have no access and stealing private information

by circumventing the security measures” (White 13).

NOTE <<<<

When quoting a source, capitalize the first word of a quoted sentence. However, do not capitalize the first word of a quoted phrase, especially if you are using the quotation as part of your own sentence (as shown above in [example 2](#)).

3. AUTHOR NAME UNKNOWN

If a source does not include an author’s name, use the source’s title instead. Use the complete title in a signal phrase or a shortened version (if the title is long) in the parenthetical citation. In the following example, student writer Charles Da Rienzo refers to “Online Exposure,” an article that he found on page 29 of the publication *Consumer Reports*.

More than 5 million online U.S. households experienced some type of abuse on Facebook in the past year, including virus infections, identity theft, and for a million children, bullying, a *Consumer Reports* survey shows (“Online Exposure” 29).

IMPORTANT: Keep in mind that in some cases, a source that appears to have no author may have been created by an organization rather than an individual person. See [example 7](#): “Organization as author.”

4. AUTHOR IDENTIFIED BY SCREEN NAME ONLY

Some online sources do not provide authors’ real names. Instead, authors may use screen names. The following example, one that student writer Charles Da Rienzo draws on in his research paper (see [section 12.14](#)), is a post from a Reddit (reddit.com) forum about computer and Internet security. A Reddit user, known as “TOV-LOV,” advises: “Don’t use one password for everything. Use a password manager.” Da Rienzo cites this source as follows:

When it comes to personal security on the internet, it may be best to follow the advice of one Reddit participant: “Don’t use one password for everything. Use a password manager” (TOV-LOV).

5. MORE THAN ONE AUTHOR CITED

Two authors

If your source has two authors, include both of their names in your signal phrase or parenthetical citation. The following example shows an in-text citation for the first page of an article written by Jonathan A. Obar and Anne Oeldorf-Hirsch.

A recent study found that most people do not read the privacy policies or the terms of service at social networking sites (Obar and Oeldorf-Hirsch 1).

Three or more authors

For a source with three or more authors, include the name of the first author listed, followed by “et al.,” which is an abbreviation of the Latin phrase *et alia*, meaning “and others.” The following shows an in-text citation for page 4 of a book written by eight authors.

One analysis of how the technology we create to help us can also hurt us provides a chilling example: “The criminal community has evolved to abuse technology on a scale that brings in enormous profits, costing the global economy an estimated \$450 billion a year” (Regalado et al. 4).

6. TWO DIFFERENT AUTHORS WITH THE SAME LAST NAME

If you cite works by two different authors with the same last name, include the first initial and the last name. However, if the authors also share the same first initial, use the full first name, as shown below.

We know that “because identity theft is now part . . . of a slew of other crimes . . . the stakes have risen immeasurably. Involvement, even peripherally, can be deadly” (Robert Hammond 41).

7. ORGANIZATION AS AUTHOR

In some cases, a source is authored by an organization and is not attributed to an individual writer. When you encounter this situation, use the same format that you would for any other author.

The example that follows is an in-text citation for a short work titled “Internet Privacy” from the website of the American Civil Liberties Union (ACLU). No specific person is credited with writing the material, so, in the citation, the organization itself is named as the author. (The source is not paginated, so there is no page in the parenthetical citation. See [example 8](#): “Source with no page numbers.”)

The group reports that government and corporate surveillance of our online activities “chills free speech and free association, undermines a free media, and threatens the free exercise of religion” (ACLU).

A more thorough way to handle this situation would be to mention the source organization in a signal phrase and then name the title of the work in a parenthetical citation, as shown below.

The American Civil Liberties Union (ACLU) reports that government and corporate surveillance of our online activities “chills free speech and free association, undermines a free media, and threatens the free exercise of religion” (“Internet Privacy”).

The following example provides an in-text citation for a video found on YouTube. It was created by an organization called The Verge. Because the video is not attributed to any one person in the group, The Verge is named as its author in the parenthetical citation.

Fortunately there are resources for beefing up our online privacy—and for removing the annoying ads that track us online (The Verge).

8. SOURCE WITH NO PAGE NUMBERS

Most online sources do not provide page numbers. Exceptions include static paginated documents such as some PDFs. When page numbers are *not* available, simply cite the work in its entirety by using the author's name (if an author is indicated), or by using the title, or by using both. If the material is divided into numbered sections or paragraphs, include these, but only if the sections or paragraphs are stable and would be the same for any reader.

In an article titled "Should You Buy ID Theft Protection?" Kimberly Lankford explains that most "theft-monitoring devices" will not be able to tell that a Social Security number has been stolen until the thief uses it to apply for a loan or a credit card in the victim's name. However, most identity frauds involve the use of credit-card or bank-account numbers, not Social Security numbers (pars. 2-3).

The following example refers to the "2017 Internet Crime Report," authored by the Federal Bureau of Investigation (FBI). This source has stable page numbers: It is a PDF found at https://pdf.ic3.gov/2017_ic3report.pdf. The parenthetical citation below includes the number of the page where a writer found information about extortion.

The FBI reports that online extortion resulted in 14,938 complaints and losses of over \$15 million (16).

9. SOURCE USED MORE THAN ONCE IN A PARAGRAPH

In some cases, you may wish to refer to a source more than once in a single paragraph. In this situation, you only need to include one in-text citation, as long as you make it obvious to readers, later in the paragraph, that you're referring to the same source. The following example draws on a book titled *Living with Hacktivism: From Conflict to Symbiosis*, by Vasileios Karagiannopolos.

Is it fair to categorize hacktivism as electronic civil disobedience? As Vasileios Karagiannopolos notes in *Living with Hacktivism*, the

practice certainly involves breaking laws and challenging the concept of free speech (43). The author goes further in his analysis, comparing hacktivist methods to civil disobedience practices, revealing the impacts of groups such as Anonymous.

10. TWO SOURCES REFERRED TO IN SINGLE SENTENCE

If you need to refer to more than one source in a single sentence, use a semicolon in your parenthetical citation to separate the author and page number(s) of each work. In the following example, a student refers to both Vasileios Karagiannopolos's book *Living with Hacktivism* and to Abraham K. White's book *Hacking*.

Whether it is fuelled by activist intent, and regardless of its positive or negative outcomes, there is agreement that hacking involves breaking the law (Karagiannopolos 43; White 13).

11. QUOTATION OF MORE THAN FOUR LINES (BLOCK QUOTATION)

If you are including a direct quotation of more than four lines, you must double space and indent it by one-half inch (five spaces) from the left margin (called a **block quotation**.) Do not use quotation marks in this case: the indentation tells your reader that you are quoting directly from a source, as in the following example.

As Bocij points out, there are many ways by which criminals can use the Internet to defraud or damage others:

At one level a seller might misrepresent an item in an online auction in order to cheat a buyer out of a few extra dollars. At another, a carefully managed stock fraud can damage an entire industry, resulting in losses that can be measured in billions of dollars. Online fraud also ruins the lives of some victims. Fake adoption agencies . . . can cause emotional harm that damages relationships or leads to problems such as depression. Stock fraud

can wipe out people's life savings, leaving their future plans, such as retirement, in chaos. (109)

As you can see above, when you use a block quotation, the parenthetical citation appears outside of the punctuation mark that ends the quotation.

NOTE <<<<

Use block quotations sparingly and only when you have a good reason to do so. Writing teachers often discourage the use of long quotations because a large number of block quotations in a text can indicate less critical analysis by student writers.

12. QUOTATION THAT HAS BEEN EDITED

When you change a quotation in any way, you need to indicate that you have done so.

Inserting words into quotation

If you insert your own words into a quotation for whatever reason, put the inserted material in brackets ([]) as a writer does in the following example.

As David Holtzman points out, fraud is “made possible by identity theft [and] may come from every direction, but with few exceptions it always moves toward the same target—your financial assets [bank accounts, credit cards, and investments]” (44).

Deleting words from a quotation

If you delete words from the quoted material, indicate that deletion by using ellipsis points (three spaced periods).

Is there anything we can do to protect our identities and finances? Holtzman advises: “[E]ven though you can't control inadvertent data breaches . . . you can protect yourself by carefully monitoring your credit history and other financial information” (44).

The brackets around the letter *E* indicate that it has been changed to a capital letter.

13. MORE THAN ONE SOURCE BY A SINGLE AUTHOR

If you need to refer to more than one work by the same author, introduce the material by including the author's name in your signal phrase. Include the title of the work (in an abbreviated form, if necessary) in the parenthetical citation, along with the page number. An abbreviated title should include only the first noun or noun phrase in the title, without any articles (*a*, *an*, or *the*).

In the following examples, a writer refers to two different books by the author Paul Bocij. One is *Cyberstalking: Harassment in the Internet Age and How to Protect Your Family*, and the other is *The Dark Side of the Internet: Protecting Yourself and Your Family from Online Criminals*. The writer includes the author's name in the signal phrases and abbreviated versions of the book titles in the parenthetical citations.

Paul Bocij claims that “estimates of the number of cyberstalking victims can vary widely.” In the United States, for example, they “range from one million to ten million” (*Cyberstalking* 47).

In his in-depth study of internet crime, Paul Bocij tells us that “some cyberstalkers attempt to escape blame for their actions by falsely claiming that their victims have harassed them” (*Dark Side* 160).

If you must include both the author and title in the citation, it should look like this:

One of the telltale signs of cyberstalking is that the culprit expresses an unusually strong and prolonged interest in beginning a close personal relationship with the victim (Bocij, *Dark Side* 164).

14. SOURCE QUOTED IN ANOTHER SOURCE

When using material that is quoted in your source, include the phrase *qtd. in*, for “quoted in,” before the source author’s name in the parenthetical citation.

According to Weimann, “all active terrorist groups have established their presence on the internet” (qtd. in Bocij 17).

15. AN ENTIRE BOOK OR ARTICLE

If you want to refer to an entire book or article, rather than specific pages in it, simply name the author(s) in your signal phrase or in-text citation, but include no page numbers. The following citation refers to Robert Hammond’s *Identity Theft*. (See [12.14](#) for an example of how student writer Charles Da Rienzo incorporates this source into his MLA-style research paper.)

Having one’s identity stolen can be a harrowing experience, but victims can reclaim their identities by following a few steps recommended by most identity-theft crime fighters (Hammond).

12.5 Create your own MLA-style in-text citations: Specific situations.

16. DICTIONARY, ENCYCLOPEDIA, WIKI, OR OTHER REFERENCE SOURCE

A dictionary entry

When referring to an encyclopedia or a dictionary entry, use the entry word itself in the parenthetical reference, and *not* the title (or author, if there is one) of the reference work.

Merriam-Webster defines “analysis” as “a detailed examination of anything complex in order to understand its nature or to determine its essential features” (“Analysis”).

An encyclopedia entry

The following example refers to an entry from *Encyclopedia.com*.

Antibodies are proteins in the blood that help to fight against antigens (“Antibody and Antigen”).

A wiki entry

The following example refers to an entry from *Wikipedia*.

Examples of wearable technology include the smart phone and the activity tracker (“Wearable Technology”).

NOTE <<<<

If the author of the entry is named, include the author’s name instead of the entry title. The page number is unnecessary if the entries are in alphabetical

order in the source.

17. MULTIVOLUME WORK

If you take information from more than one volume in a multivolume work, indicate in your parenthetical citation the volume number you used. Separate the volume number and page number(s) with a colon (:). In the following, the writer refers to volume 8 and page 18 of *A History of Philosophy*.

In *A History of Philosophy*, Frederick Copleston explains that the British chemist and physicist Michael Faraday grew interested in science while he was an apprentice to a bookbinder (8: 18).

However, if you cite only one volume of a multivolume work, you do not need to provide the volume number in your parenthetical citation. Instead, simply give the author's last name and the page number(s) in your parenthetical citation, and include the volume number in your works-cited entry.

A History of Philosophy presents the scientific theories of Michael Faraday (Copleston 251).

18. AN ENTIRE WEBSITE

To cite an entire website—rather than an article or other specific content from it—provide the site's author. Keep in mind that the author of a website may be an organization rather than an individual person or people (see [example 7](#)). To cite a short work from a website, see [example 19](#): “Short work from a website.”

Entire website with an author

The following example refers to the website of artist Robin Colodzin.

Painting allows the artist to experiment with contradictions: A work “can be calming and anxiety provoking, ordered and chaotic, dark and light, warm and cool” (Colodzin).

Entire website with no author

If you determine that a website does not have an author, use its title in your in-text citation.

A popular site for entertainment, celebrity gossip, and fun quizzes is also becoming a source for serious news (*BuzzFeed*).

19. SHORT WORK FROM A WEBSITE

When you refer to an online source, most of the time you will cite a specific piece of content from a website—such as a video, an article, a report, or an image. Think of each of these sources as a short work from a website, a handy category that applies to many situations. To see how these sources appear in a works-cited list, see [12.11](#).

Short work with an author

The following example refers to a product-review article found at the website of *Wired* magazine. It was written by Arielle Pardes and is titled, “Hey, Apple Made Some New Stuff.”

The latest iPhones have smaller screens, better cameras, and a new “bionic” chip that increases their speed to the tune of five trillion operations per second (Pardes).

Short work with no author

The following example refers to an article found at the website for the American Red Cross. There is no specific author credited for the piece, which is titled “Headed to the Coast? Beware of Rip Currents.” An abbreviated form of the title is used in the parenthetical citation below.

If you are caught in a rip tide, try to stay calm and swim parallel to the shore until you are out of the current; then turn and swim toward shore (“Rip Currents”).

Another possible way to handle this source is to consider the organization itself, the American Red Cross, to be the author. The title of the piece would not appear in the in-text citation, but it would be included in the works-cited entry (see [12.11](#)).

If you are caught in a rip tide, try to stay calm and swim parallel to the shore until you are out of the current; then swim toward shore
(American Red Cross).

20. VIDEO, MOVIE, OR TV SHOW

Site these sources as you would a short work from a website (see [example 19](#)). If you are writing about the director or another contributor, name that person in your in-text citation. If you are not referring to a specific contributor, provide the title of the work. The following example refers to the television show *NCIS*, specifically to season 15, episode 24. The episode is titled “Date with Destiny,” and it was directed by Tony Wharmby. The show aired on CBS; it was accessed on Netflix. See [12.11](#) for the presentation of this source in a works-cited list.

In the season 15 finale of *NCIS*, the show addresses hostage-taking and torture, with flashbacks to the war in Afghanistan (Wharmby).

21. VIDEO GAME, ONLINE GAME, OR SOFTWARE

To cite an entire game, follow the format for citing an entire website (see [example 18](#)). If you want to cite a clip from the game, treat it as a short work from a website (see [example 19](#)).

Entire online game

At its most basic, it’s a game about “placing blocks and going on adventures” (*Minecraft*).

Part of an online game

Minecraft players will access a variety of dimensions in their game journeys, but everyone has to start at square one, in the same dimension

(“The Overworld”).

22. VISUALS (PHOTOS, MAPS, CHARTS, POSTERS, OR OTHER GRAPHIC WORKS)

To cite a visual in your paper, treat it as you would a short work from a website or other longer source (see [example 19](#)). Think of that longer or larger source as a container. (For more on the MLA concept of [containers](#), see [12.6](#).) In your in-text citation, provide the name of the work’s author or creator; if this is not available, use the title of the work.

Photograph

The following example refers to Gordon Parks’ photograph titled “American Gothic,” which is available at the Library of Congress.

The 1942 photograph “American Gothic,” a commentary on Grant Woods’ famous painting of 1930, shines a light on the inequalities of Black life in the U.S. (Parks).

Comic strip

To cite a comic strip, treat it as a short work from a longer source. In this case, the container could be a website, a newspaper, a book, or other longer work.

The following example refers to a comic strip created by Lalo Alcaraz and accessed at the *GoComics* website. It was published and nationally distributed on July 15, 2018, and is titled “Never mind, 911.”

The comic is a response to the everyday racism faced by people of colour (Alcaraz).

Excerpt from a graphic memoir (author is also illustrator)

The following example refers to a graphic memoir, *Trust No Aunty*, written and illustrated by Maria Qamar.

The author was born in a home that was “half Gujarati and half Bihari, by way of Bangladesh but located in Pakistan.” She writes: “. . . I was raised in four different cultures that seemed to be in conflict all the freakin’ time” (Qamar 2).

Excerpt from a graphic novel (with an author and an illustrator)

The following example refers to a graphic novel, *A Study in Emerald*, written by Neil Gaiman, Rafael Albuquerque, and Rafael Scavone. The illustrators are Rafael Albuquerque, Dave Stewart, and Todd Klein. For this citation, only the first-listed author and page number are required. You will find more information in the presentation of this source in a works-cited list (see [12.12](#)).

The novel refers to *A Study in Scarlet*, a Sherlock Holmes mystery, and begins with a gruesome and bloody chapter called “The New Friend” (Gaiman et al. 1).

23. PERSONAL EMAIL, TEXT MESSAGE, LETTER, OR INTERVIEW

To cite personal correspondence in the text of your paper, provide the author’s name. To cite an interview that you have conducted, provide the name of the person interviewed. More detailed information for these sources appears in the works-cited list (see [12.10](#)).

Email (received)

The following refers to an email from the L.L. Bean company, with the subject line: “Thank You for Your Order.” For the in-text citation, L.L. Bean is named as the author.

Frequent customers occasionally qualify for such perks as promotional gift cards (L.L. Bean).

Text message (received)

The following refers to a text message received from an individual named Estelle Jolie.

She contacted me at 7 a.m. to say she was standing in line, in the rain, waiting for *Hamilton* tickets (Jolie).

Letter (received)

The following refers to a letter from the Massachusetts Health Connector. For the in-text citation, the name of the organization is abbreviated.

My account was up to date, but a new payment would soon be due (Health Connector).

Interview (conducted)

The following refers to an interview conducted with novelist Beth Castrodale.

The local cemetery served as a grim, yet uplifting, inspiration for her latest mystery (Castrodale).

24. BLOG OR SOCIAL MEDIA POST

Treat online postings as short works from websites (see [example 19](#)). The following example refers to a Facebook post made by mystery writer Laura Lipmann about her novel *Sunburn*.

The author writes: “On the second Sunday in June, 1995, a woman . . . tells her husband and toddler daughter that she’s going back to their vacation rental to make lunch. She then packs a bag and hitches a ride west, getting off in a small Delaware town. That’s SUNBURN” (Lipmann).

25. AUDIO RECORDING OR PODCAST FROM THE WEB

Treat songs found online as short works from websites (see [example 19](#)). Treat entire podcasts as websites; however, if you refer to a specific episode, treat it as a short work from a website (you will include that title in your works-cited entry; see [12.11](#)).

Song

The following example refers to the song “DNA,” from Kendrick Lamar’s Pulitzer-prize-winning album titled *Damn*, accessed on iTunes. More details about the source appear in its works-cited entry in section [12.11](#).

In *Damn*’s second track, the speaker declares, “I got, I got, I got / Loyalty, got royalty inside my DNA / . . . I got power, poison, pain, and joy inside my DNA” (Lamar).

Podcast

The following example refers to a true-crime podcast called *Disgraceland: Music, Murder, Mayhem, and Melody*, written and hosted by Jake Brennan. The citation below points to the first episode, “Jerry Lee Lewis: The Killer and Getting Away with Murder,” and was accessed on the podcast’s website.

Mrs. Jerry Lee Lewis was found dead. Neatly placed on top of a perfectly made bed . . . Despite the bruises on her body, the blood under her fingernails, the scratches on her husband’s hands, and the mountain of other physical and anecdotal evidence, the death was ruled an accident (Brennan).

26. PHONE APP

Treat a phone or web application the same way that you would an entire website (see [example 18](#)). However, if you want to refer to a specific part of the app, then treat that part as a short work from a website (see [example 19](#)). The following example refers to *Waze*, a driving app authored by Waze, Inc. that helps users avoid traffic. The app was accessed on iTunes.

The app is a handy way to avoid clogged roadways and speeding tickets: “Even if you know the way, Waze tells you instantly about

traffic, construction, police, crashes, & more” (*Waze*).

27. GOVERNMENT OR BUSINESS DOCUMENT

Treat any government or business document as you would a short work from a longer, larger container—such as a website, book, or periodical ([examples 1, 3, 19](#)). If the business document is one that you received or authored, then treat it as correspondence (see [example 23](#)).

Government document

The following example refers to *The Constitution of the United States*, which was authored by a group of patriots formally known as the Framers of the Constitution. The document was accessed from the website of the National Archives and Records Administration.

“We the People . . . in Order to form a more perfect union,” begins the document that provided the structure of a government, merged a set of disparate states, and established laws and the rules to change them (Framers of the Constitution).

Business document

The following example refers to an annual report authored and published by Microsoft and accessed from their website. The report is not paginated.

In the past fiscal year, the company delivered \$90.0 billion in revenue and \$22.3 billion in operating income (Microsoft).

28. LITERARY WORK (NOVEL, POEM)

For citing a play, see [example 29](#): “Selection from an anthology.”

Novel

The following example refers to Theodore Dreiser’s novel, *Sister Carrie*, first published in 1900 by Doubleday. The citation below points to a Norton Critical Edition of the novel, edited by Donald Pizer and published in 2006

by W. W. Norton & Company—information that will appear in the works-cited entry for this source (see [12.13](#)). The page number appears first, followed by the abbreviation “ch.” and the chapter number.

In 1899, when “Caroline Meeber boarded the afternoon train for Chicago,” she had no idea what she was getting herself into (Dreiser 1; ch. 1).

E-Novel

The following example also refers to Theodore Dreiser’s novel, *Sister Carrie*. It points to the Project Gutenberg ebook of the novel, which was posted in 2008 and updated in 2018. Note that the ebook is not paginated, so no page numbers are provided in the parenthetical citation. (Since the chapter number is given in the text, it is not necessary to repeat it in the parenthetical citation.)

In the opening chapter, the narrator wryly describes Sister Carrie as “possessed of a mind rudimentary in its power of observation and analysis” (Dreiser).

Poem

The following example refers to Nikki Giovanni’s poem “Rosa Parks,” originally from her collection *Quilting the Black-Eyed Pea*. In this case, the poem was accessed at the website of the Poetry Foundation, a detail that appears in the works-cited entry for this source. The writer who created the citation below is very thorough, naming the poet and the title of the poem in a signal phrase and providing line numbers for the quotations in a parenthetical citation.

Giovanni dedicates her poem “Rosa Parks” to “the Pullman Porters,” who “organized when people said / they couldn’t,” and who “carried the *Pittsburgh Courier* and the *Chicago / Defender* to the Black Americans in the South so they would / know they were not alone” (lines 1-3).

29. SELECTION FROM AN ANTHOLOGY

When citing an item from an anthology, including a textbook that is a collection of reading selections, provide the name of the selection's author (not the name of the anthology's editor).

Chapter or reading from an anthology

In “Visionaries, Hucksters, and Con Men,” James Surowiecki writes, “One of the striking things about the most recent wave of corporate fraud and deception is how much of it was not centred on Wall Street” (3).

Literary work from an anthology

To refer to a prose work, provide a page number. To refer to a play, provide the act, scene, and line numbers. To cite a poem, provide the part number (if there is one), and relevant line numbers.

Play. The following example refers to a passage from Shakespeare’s play, *King Lear*. Note that the writer chose to use an extensive **block quotation** (see [example 11](#)). The parenthetical citation provides the act (1), scene (1), and line numbers (36-40), and is set outside of the source’s final punctuation mark. As you can see, the numbers in the parenthetical citation are separated by periods only, no space.

Early in the play, Lear announces his purpose:

Give me the map there. Know that we have divided

In three our kingdom; and ’tis our fast intent

To shake all cares and business from our age,

Conferring them on younger strengths, while we

Unburdened crawl toward death. (1.1.36-40)

Poem. The following example refers to John Milton’s long, book-length prose poem, *Paradise Lost*. The parenthetical citation provides the poem’s part number (12) and line numbers (648-49).

At the end of *Paradise Lost*, Milton describes the exit of our “first parents” from the Garden of Eden in very poignant lines: “They hand in hand with wandering steps and slow / Through Eden took their solitary way” (12.648-49).

NOTE << << <<

If the poem is not divided into parts, use line numbers. For the first reference, use the word *lines* to let the reader know to what you are referring, such as (lines 72-83). After that, use just the numbers, such as (91-94).

30. SACRED TEXT

For the Bible, Talmud, Koran, or other well-known sacred books, it is not necessary to italicize the titles, unless you are referring to a specific edition of one of those texts. For the Bible, be sure to provide the edition title and the book, chapter, and verse numbers. In the parenthetical citation, abbreviate the titles of chapters of the Bible as necessary. For example, the following citation names the King James edition of the Bible, the book referred to (Genesis, which is abbreviated as “Gen.”), the chapter number (8), and the verses (1-2).

The end of the flood is explained as follows: “. . . God made a wind pass over the earth, and the waters assuaged. The fountains also of the deep and the windows of heaven were stopped . . .” (*King James Bible*, Gen. 8.1-2).

12.6 Understand the basics of an MLA-style works-cited list.

MLA style requires that you provide a works-cited list at the end of your paper. It is an alphabetical list of information *for each source* that you cite in your paper in your signal phrases and parenthetical citations.

12.6a. Understand that sources are held in “containers.”

The latest edition of the *MLA Handbook* (8th edition, 2016) advises writers to think of a source as something that is usually contained within a larger or longer work. For example, let’s say you want to cite an article from a website. The article is your source, and the website is its **container**. The same would be true for a poem that you find in an anthology. The poem is your source, and the anthology is its container.

For example, in the following works-cited entry for a book, the title, *Brotopia*, is the source, and Penguin, the publisher, is the container.

Chang, Emily. *Brotopia*. Penguin, 2018.

In the following works-cited entry for an article, the title “Digital Activism Comes of Age,” is the source, and *HuffPost*, the website, is its container.

Moeti, Koketso. “**Digital Activism Comes of Age.**” *HuffPost*, 4 May 2017, huffingtonpost.com/entry/digital-activism-comes-of-age-technology-is-creating_us_590b498ae4b046ea176ae884.

The following works-cited entry for a journal article has more than one container. The source being referred to is the article, “The Biggest Lie on the Internet,” which is contained in the journal where it was first published, *Information, Communication, and Society*. Further, the journal *Information,*

Communication, and Society is contained in the database *Francis & Taylor Online*.

Obar, Johnathan A., and Anne Oeldorf-Hirsch. “**The Biggest Lie on the Internet.**” *Information, Communication, and Society*, vol. 21, no. 9, 2018, pp. 1-10. *Francis & Taylor Online*, tandonline.com/doi/abs/10.1080/1369118X.2018.1486870.

12.6b Learn the format of the works-cited list.

Use these tips for formatting your works-cited list.

1. Entries are listed alphabetically by the last name of the author or by the first major word of the title if no author is given. If a source has more than one author, it is alphabetized by the last name of the author whose name appears first. The entries are not numbered.
2. Entries are double-spaced.
3. The first line of each entry begins at the left margin. If more than one line is needed to complete the entry, additional lines are indented half an inch (this is called a *hanging indent*).

Note that in 2016, the Modern Language Association made several changes to the works-cited list, including these:

- Do not include the publication medium such as “Print” or “Web.”
- Include DOIs or URLs in Web entries, unless instructed otherwise.
- Use the abbreviations “vol.” and “no.” to indicate the volume and issue number of a periodical.
- Use “p.” or “pp.” for “page” or “pages.”
- Spell out “editor,” “translator,” and similar words.

- Include only if useful to the reader or important to your project the following information: city of publisher and year of original publication.

Add clarifying labels to works-cited entries, as needed.

While it is not required by MLA, a brief label at the end of an entry can be useful when the source is something other than a typical book or article. For example, the following entry for *Minecraft* includes the label “Video game.” That label is helpful to readers who are not familiar with *Minecraft*. (For more models that include identifying labels see [12.10](#).)

Minecraft. Mojang, 2011, minecraft.net/en-us/. Video game.

NOTE « « « «

In your works-cited list, you must include a separate entry for each source that you cite in your paper within signal phrases and parenthetical citations.

12.6c Start by keeping a detailed, working list of your sources.

As you research and write, keep an ongoing, working list of your sources, along with identifying publication information. Your list will make it easier to work with your sources in your paper (see in-text citations, [section 12.2](#)) and save you work when it’s time to create your works-cited list.

In your list of sources, the details to record depend on the individual types of sources you are using.

For example:

- **For a book:** Record the author, the title of the book, the publisher, the date of publication, the pages that you’ve referred to, and a URL for ebooks. If you access an ebook, you can add an optional label at the end of the citation that identifies the type of ebook, such as “Kindle.”

- **For an article:** Record the author, the title of the article, the title of the periodical, the title of the website, the database or other container that it comes from, the date of publication or latest update, the volume and issue number (if available), the pages that you've referred to (if available), a DOI (digital object identifier) for digital works if available, and a URL. Also include the date(s) you accessed the article.

An MLA template can help you record details about the sources in your list.

The MLA provides a template that may be helpful as you create your detailed list of sources. The following indicates the core elements that, ideally, you will record for each source. Keep in mind, though, that most sources will not contain all of the core elements. For example, an article may not be credited to a specific author; a book may not have “other contributors”; and a video will probably not have a version or issue number, or even a publisher. So, as far as the template goes, use it as best you can and know that some items will be left blank.

MLA Template

1. Author.
2. Title of source.
3. Title of container,
4. Other contributors,
5. Version,
6. Number,
7. Publisher,
8. Publication date,
9. Location.

10. *Access date.

*An access date is not required by MLA, but it is useful to record and share your access dates. Sometimes online content changes, and information that was available online *when you wrote your paper* may have been revised since, or even removed. Access dates also provide readers with context and convey your thoroughness as a researcher and writer.

MLA Template—Completed for a Journal Article

The following example shows how you would complete a template for “The Biggest Lie on the Internet,” the journal article mentioned above.

1. Author. Johnathan A. Obar; Anne Oeldorf-Hirsch.
2. Title of source. “The Biggest Lie on the Internet: Ignoring the Privacy and Terms of Service Policies of Social Networking Sites.”
3. Title of container, Information, Communication, and Society,
4. Other contributors --
5. Version, vol. 21,
6. Number, no. 9,
7. Publisher, Routledge,

8. Publication date, 3 July 2018,

9. Location. pp. 1-10.

10. Date(s) of access. --

(Container 2)

3. Title of container, Taylor & Francis Online

4. Other contributors. --

5. Version, --

6. Number, --

7. Publisher, --

8. Publication date, --

9. Location. [DOI] 10.1080/1369118X.2018.1486870, [URL]
tandfonline.com/doi/abs/10.1080/1369118X.2018.1486870.
Accessed 2 Sept. 2018.

10. Date(s) of access.

Your list of sources will become your final list of works cited.

For example, following is the works-cited entry for the article “The Biggest Lie on the Internet,” by Obar and Oeldorf-Hirsch.

Obar, Johnathan A., and Anne Oeldorf-Hirsch. “The Biggest Lie on the Internet: Ignoring the Privacy and Terms of Service Policies of Social Networking Sites.” *Information, Communication, and Society*, vol. 21, no. 9, July 2018, pp. 1-10. *Francis & Taylor Online*, doi:10.1080/1369118X.2018.1486870. Accessed 2 Sept. 2018.

NOTE « « « «

Another way to keep track of your sources is to use a **bibliography generator**. There are many available online. Also, Microsoft Word provides this option for MLA and other documentation styles. Just select “References” and then “MLA.”

Your list of sources can become your annotated bibliography.

An **annotated bibliography** is a list of sources that includes, for each source you plan to use, a brief description and evaluation of the source. Your instructor may ask you to prepare an annotated bibliography for your paper.

For example, the following is a writer’s annotated entry for the article “The Biggest Lie on the Internet,” by Obar and Oeldorf-Hirsch.

Obar, Johnathan A., and Anne Oeldorf-Hirsch. “The Biggest Lie on the Internet: Ignoring the Privacy and Terms of Service Policies of Social Networking Sites.” *Information, Communication, and Society*, vol. 21, no. 9, July 2018, pp. 1-10. *Francis & Taylor Online*, doi:10.1080/1369118X.2018.1486870. Accessed 2 Sept. 2018.

This article is written by two college professors: Johnathan A. Obar of the Department of Communications Studies at York University in Toronto, Canada, and Anne Oeldorf-Hirsch, of the Department of Communications at the University of Connecticut in Storrs, Connecticut. It has been peer-reviewed and published in a scholarly journal, making it an authoritative source.

The article was first published in *Information, Communication, & Society*. It focuses on “an empirical investigation of private policy (PP) and terms of service (TOS) policy reading behaviour” that the authors conducted. The study surveyed 543 people on their engagement with PP and TOS content such as we all encounter online. The authors’ findings show that the majority of participants: “view policies as a nuisance, ignoring them to pursue the ends of digital production, without being inhibited by the means.” That is, the study suggests that we want to get where we’re going quickly, and that we tend to select “accept” without reading the terms.

12.7 Use this directory to find MLA-style works-cited examples.

DIRECTORY TO WORKS-CITED EXAMPLES

[12.8 Create your own works-cited list: Common situations](#)

1. One author
2. No author or editor
3. Author identified by screen name only
4. More than one author
5. Two authors with the same last name
6. Organization as author
7. No page numbers
8. Two or more works by the same author
9. Work with an Editor or Translator

[12.9 Create your own works-cited list: Books and periodicals](#)

10. Basic entry for a book
11. Book in a series
12. Book edition other than the first
13. Multivolume work
14. Republished book
15. Foreword, introduction, preface, or afterword of a book
16. Article in an online publication
17. Article in a database
18. Article in a journal
19. Article in a magazine
20. Article in a newspaper
21. Editorial
22. Book review
23. Dictionary entry
24. Encyclopedia entry
25. Wiki entry

12.10 Create your own MLA-style works-cited list: Personal, professional, and academic communications

- 26. Email (received)
- 27. Text message (received)
- 28. Letter (received)
- 29. Interview
- 30. Blog or social media post
- 31. Business document
- 32. Comment on an online article
- 33. Letter to the editor
- 34. Published letter
- 35. Dissertation
- 36. Lecture or address

12.11 Create your own MLA-style works-cited list: Websites and other forms of nonprint or electronic media

- 37. Entire website
- 38. Short work from a website
- 39. Audio recording or podcast from an album or the web
- 40. Radio program
- 41. Video, movie, or TV show
- 42. Video game, online game, or software
- 43. Phone app

12.12 Create your own MLA-style works-cited list: Visuals and graphic works

- 44. Visuals (photos, maps, charts, posters)
- 45. Advertisement
- 46. Comic strip
- 47. Graphic memoir
- 48. Graphic novel

12.13 Create your own MLA-style works-cited list: Literature, art, and legal documents

- 49. Novel
- 50. Poem
- 51. Play
- 52. Literature from an anthology or website
- 53. Selection from an anthology (nonliterary)
- 54. Selection or chapter from a textbook

- 55. Art, artefact, or object
- 56. Sacred text
- 57. Court case
- 58. Legal or historical document
- 59. Government document

12.8 Create your own MLA-style works-cited list: Common situations.

1. ONE AUTHOR

The following entries cite Emily Chang’s book, *Brotopia: Breaking up the Boy’s Valley*, published by Penguin in 2018, and Sherwood Anderson’s *Winesburg, Ohio*, originally published in 1919 and available online at bartleby.com.

Chang, Emily. *Brotopia: Breaking up the Boy’s Valley*. Penguin, 2018.

Anderson, Sherwood. *Winesburg, Ohio*. 1919, Bartleby Great Books Online, bartleby.com/156.index.html.

2. NO AUTHOR OR EDITOR

The following entry cites an article from *Consumer Reports Magazine* titled “Online Exposure.” Because the article does not include an author or editor, its title becomes the first part of the works-cited entry. It was published by Consumers Union in June of 2011; as you can see, the student writer referred to pages 29 through 32.

“Online Exposure.” *Consumer Reports Magazine*. Consumers Union, June 2011, pp. 29-32.

The following entry cites a 2007 book published by Wet Feet titled *Careers in Information Technology*. The book does not include an author’s name. In this case, begin the entry with the title, alphabetizing it according to the first letter of the first major word in the title, in this case the letter “C” for “Careers.”

Careers in Information Technology. Wet Feet, 2007.

3. AUTHOR IDENTIFIED BY SCREEN NAME ONLY

The following entry cites a post from a Reddit forum (reddit.com). In it, a Reddit user known as “TOV-LOV” responds on April 22, 2018 to the question: “What Computer or Internet Security Tip Should Everyone Know?” The optional label “Social media post” is added to the end of the entry for clarity.

TOV-LOV. “What Computer or Internet Security Tip Should Everyone Know?” *Reddit*, 22 Apr. 2018, reddit.com/r/AskReddit/comments/8e0zfu/what_computer_or_internet_security_tip_should/. Accessed 27 Sept. 2018. Social media post.

NOTE <<<<

While an “accessed” date is not required by MLA, the writer of the above entry chose to include one. Doing so shows readers that the content you accessed was available on that date, even if it has since been revised or removed.

4. MORE THAN ONE AUTHOR

Two authors

Wallace, Jonathan, and Mark Mangan. *Sex, Love, and Cyberspace*. Henry Holt, 1996.

Three or more authors

The following entry cites a book by multiple authors. Kristin Loberg is named as author in the works-cited list because her name is listed first in the source, *Identity Theft*. Her name is followed by “et al.” (which means “and others”).

Loberg, Kristin, et al. *Identity Theft*. Silver Lake, 2006.

5. TWO AUTHORS WITH THE SAME LAST NAME

If your sources include different works by authors with the same last name, simply list them alphabetically, by first name.

Gunkel, David J. *Robot Rights*. The MIT Press, 2018.

Gunkel, Hermann. *Elijah, Yahweh, and Baal*. Cascade Books, 2014.

6. ORGANIZATION AS AUTHOR

In some cases, a source is authored by an organization and is not attributed to an individual writer. When you encounter this situation, use the same format that you would for any other author.

Wings of Success. *Identity Theft: Don't Be the Next Victim*. Prime Books, 2010.

The following entry cites a short work titled “Internet Privacy” from the website of the American Civil Liberties Union (ACLU). While an “accessed” date is not required by MLA, the writer below chose to include one. Doing so shows readers that the material referred to, which since the writing of the paper may have been revised or removed, was as you show it on your access date.

American Civil Liberties Union. “Internet Privacy.”
ACLU, 2018, aclu.org/issues/privacy-technology/internet-privacy. Accessed 15 Aug. 2018.

The above source is not paginated, so there are no page numbers included in the entry.

7. NO PAGE NUMBERS

Most online sources do not provide page numbers. Exceptions include static paginated documents such as some PDFs. When page numbers are *not* available, simply cite the work in its entirety, as is done in entry 6 above.

The following example refers to the “2017 Internet Crime Report,” authored by the Federal Bureau of Investigation (FBI). Even though it is accessed online, the source is a PDF with page numbers.

Federal Bureau of Investigation. “2017 Internet Crime Report.” *Internet Crime Complaint Center*, 7 May 2018, p. 16, pdf.ic3.gov/2017_IC3Report.pdf. Accessed 26 Sept. 2018.

8. TWO OR MORE WORKS BY THE SAME AUTHOR

To cite multiple sources by the same author, provide those works in alphabetical order according to the first major word in the title. Place the author’s name in the first item only. In the item(s) that follow, type three hyphens and a period in place of the author’s name.

Bocij, Paul. *Cyberstalking*. Praeger, 2004.

---. *The Dark Side of the Internet*. Praeger, 2006.

---. *Software for Free*. Kuma Publishing, 1992.

9. WORK WITH AN EDITOR OR TRANSLATOR

The following entries cite edited or translated works.

Surowieki, James, editor. *Best Business Crime Writing of the Year*. Anchor, 2002.

Kafka, Franz. *The Metamorphosis*. Translated by Ian Johnston, 1912. *Franz Kafka Online*, <http://www.kafka-online.info/the-metamorphosis.html>.

12.9 Create your own MLA-style works-cited list: Books and periodicals.

10. BASIC ENTRY FOR A BOOK

Print

Harari, Yuval Noah. *Sapiens: A Brief History of Humankind*. Harper, 2015.

Online

Defoe, Daniel. *A Journal of the Plague Year*. 1722. Project Gutenberg, www.gutenberg.org/files/376/376-h/376-h.htm.

For a book you accessed on a device such as a Kindle or Nook, include the type of e-book you read, such as “Kindle ed.,” after the title and before the publisher’s name.

For books with two or more authors, see [**section 12.8, example 4.**](#)

11. BOOK IN A SERIES

Include the series name at the end of your entry. Do not italicize or use quotation marks around the name of the series.

Dickens, Charles. *Great Expectations*. Edited by Janice Carlisle, Bedford, 1996, Case Studies in Contemporary Criticism 4.

12. BOOK EDITION OTHER THAN THE FIRST

If you are listing a work that has been republished in a later edition(s), indicate the number of the edition you are using.

Modern Language Association. *MLA Handbook*. 8th ed., MLA, 2016.

13. MULTIVOLUME WORK

Durant, Will and Ariel Durant. *The Story of Civilization*. Simon and Schuster, 1935-75, 11 vols.

If you used only one of the volumes, indicate the volume number before the publisher and note the number of volumes in the work after the date.

Durant, Will. *The Life of Greece*. 1939, *The Story of Civilization*, vol. 2, Simon and Schuster, 1935-75, 11 vols.

Anderson, Theodore, and Mildred Boyer. *Bilingual Schooling in the United States*. Vol. 1, Government Printing Office, 1970, 11 vols.

14. REPUBLISHED BOOK

When citing a republished book—for example, a paperback version of a book originally published in a hardbound version—the original publication date is optional. However, if the original date would be useful for the reader, include it before the publisher.

Orwell, George. *Nineteen Eighty-Four*. 1949, Secker & Warburg, 1992, Everyman's Library.

Austen, Jane. *Pride and Prejudice*. 1917, P. F. Collier & Son, 2000, *Bartleby Great Books Online*, bartleby.com/303/2/.

15. FOREWORD, INTRODUCTION, PREFACE, OR AFTERWORD OF A BOOK

Include the name of the section after the author's name.

Alatis, James E., et al. Introduction. *Linguistics, Language Acquisition, and Language Variation*, Georgetown UP, 1996, pp. 1-2.

Javers, Eamon. Epilogue. *Broker, Trader, Lawyer, Spy: The Secret World of Corporate Espionage*, HarperCollins, 2010, pp. 275-77.

16. ARTICLE IN AN ONLINE PUBLICATION

This entry cites Moeti Koketso's article "Digital Activism Comes of Age: Technology Is Creating a Space for Marginalized Voices," which was published at *HuffPost* (formerly *The Huffington Post*). For a very long title, especially one with a subtitle, it is acceptable to shorten the title for your works-cited entry. In this case, the writer chose to include the subtitle for the sake of clarity.

Moeti, Koketso. "Digital Activism Comes of Age: Technology Is Creating a Space for Marginalized Voices." *HuffPost*, 4 May 2017, huffingtonpost.com/entry/digital-activism-comes-of-age-technology-is-creating_us_590b498ae4b046ea176ae884. Accessed 15 Aug. 2018.

17. ARTICLE IN A DATABASE

This entry cites the article "#SayHerName: A Case Study of Intersectional Social Media," written by Melissa Brown, Rashawn Ray, Ed Summers, and Neil Fraistat. The article was published in the journal *Ethnic and Racial Studies* and accessed through the database *Taylor & Francis Online*. Note that Melissa Brown's name appears first in the list of authors for the article, followed by "et al." The entry includes the digital object identifier ("doi") for the article.

Brown, Melissa, et al. "#SayHerName: A Case Study of Intersectional Social Media." *Ethnic and Racial Studies*, vol. 40, no. 11, 14 June 2018. *Taylor & Francis Online*, doi.org/10.1080/01419870.2017.1334934. Accessed 2 Sept. 2018.

18. ARTICLE IN A JOURNAL

Anderson, Keith B., et al. “Identity Theft.” *Journal of Economic Perspectives*, vol. 22, no. 2, 2008, pp. 171-92.

Peterson, Bob. “Leaving English Learners Behind.” *Rethinking Schools*, vol. 16, no. 3, 2003,
<https://www.rethinkingschools.org/magazine/special-collections/the-no-child-left-behind-act/leaving-english-learners-behind>. Accessed 15 Sept. 2018.

19. ARTICLE IN A MAGAZINE

Mediati, Nick. “Secure Your Life in 12 Steps.” *PC World*, June 2011, pp. 59-66.

Castillo, Michelle. “NY Senator: HTTP a Welcome Mat for Would-Be Hackers.” *Time*, 28 Feb. 2011, techtime.com/2011/02/28/ny-senator-http-a-welcome-mat-for-would-be-hackers. Accessed 28 Sept. 2018.

20. ARTICLE IN A NEWSPAPER

For daily newspapers, the date (given as day, month, year) replaces the volume and issue number. You may need to supply section numbers or letters in addition to page numbers. If the newspaper is not widely known, you should include the city in which it is published unless the city appears in the title. For example, if you were citing the *Star Ledger*, which is published in New Jersey, you would write *Star Ledger* [Newark]. Note that the plus sign (+) following the lettered page number indicates that the article continues on another nonconsecutive page.

Stewart, James B. “Facebook Time: 50 Minutes a Day.” *The New York Times*, 6 May 2016, pp. B1+.

Steinberg, Jacques. “Answers to an English Question.” *The New York Times*, 22 Oct. 2000, nytimes.com/2000/10/22/nyregion/answers-english-question-instead-ending-program-new-york-may-offer-choice.html. Accessed 15 Sept. 2018.

21. EDITORIAL

Use the same format that you would use for an article, but include the word “Editorial” immediately after the title of the editorial. Note that since the name of the city is not part of the newspaper’s title, it is included in brackets after the title in the second example.

“Keeping Personal Data Private.” Editorial. *The New York Times*, 25 Nov. 2009, p. A30.

“Bill Raises Risk of Identity Theft.” Editorial. *Sun Journal* [Lewiston/Auburn], 22 Sept. 2011, sunjournal.com/articles/bill_raises_risk_of_identity_theft.html. Accessed 15 Sept. 2018.

22. BOOK REVIEW

Yagoda, Ben. “Slow Down, Turn Off, Tune Out the New . . .” Review of *The Tyranny of Email* by John Freeman, *The New York Times Book Review*, 25 Oct. 2009, p. 9.

Henry, Peter. “Phishing.” Review of *Phishing*, by Rachel Lininger and Russell Dean Vines, *Journal of Forensic Practice*, vol. 1, no. 3, Feb. 2007, doi:10.1080/15567280601047492. Accessed 25 Sept. 2010.

23. DICTIONARY ENTRY

Begin the entry with the term found in the reference work (e.g. “Godiva, Lady” and “Analysis”). If the entry you are citing has an author, begin with the author’s name, followed by the term.

“Godiva, Lady.” *Dictionary of Cultural Literacy*. 2nd ed., Houghton Mifflin, 1993, p. 199.

“Analysis.” *Merriam-Webster*, [merriam-webster.com/dictionary/analysis](https://www.merriam-webster.com/dictionary/analysis). Accessed 30 Sept. 2018.

24. ENCYCLOPEDIA ENTRY

Begin the entry with the term found in the reference work (e.g. “Artificial Intelligence” or “Antibody and Antigen”). If the entry you are citing has an author, begin with the author’s name, followed by the term.

“Artificial Intelligence.” *McGraw-Hill Encyclopedia of Science & Technology*. 10th ed., 2007.

“Antibody and Antigen.”

Encyclopedia.com. Encyclopedia.com/medicine/anatomy-and-physiology/anatomy-and-physiology/antibody. Accessed 30 Sept. 2018.

25. WIKI ENTRY

Begin the entry with the term found in the reference work (e.g. “Wearable Technology”). If the entry you are citing has an author, begin with the author’s name.

“Wearable Technology.” *Wikipedia*,

en.wikipedia.org/wiki/Wearable_technology. Accessed 15 Sept. 2018.

12.10 Create your own MLA-style works-cited list: Personal, professional, and academic communications.

26. EMAIL (received)

To cite personal correspondence, provide the name of the sender as the author. This entry cites an email from the L. L. Bean Company that included the subject line “Thank You For Your Order.” L. L. Bean is treated as the author. The optional label “Email” is added to the end of the entry for clarity.

L. L. Bean. “Thank You for Your Order.” Received by the author, 10 July 2018. Email.

27. TEXT MESSAGE (received)

To cite personal correspondence, provide the name of the sender as the author. This entry cites a text from a person named Jolie Estelle. The title, “*Hamilton Tickets*,” has been derived from the last part of the text message. The optional label “Text message” is added to the end of the entry for clarity.

Jolie, Estelle. “*Hamilton Tickets*.” Received by the author, 15 July 2018. Text message.

28. LETTER (received)

To cite personal correspondence, provide the name of the sender as the author. This entry refers to a letter from the Massachusetts Health Connector. The title is derived from a heading in the letter. The optional label “Letter” is added to the end of the entry for clarity.

Massachusetts Health Connector. “Your Account.” Received by the author, 1 Sept. 2018. Letter.

29. INTERVIEW

Interview that you have conducted

Provide the name of the person you have interviewed, as shown below. This entry refers to an interview with the novelist Beth Castrodale.

Castrodale, Beth. Interview with the author, 21 Sept. 2018.

Published interview

Begin with the name of the person interviewed, followed by the title of the interview. If there is no title, include the word “Interview” after the interviewee’s name. If the title does not include the word “interview,” add it as shown below.

Gates, Bill. “One-on-One with Bill Gates.” Interview by Kevin Chapell, *Ebony*, Oct. 2011, p. 83.

Chatelain, Marcia. “Women and Black Lives Matter.” Interview by Kaavya Asoka, *Dissent Magazine*, summer 2015, dissentmagazine.org/article/women-black-lives-matter-interview-marcia-chatelain. Accessed 27 Sept. 2018.

30. BLOG OR SOCIAL MEDIA POST

For citing Twitter posts, include the entire tweet as the title. Provide the word “Twitter” (in italics), and the date and time the tweet was posted.

spincaster. “The candidates are beginning to arrive on stage at the Civic Center.” *Twitter*, 18 Apr. 2016, 4:25 p.m., [twitter.com/spincaster//38273433](https://twitter.com/spincaster/status/38273433). Accessed 25 Sept. 2018.

This entry refers to a *Facebook* post by author Laura Lipmann about her mystery novel, *Sunburn*. The optional label “Social media post” is added to

the end of the entry for clarity.

Lipmann, Laura. “That’s SUNBURN.” *Facebook*, 10 June 2018, facebook.com/lauralipmann. Social media post.

31. BUSINESS DOCUMENT

This entry refers to an annual report published by Microsoft and accessed from their website. A print version is also available.

Microsoft. “Annual Report 2017.” Microsoft Corporation, 2018, microsoft.com/investor/reports/ar17/index.html. Accessed 19 Sept. 2018.

Microsoft. “Annual Report 2017.” Microsoft Corporation, 2018.

32. COMMENT ON AN ONLINE ARTICLE

The following entry cites a comment made to an online article at *BuzzFeed* by Lane Sainty and Emily Verdouw. The commenter is Niki Hashimoto, who posted her comment on September 27, 2018. For this entry, think of *BuzzFeed* as the container of the article, and the article as the container of the comment. The label “Comment” is included at the end of the entry for clarity.

Hashimoto, Niki. “This Syndrome Is Just Completely Heartbreaking.” Response to “Here’s What Refugee Kids . . . ” by Lane Sainty and Emily Verdouw, *BuzzFeed*, 26 Sept. 2018, www.buzzfeed.com/lanesainty/refugee-children-resignation-syndrome-sweden-australia?bfsource=ovthpcontrol. Accessed 28 Sept. 2018. Comment.

33. LETTER TO THE EDITOR

Wyman, L. W. “My Social Security Number.” Letter, *The New York Times*, 7 Dec. 2010, p. A34.

Kodak, Kris. "Identifying Victims of ID Theft." Letter, *Kansas City Star*, 26 Apr. 2008, kansascitystar.com/kozak/identifying.htm. Accessed 27 Sept. 2018.

34. PUBLISHED LETTER

To cite a published letter included in a collection, treat it as you would a work from an anthology.

Rilke, Ranier Maria. "Paris, February 17, 1903." *Letters to a Young Poet*, translated by M. S. Herter, W. W. Norton, 2014, pp. 1-3. Kindle.

35. DISSERTATION

Abstract

Begin with the author's name, followed by the title of the dissertation in quotation marks. Then, type the word "Dissertation" (not italicized) and name the university at which the dissertation was written, followed by the date of its completion. End with the abbreviation "DA" or "DAI" (for *Dissertation Abstracts* or *Dissertation Abstracts International*), followed by the volume, publication year, and page number(s).

Raymond, Albert J. "Relationships among Bilingualism, Critical Thinking Ability, and Critical Thinking Disposition of Baccalaureate Nursing Students." Dissertation, U of Florida, 1996, DAI, vol. 58/07, 1997, p. 2526.

Published

Treat a published dissertation as a book, but add the word "Dissertation" after the title, as well as the name of the university that granted the doctorate and publication year.

Murphy-Shigematsu, Steven. *The Voices of Amerasians*. Dissertation, Harvard U, 1986, *Dissertations.com*, 2000. Accessed 26 Sept. 2018.

To cite a master's thesis, substitute "MA thesis" or "MS thesis" in place of "Dissertation."

Unpublished

Begin with the author's name, followed by the title of the dissertation, in quotation marks. Then provide the word "Dissertation" as well as the name of the university that granted the doctorate and the year the dissertation was completed.

Dann, Emily. "An Experimental Pre_Statics Curriculum for Two-Year College Students." Dissertation, Rutgers U, 1976.

36. LECTURE OR ADDRESS

Begin with the speaker's name, followed by the title of the presentation, in quotation marks, and the name of the sponsoring organization. End with the place and date of the presentation and the descriptive label "Lecture" or "Address."

DaRienzo, William. "The Need for Computer Security." The American Association for Identity-Theft Protection, Nashville, 9 Feb. 2011.
Lecture.

Adichie, Chimamanda Ngozi. "We Should All Be Feminists."
TEDxEuston, Dec. 2012,
TED, ted.com/talks/chimamanda Ngozi Adichie we should all be feminists?language=en. Accessed 15 Sept. 2018.

12.11 Create your own MLA-style works-cited list: Websites and other forms of nonprint or electronic media.

37. ENTIRE WEBSITE

With author

This entry cites the website of artist Robin Colodzin.

Colodzin, Robin. *Robin Colodzin: Painting and Collage*, colodzin.com. Accessed 1 Aug. 2018.

With no author

This entry cites the website *Buzzfeed*.

Buzzfeed. Buzzfeed Inc., buzzfeed.com. Accessed 12 Aug. 18.

38. SHORT WORK FROM A WEBSITE

When you refer to an online source, it's usually the case that your source is a *specific piece of content* from a website. A video, an article, a report, or an image found online can each be thought of as a short work from a website.

With author

The following cites an article by Arielle Pardes that was published at *Wired*.

Pardes, Arielle. "Hey, Apple Made Some New Stuff." *Wired*, 2018, wired.com/amp-stories/apple-fall-2018-event-announcements.

Accessed 5 Aug. 2018.

With no author

The following cites an article found on the website of the American Red Cross. No specific author is credited at the site, so the entry begins with the article's title.

"Headed to the Coast? Beware of Rip Tides." *American Red Cross*, 2018, redcross.org/about-us/news-and-events/news/2018/headed-to-the-coast--beware-of-rip-currents.html. Accessed 7 Sept. 2018.

39. AUDIO RECORDING OR PODCAST FROM AN ALBUM OR THE WEB

Song from an album

The optional label "Song" is added to the end of the entry for clarity.

Midler, Bette, and Marc Shaiman. "Nobody Else But You." *Bette*, Warner Brothers, 2000. Song.

Song from the web

Treat songs found online as short works from websites. This entry refers to the song "DNA" from Kendrick Lamar's album *Damn*. It was accessed on *iTunes*. The optional label "Song" is added to the end of the entry for clarity.

Lamar, Kendrick. "DNA." *Damn*, Warner/Chapelle Music. Inc., 2017, *iTunes*, itunes.apple.com/us/album/damn/1223592280. Song.

Podcast from the web

Treat entire podcasts as websites; however, if you refer to a specific episode, as in the podcast example below, treat it as a short work from a website. This entry refers to a specific episode from the podcast *Disgraceland: Music, Murder, Mayhem, Melody*, written and hosted by Jake Brennan. The episode title is provided as the source, and the podcast title is

its container. Note that the title of the podcast is abbreviated. The optional label “Podcast” is added to the end of the entry for clarity.

Brennan, Jake. “Jerry Lee Lewis: The Killer and Getting Away with Murder.” *Disgraceland*, Episode 1, 13 Feb. 2018, disgracelandpod.com/episode-1-page. Accessed 1 Mar. 2018. Podcast.

40. RADIO PROGRAM

If you are drawing information from a titled episode of a program, begin with either the show’s writer or the title of that episode, in quotation marks. If you are referring to the program as a whole, and not a specific episode, then name the program (italicized). Then include any descriptive labels that are relevant to your paper, such as the name of the host, narrator, director, creator, or performer. Next, provide the season and episode numbers (if available), the production company, and year of broadcast. Start the entry with the item that you cited within the paper.

Cole, Sean. “The Feather Heist.” *This American Life*, produced by Ira Glass, episode 654, 10 Aug. 2018, WBEZ Chicago, thisamericanlife.org/654/the-feather-heist. Radio show. Accessed 28 Sept. 2018.

41. VIDEO, MOVIE, OR TV SHOW

Videos, movies, and television shows can usually be thought of as short works that exist within larger containers, such as a website, as is the case for the examples below.

Begin your entry with the name of the contributor you are focusing on, followed by that person’s role. The following example refers to the television show *NCIS*, specifically to season 15, episode 24, titled “Date with Destiny,” and directed by Tony Wharmby, whose work the writer is discussing. The show aired on CBS; it was accessed on *Netflix*.

Wharmby, Tony, director. “Date with Destiny.” *NCIS*, season 15, episode 24, CBS, 22 May 2018. *Netflix*, netflix.com/title/70142386.

Accessed 22 Sept. 2018.

If you are not focusing on the work of a particular contributor, such as the director, an actor, or the screenwriter, begin the entry with the title.

“Date with Destiny.” *NCIS*, season 15, episode 24, CBS, 22 May 2018, *Netflix*, netflix.com/title/70142386. Accessed 27 Sept. 2018.

42. VIDEO GAME, ONLINE GAME, OR SOFTWARE

To cite an entire online game, follow the format that you would for a website. To cite a part of an online game, treat it as a short work from a website. The optional label “Video game” is included at the end of the entries below for clarity.

Entire online game

Persson, Markus. *Minecraft*. Mojang, 2011, minecraft.net/en-us. Accessed 9 Sept. 2018. Video game.

Part of an online game

Persson, Markus. “The Overworld.” *Minecraft*, Mojang, 2011, minecraft.net/en-us. Accessed 9 Sept. 2018. Video game.

Software

Adobe Acrobat Pro DC. Adobe Systems, 2018, acrobat.adobe.com/us/en/acrobat.html. Software.

43. PHONE APP

Treat a phone or web application as you would an entire website. If you refer to a specific part of the app, treat that part as a short work from a website. This entry refers to the driving app *Waze*, accessed in *iTunes*. The optional label “Phone app” is added to the end of the entry for clarity.

Waze: Navigation and Live Traffic. Waze, Inc. *iTunes*, 2018,
[itunes.apple.com/us/app/waze-navigation-live-traffic/ id323229106?
mt=8](https://itunes.apple.com/us/app/waze-navigation-live-traffic/id323229106?mt=8). Accessed 27 Sept. 2018. Phone app.

12.12 Create your own MLA-style works-cited list: Visuals and graphic works.

44. VISUALS (PHOTOS, MAPS, CHARTS, POSTERS)

If an author, artist, or other composer is not named, you would begin with the title of the source. This entry cites photographer Gordon Parks’ “American Gothic,” accessed at the Library of Congress. The optional label “Photograph” is included at the end of the entry for clarity.

Parks, Gordon. “American Gothic.” *Library of Congress*, 1942, loc.gov/pictures/item/2017765074/. Photograph.

45. ADVERTISEMENT

This entry cites a specific ad from Aerie’s ad campaign, “#AerieREAL,” found at the company’s website.

Advertisement for Aerie Bras. “This Is What #AerieREAL is All About.” AEO Management Co., 2018, ae.com/featured-aeriereal/aerie/s-cms/6890055?catId=cat6890055. Accessed 7 Sept. 2018.

Advertisement for Arm & Hammer Detergent. “A Fresh Spin.” *Real Simple*, Sept. 2018, p. 42.

46. COMIC STRIP

To cite sources from this category, simply think of each as a short work held in a longer, larger container. For example, the comic strip in the first entry that follows is contained by the website *GoComics*. It cites a comic strip

created by Lalo Alcaraz. The optional label “Comic strip” is provided here for clarity.

Alcaraz, Lalo. “Never Mind, 911.” *GoComics*, 15 July 2018, gocomics.com/laloalcaraz/2018/07/15. Comic strip. Accessed 2 Aug. 2018.

Johnston, Lynn. “For Better or Worse.” *Star-Ledger* [Newark], 16 April 2002, p. 44. Comic strip.

47. GRAPHIC MEMOIR

To cite sources from this category, simply think of each as a short work held in a longer, larger container. For example, the entry below cites part of a graphic memoir, *Trust No Aunty*, written and illustrated by Maria Quamar. The optional label “Graphic memoir” is provided here for clarity.

Quamar Maria. “Aunty in Training.” *Trust No Aunty*. Touchstone, 2017, p. 2, books.google.com/books?id=iD2MDAAAQBAJ. Graphic memoir. Accessed 28 Sept. 2018.

48. GRAPHIC NOVEL

This entry cites the graphic novel *A Study in Emerald*, written by Neil Gaiman, Rafael Albuquerque, and Rafael Scavone. The illustrators are Rafael Albuquerque, Dave Stewart, and Todd Klein. For this citation, only the first-listed author, first-listed illustrator, and page number are required. The optional label “Graphic novel” is included at the end of the entry for clarity.

Gaiman, Neal, et al. “The New Friend.” *A Study in Emerald*, illustrated by Rafael Albuquerque, et al., Dark Horse Books, 3 July 2018, p. 1, amazon.com/Neil-Gaimans-Study-Emerald-Gaiman-ebook/dp/B07BJL82Y6. Graphic novel. Accessed 18 Sept. 2018.

12.13 Create your own MLA-style works-cited list: Literature, art, and legal documents.

49. NOVEL

The following entry cites Theodore Dreiser's novel, *Sister Carrie*, first published in the year 1900 by Doubleday, Page, & Company, and more recently published as a critical edition by W. W. Norton, edited by Donald Pizer.

Dreiser, Theodore. *Sister Carrie*. Doubleday, Page, 1900. Norton Critical Edition, edited by Donald Pizer, W. W. Norton, 2006.

The following entry also refers to Theodore Dreiser's novel, but in this case, an ebook provided at the *Project Gutenberg* site. The novel was most recently updated by *Gutenberg* in 2018.

Dreiser, Theodore. *Sister Carrie*. Doubleday, Page, 1900. *The Project Gutenberg*, 2018, gutenberg.org/ebooks/5267.

50. POEM

This entry cites Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner*.

Samuel Taylor Coleridge, "The Rime of the Ancient Mariner." *Major British Poets of the Romantic Period*, edited by William Heath, Macmillan, 1973, pp. 448-56.

This entry refers to Nikki Giovanni's poem "Rosa Parks," included in her collection *Quilting the Black Eyed Pea*. The poem was accessed at the website of *The Poetry Foundation*.

Giovanni, Nikki. "Rosa Parks." *Quilting the Black-Eyed Pea*, HarperCollins, 2002. *The Poetry Foundation*, poetryfoundation.org/poems/90180/rosa-parks. Accessed 11 Sept. 2018.

51. PLAY

In an anthology

This entry cites Shakespeare's play *King Lear*.

Shakespeare, William. *The Tragedy of King Lear. The Wadsworth Shakespeare*, edited by G. Blakemore Evans et al., Cengage Learning, 1996, pp. 211-96.

Live performance

Begin with the title of the play, followed by the name of its author. Next, indicate the names of the director and the principal performers. End with the name of the theatre, its location, the performance date, and a descriptive label ("Performance"), if necessary.

The Iceman Cometh. Eugene O'Neill. Directed by Howard Davies, performances by Kevin Spacey and Tony Danza, Brooks Atkinson Theater, New York, 22 June 1999. Performance.

52. LITERATURE FROM AN ANTHOLOGY OR WEBSITE

This entry cites Shakespeare's play *King Lear*, found in an anthology.

Shakespeare, William. *Hamlet. Responding to Literature*, edited by Judith A. Stanford, McGraw-Hill, 2006, pp. 244-357.

Shakespeare William. *The Tragedy of King Lear*. 1909-14, P. F. Collier & Son, 2001, *Bartleby Great Books Online*, bartleby.com/46/3/. Accessed 28 Sept. 2018.

53. SELECTION FROM AN ANTHOLOGY (NONLITERARY)

Surowiecki, James. “Visionaries, Hucksters, and Con Men.” *Best Business Crime Writing of the Year*, Knopf Doubleday, 18 Dec. 2007.

54. SELECTION OR CHAPTER FROM A TEXTBOOK

If the selection was previously published, you may give the date when the selection or chapter first appeared by placing it after the title, as shown in the entry below.

Griggs, Brandon. “The 12 Most Annoying Types of Facebookers.” 2010, 75 *Readings Plus*, edited by Santi V. Buscemi and Charlotte Smith, 10th ed., McGraw-Hill Education, 2013, pp. 187-90.

55. ART, ARTEFACT, OR OBJECT

To cite an object, artefact, or work of art found online, simply treat it as a short work from a website. To cite such a source that you’ve encountered in the physical world, name the object and its creator. The optional label “Sculpture” is included at the end of the following entries for clarity.

Work of art

Begin with the artist’s name, if known, followed by the title of the work (italicized), the date it was completed (if available), and the name of the institution and city where the work is housed. The following entries refer to a sculpture at Chicago’s Millennium Park and a painting at the city’s Art Institute.

Kapoor, Anish. *Cloud Gate*. Chicago, Millennium Park. Sculpture.

Hopper, Edward. *Nighthawks*. 1942, Art Institute, Chicago.

Work of art (online)

Kapoor, Anish. *Cloud Gate. City of Chicago, Cultural Affairs and Special Events, Millennium Park: Art & Architecture*, cityofchicago.org/city/en/depts/dca/supp_info/millennium_park_-artarchitecture.html. Sculpture.

Work of art (in a book)

The following entry cites a work of art included in a book by Sister Wendy Beckett, published by DK publishers.

Hockney, David. *A Bigger Splash*. 1967, Tate Gallery, London, *Sister Wendy's 1000 Masterpieces*, authored by Sister Wendy Beckett, DK, 1999.

56. SACRED TEXT

Holy Bible. King James Version, Nelson, 1976.

57. COURT CASE

For legal decisions, provide the title and number of the decision, the name of the court that issued the decision, and the date it was announced.

Brown v. Board of Education of Topeka. No. 347-483, Supreme Court of the United States, 17 May 1954. *Brown v. Board of Education*. No. 301669, National Archives, 1954, archives.gov/files/education/lessons/brown-v-board/images/decision.jpg. Accessed 28 Sept. 2018.

58. LEGAL OR HISTORICAL DOCUMENT

For public ballot questions, propositions, or referenda, provide the author; the title of the question, proposition, or referendum; and the date it was proposed.

California, Office of the Attorney General. *Proposition 227: English Language in the Public Schools*, Nov. 1988. Massachusetts, Office of

William Francis Galvin, *2018 Ballot Questions. Secretary of the Commonwealth*, sec.state.ma.us/ele/ele18/ballot_questions_18/ballot_questions18.htm. Accessed 1 May 2018.

59. GOVERNMENT DOCUMENT

Treat a legal or historical document as you would a short work from a larger work (container), such as a website, book, or periodical. The following entry is for the U.S. Constitution. This work was accessed from the National Archives website.

The Constitution of the United States. 1787, National Archives, archives.gov/founding-docs/constitution. Accessed 25 Sept. 2018.

The following example cites a source created by the federal government, by the Congressional Committee on Homeland Security.

United States, Congress, House, Committee on Homeland Security. *Secure Our Borders First Act of 2015*. Government Printing Office, 2015.

12.14 Learn from an MLA-style student research paper.

The following is a research paper written by Charles Da Rienzo, a student in a first-year composition class. Review it carefully.



↑
2.5 cm

↓
Charles Da Rienzo

↑
1.5 cm
↓
Da Rienzo 1

Prof. Buscemi

ENG 101

20 Sept. 2018.

Online Identity Theft: How to Stop Cyber Criminals
from Stealing Your Life

The essay is double-spaced throughout.

Da Rienzo creates a scenario based on several incidents he has heard about from friends and family.

When she hears the doorbell, Nina Russell opens her front door to a man who serves her a summons to appear at a legal deposition about an automobile accident over which someone is suing her for damages and physical injuries. Ms. Russell is surprised to find out that she is the defendant in the suit because she has never been in an accident. Later that week, she opens an American Express credit card bill with several charges for electronic equipment bought in San Francisco. The problem is that she has never had an American Express credit card and has never been to San Francisco. Later that night, she checks her email and sees a computer-generated bank message claiming that her chequing account balance has fallen below a predetermined level, yet her cheque ledger shows that her balance exceeds the amount mentioned in the email by over \$4,000. Slowly, the truth dawns on her: someone has stolen her identity and her money.

This story is fictitious, but incidents of identity theft, with results like those in this scenario, happen all too often. Studies

million people in the United States discovered they were victims of identity theft. Besides debt collection, identity theft was the second most common complaint made by consumers, with credit card fraud being the most common type. The third largest consumer complaint was about “imposter scams,” in which a scammer pretends to be someone the consumer knows personally, someone who works for the government or a tech support centre (FTC report).

Citation provides the name of the agency because a specific author is not named.

In *The Dark Side of the Internet*, Paul Bocij, a computer crime expert, explains that identity theft “involves impersonating and defrauding someone by using his or her personal information, such as a Social Security number, address, and credit card details” (86). Identity theft can be devastating, but it can be prevented using a little care and common sense.

Thesis stated.

The phenomenon of identity theft is centuries old. Before the invention of the internet, criminals relied on low-tech, relatively easily prevented methods to impersonate others and steal their names, money, and property. A favourite trick was to steal the victim’s credit card and bank statements directly from a home mail box, then to use that information to empty chequing and savings accounts or to take out loans and credit cards in the victim’s name. According to Robert Hammond, author of *Identity Theft: How to Protect Your Most Valuable Asset*, other scams involved filing change-of-address forms to divert mail to new locations or rifling through the victim’s garbage for useful

Signal phrase introduces a direct quotation as part of the student's sentence.

Citation contains page number only because the quotation has been introduced with the author's name.

Information is common knowledge, so a citation is unnecessary.

information. Using that data, the thief would then purchase—often for less than \$100 each—forged driver's licences, passports, Social Insurance Numbers, and other important documents needed to assume the victim's identity and rob them blind (22).

However, today's identity thieves use more devious, harder to defeat methods. According to *Security Week*, the FBI's Internet Complaint Center has reported that criminals using the internet are doing damage by targeting online payroll accounts—in the industries of education, health, and air transportation (Arghire).

The credit-monitoring agency Experian reports that scammers target the most vulnerable people, and cites numbers from the Identity Theft Resource Center (ITRC). In 2017, \$905 million was lost because of fraud. Those most successfully targeted by scammers were seniors and children. Of the 25,000 to 30,000 fraud cases reported in the United States, seniors were affected by 35% of all fraud complaints and 18.9% of identity theft, much of it traced back to thieves who had contacted them on the phone or on email. And the impact of identity theft on children is growing. In 2017, 13,852 cases of child and teen identity theft were reported, meaning that 17% of all fraud last year targeted minors. Experian predicts: "Child identity fraud or theft will affect 25% of kids before turning 18." (Thatham). Further, thieves take advantage of people on social media. According to *Consumer Reports*, Facebook and other social

Online source does not include page numbers, so only the author's name appears in the parenthetical citation.

networks create enormous exposure to identity theft (“Online Exposure” 29).

Illegally obtained personal information can be used to apply for a false driver’s licence or to rent an apartment in someone else’s name and certainly without their permission. More often, however, thieves use this information to raid bank accounts, open new credit cards, or take out other types of loans. The problem is compounded because victims are often unaware that their money has been stolen or that a new account has been opened in their name until well into the process. Like Nina Russell, mentioned earlier in this paper, they only find out when their bank sends them a low-account-balance alert or when they receive a credit card statement listing a charge for something they never bought. In fact, some victims don’t know they’ve been scammed until they apply for a car loan or some other kind of credit, only to learn that their credit reports list hitherto unknown accounts, all of which contain large unpaid balances. But that’s not the end of it. The victim now needs to file police reports, contact credit bureaus, cancel credit and debit cards and bank accounts, and complete several other nerve-wracking tasks that take an emotional toll. Anderson et al. report that for many years following a theft, many victims are plagued by the suspicion that the thieves are continuing to use their personal information for more scams (175).

All of this is more than disturbing to the average user

Article is unsigned,
so title (in quotation
marks) is used
in citation.

Writer uses both
cause/effect and
process analysis in
this paragraph.

Signal phrase is
used to introduce
paraphrased
material.

of the internet. In response, there are now many companies that offer identity-theft insurance protection. Some will pay legal fees as well as the costs associated with repairing the victim's credit, but such policies can be prohibitively expensive (Lankford 16).

On the other hand, such thievery can be thwarted even before it begins if only users of computers and smart phones would exercise caution and common sense when accessing the Web, shopping online, banking online, responding to emails, and logging into social networks. In short, the best way to protect yourself from the effects of identity theft is not to become a victim in the first place. While no one wants to give up online shopping and social media, it's a good idea to be on alert to the potential for fraud and identity theft as we carry out our routine online interactions and transactions.

One of threats that we face are phishing attacks. *Merriam-Webster* defines phishing as "a scam by which an internet user is duped (as by a deceptive email message) into revealing personal or confidential information which the scammer uses illicitly" ("Phishing"). According to the Anti-Phishing Working Group, an international coalition that connects government, law enforcement, and NGOs to fight cybercrime, the term was coined back in 1996 by hackers stealing America Online accounts and passwords ("Origins of the Word"). Phishing is far from a benign activity.

Thesis is re-stated.
Note that the first part of the paper explains the problem. The rest of the paper provides solutions.

According to Paul Bocij, “phishing involves directing a potential victim to a false website using various techniques.” Phishers send out thousands of emails that purport to come from legitimate sources such as banks or investment brokers. Such emails explain that a problem has occurred with the account and ask that, to help resolve the issue, the victim click on a link in the email itself. Of course, the link leads to a bogus site that asks the user to supply account numbers, and other personal information, which is then used by the “phisher” to steal the victim’s identity (88).

“Spear phishing” is a variation on this theme. Scammers who choose this technique use what David H. Holtzman calls “a more targeted approach.” Holtzman, a former security analyst, a breaker of military codes, and author of *Identity Theft*, says that spear phishers make it a point to research the individuals they target. When the phishers send out mails, they include personal information that victims recognize. For example, a phisher might mention a friend’s name and claim that they referred him to the victim. Such scammers have also been known to include the victim’s mother’s last name and even personal identification numbers. These emails are often made to seem that they have been sent by someone the victim knows (23). *Security Week* reports that phishing is the preferred method of the cyber thieves currently attacking online payroll accounts. By “baiting” a user with an email containing a URL to a familiar-looking site,

Paragraph begins with a transitional sentence.

In this paragraph, Da Rienzo both quotes and paraphrases Holtzman.

Process analysis is used here to explain how scam works.

phishing scammers then get users to release personal data, such as employee login credentials. The thieves can then access the user payroll accounts and change the banking information so that the deposited funds go elsewhere (Arghire). Phishing scammers are particularly fond of targeting users of PayPal and Apple, sites that feature financial transactions. Some now target CEOs and other executives to try to capture employee information and steal other confidential information, a phishing scam known as “whaling” (Better Business Bureau).

At the 2018 FBI International Conference on Cyber Security, Christopher Wray, the director of the FBI, discussed the threats faced in the United States, individually and as a country. “What was once a minor threat—people hacking for fun or for bragging rights—has turned into full-blown economic espionage and lucrative cybercrime.” To address this problem, he says, the FBI is working to strengthen its investigations, build partnerships within the government and with private tech companies, and embed cyber agents around the world. The FBI’s recent successes include shutting down *AlphaBay*, formerly the biggest marketplace on the DarkNet, and then taking down *Hansa*, where *AlphaBay* users fled when their site went dead.

Despite these efforts, we still need to be alert to the potential of being scammed by cybercriminals, and we need to know what to do if we are attacked. There are several actions

Writer names
Wray's credentials
to increase the
source's
credibility.

that you need to take if you become the victim of a scam. The first is to file a police report, which can help protect you from the legal ramifications of identity theft. The second is to contact your province's or territory's motor vehicle licensing office to find out whether a false driver's licence has been taken out in your name. Most important, you should regularly check your credit card statements, bank accounts, and credit reports for any fraudulent activity (Kirchheimer 32).

Information is introduced with the journal's name. Still, the citation must include the authors' names and the page number.

A transitional sentence, beginning with "However," is used to ensure coherence between paragraphs.

The *Journal of Information Management* reports that since January 1, 2011, the FTC has enforced the Red Flags Rule, a law requiring that "all organizations subject to the Fair and Accurate Credit Transactions Act of 2003 implement a written identity theft prevention program to detect, prevent, and mitigate identity theft" (Kunich and Posnor 25). This is good news. However, the adage that "an ounce of prevention is worth a pound of cure" applies directly, and there are several effective ways to decrease the chances of ever becoming a victim of identity theft in the first place.

One method of scam prevention is to understand how cybercriminals attempt to manipulate us. According to the Better Business Bureau, phishers are creative as well as unrelenting, typically using three types of email messaging to hook us: "1) the message promises a reward (a gift card, free item); 2) threatens a punishment (unpaid taxes, missed jury duty, deactivated bank account); or, 3) appears entirely mundane (a file from the office scanner)" ("BBB Tip").

Because this information is not introduced by a signal phrase, the citation must include the author's name and the page number.

Because the source has two authors, both names appear in the parenthetical citation.

First, reveal your Social Insurance number as infrequently as possible. Of course, such information must be included on tax returns and other government documents, whether completed online or off. Employers must also have this information, but employees should provide their Social Insurance numbers only after they have been hired. Your health care providers may identify you by your Social Insurance number, as may your academic institution. However, avoid online vendors, organizations, and social networks that ask for Social Insurance numbers. They have no legitimate reason to ask for this information. The same holds true for bank account numbers and private information such as your mother's maiden name or your father's middle name (Abagnale 108-09).

Second, keep your eyes open when using the internet. Computer and smart-phone users who employ unsecured wireless connections are inviting trouble. An encrypted service is best. Cybercriminals use programming to invade unprotected devices and gather information that users have keyed in, including security passwords and account numbers. Anti-virus and other security programs can help, but it's important to update such software to make sure you have the latest security against the latest cyberscams (Abagnale 110-11). The group Consumers Advocate has an updated list of the top identity theft protection insurance plans and software ("10 Best").

Transitional sentences are used here and in the next paragraph as well.

Taking care to submit personal information only on secure sites is also a good practice. Addresses that begin with https:// are generally secure; those that begin with http:// are not. In addition, consider installing “anti-phishing” software, some of which can be downloaded free. Use different browsers from time to time, and make sure you have the latest version of a browser with the most recent “anti-phishing” protection (Bocij 95-96).

Yet another way to protect your identity is to create and use passwords wisely. This means avoiding the use of words and numbers that hackers might guess at, such as the name of your significant other, child, or pet. Some people use their home addresses, while others use their birthdates, neither of which are good practices. Changing passwords frequently, combining letters and numerals, and using more than six characters are also recommended (Hammond 94-95).

No citation is
needed here, for
this is common
knowledge.

Finally, be skeptical when you’re online, especially when checking your email. If a message looks suspicious, delete it. If you do open an email offering something that seems too good to be true, trash it immediately. In short, put your faith in no one whom you don’t know well or don’t trust completely.

The heartache and financial losses suffered by victims of identity theft are well documented in government and industry studies. Such documents underscore the anxiety many computer and smartphone users feel whenever they go online.

It is not impossible to retrieve an identity. However, doing so is expensive, time-consuming, nerve-wracking, and depressing. Slowing down, being careful, and using common sense go a long way toward protecting your identity and stopping the thieves before they invade your life and destroy your peace of mind.

Writer concludes by referencing his thesis and summarizing the problems associated with identity theft.

Works Cited

Works-cited list starts on a new page. The title “Works Cited” is centred, with no extra space between the title and first entry.

Each entry begins at the left margin. Second and subsequent lines of each entry are indented a half inch.

Entries are listed in alphabetical order by author (last name first) or by first major word in title if no author is indicated.

Titles of articles appear in quotation marks. Titles of books, newspapers, and magazines appear in italics.

Abagnale, Frank W. *Stealing Your Life: The Ultimate Identity Theft Prevention Plan*. Broadway Books, 2007.

Anderson, Keith B., et al “Identity Theft.” *Journal of Economic Perspectives*, vol. 22, no. 2, 2008, pp. 171-92.

Anti-Phishing Working Group (APWG). “Origins of the Word ‘Phishing.’” APWG, docs.apwg.org/word_phish.html. Accessed 21 Sept. 2018.

Arghire, Ionut. “FBI Warns of Cyber-Thieves Targeting Payroll Accounts.” *Security Week*, 20 Sept. 2018, securityweek.com/fbi-alerts-warns-cyber-thieves-targeting-payroll-accounts. Accessed 21 Sept. 2018.

Better Business Bureau. “BBB Tip: Phishing Scams.” BBB, bbb.org/en/us/article/news-releases/16758-bbb-tip-phishing-scams. Accessed 21 Sept. 2018.

Bocij, Paul. *The Dark Side of the Internet*. Praeger, 2006.

Consumers Advocate. “10 Best Identity Theft Protection [Products] of 2018.” *Consumers Advocate*, 2018, consumersadvocate.org/id-theft-protection/a-best-id-theft-protection. Accessed 21 Sept. 2018.

Federal Trade Commission. “FTC Releases Annual Summary of Complaints Reported by Consumers.” *Federal Trade Commission*, 1 Mar. 2018, ftc.gov/news-events/press-releases/2018/03/ftc-releases-annual-summary-complaints-reported-consumers. Accessed 21 Sept. 2018.

For a source with three or more authors, the first author’s name is followed by “et al.,” the Latin abbreviation for “and others.”

Arghire’s article appears on a website.

Access dates are given for online sources that may be subject to change.

Hammond, Robert. *Identity Theft: How to Protect Your Most Valuable Asset*. Career Press, 2003.

Holtzman, David H. *Privacy Lost: How Technology is Endangering Your Privacy*. Jossey-Bass, 2006.

Kircheimer, Sid. *Scamproof Your Life*. AARP Series, Sterling, 2007.

Kunich, James M., and Neil P. Posner. "Following Red Flag Rules to Detect and Prevent Identity Theft." *Information Management*, May-June 2011, pp. 25-28.

Lankford, Kimberly. "Should You Buy ID Theft Protection?" *Kiplinger's Personal Finance*, vol. 65, no. 8, Aug. 2011, p. 16. "Online Exposure." *Consumer Reports Magazine*. Consumers Union, June 2011, pp. 29-32.

"Phishing." *Merriam-Webster*, merriam-webster.com/dictionary/phishing. Accessed 21 Sept. 2018.

Tatham, Matt. "Identity Theft Statistics." *Experian*, 15 Mar. 2018, experian.com/blogs/ask-experian/identity-theft-statistics/. Accessed 21 Sept. 2018.

Wray, Christopher. "Raising Our Game: Cyber Security in an Age of Digital Transformation." *Federal Bureau of Investigation*, 9 Jan. 2018, fbi.gov/news/speeches/raising-our-game-cyber-security-in-an-age-of-digital-transformation. Accessed 21 Sept. 2018.

There is no named author for "Online Exposure," so the article title appears first.

The title of the entry is given for "Phishing" since it is a dictionary entry with no named author.

Chapter 12 Checklist

Cite your research material by using a signal phrase to introduce a quotation, summary, or paraphrase, or by placing the last name of the author with the page number in parentheses after the borrowed material. If ¹ the author is unknown, use the full title within the signal phrase or a shortened version of the title of the source and the page number in parentheses.

Prepare a working list of the sources you refer to in your paper, one that ² includes detailed information about each source.

Arrange the sources in your list in alphabetical order by the last name of ³ the author or by the first major word of the title if no author is named. Use this working list as the basis of your list of works cited, which follows the conclusion of your essay.

Check to be sure that every source mentioned in your paper appears in ⁴ your works-cited list and that every source that appears in your works-cited list is mentioned in your paper.

Chapter 13

Writing with sources using APA format

1. [13.1](#)Cite your sources, using APA style.
2. [13.2](#)Refer to your research, in your paper, using APA in-text citations.
3. [13.3](#)Use this directory to find APA-style in-text citation examples.
4. [13.4](#)Create your own APA-style in-text citations: Common situations.
5. [13.5](#)Create your own APA-style in-text citations: Specific situations.
6. [13.6](#)Understand the basics of an APA-style reference list.
7. [13.7](#)Use this directory to find APA-style reference-list examples.
8. [13.8](#)Create your own APA-style reference list: Common situations.
9. [13.9](#)Create your own APA-style reference list: Books and periodicals.
10. [13.10](#)Create your own APA-style reference list: Personal, professional, and academic communications.
11. [13.11](#)Create your own APA-style reference list: Websites and other forms of electronic media.
12. [13.12](#)Create your own APA-style reference list: Visuals and graphic works.
13. [13.13](#)Create your own APA-style reference list: Literature, art, and legal documents.

14. [13.14](#)Learn from an APA-style student paper.

CHAPTER CHECKLIST

In [Chapters 7, 8, and 9](#), you learned how to conduct research and how to find and evaluate sources. In this chapter, you will learn how to incorporate your research into a paper and how to set up a reference list using the documentation style of the American Psychological Association (APA).

The advice and formats provided here come from the seventh edition of the *Publication Manual of the American Psychological Association* (2020). If your instructor asks you to use the documentation style of the Modern Language Association, see [Chapter 12](#). For instruction and models for using *The Chicago Manual of Style* and CSE documentation styles, see [Chapter 14](#).

The APA documentation style is used mainly in the social sciences and related courses, such as anthropology, education, political science, psychology, sociology, and various business courses. It is also used in some journalism, American studies, and English courses. The main difference between the MLA and APA styles is that the APA style places the date of publication in the parenthetical citation so that the reader can tell at a glance how current the information is.

13.1 Cite your sources using APA style.

When you compose a research paper, you support your thesis with information from the sources you have gathered. Each time you use information from a source, you must tell your readers you are doing so in the text of your paper. Whenever you quote from, paraphrase, or summarize the work of others, you must provide a citation in your paper. In addition, you must provide a list of all of your sources so that readers can refer to them. This process is known as *citing* or *documenting your sources*.

[Access the 2019 updates to APA guidelines.](#)

The APA style of documentation has two main parts:

1. [In-text citations](#)
2. List of [references](#)

IMPORTANT: Each in-text citation must have its own corresponding entry in your list of references. And each entry in your list of references must provide publication information so that readers can access your sources. (One exception to this rule is personal correspondence: See [sections 13.5, example 21](#), and [13.10, examples 25 through 27](#).)

13.1a In-text citations

APA style offers two options for providing in-text citations:

1. A [signal phrase](#) with (usually) a parenthetical citation
2. A [parenthetical citation](#) alone

A **signal phrase** is a phrase in which you mention the author of a source. You may also include the title. For a work with no author, provide only the title. The simplest method is to name the author or title in the signal phrase, with the year of publication in parentheses after the name or title, and then include the page numbers (if available) in parentheses following the quote or paraphrase. A signal phrase often consists of an author's name followed by a verb such as *argued, asserted, claimed, contended, implied, maintained, noted, pointed out, suggested, thought, or wrote*.

In the following example, a writer quotes from a journal article titled “Care Ethics: An Ethics of Empathy?” written by Jolanda van Dijke, Inge van Nistelrooij, Pien Bos, and Joachim Duyndam. The writer introduces the quotation with a signal phrase. Because the authors are named in a signal phrase, the publication year follows “van Dijke et al.” in parentheses, and the page number of the source follows the quotation, also in parentheses. **IMPORTANT:** For works with three or more authors, only the name of the author listed first in the source is included, followed by “et al.,” which means “and others.”

In their study, van Dijke et al. (2018) found that it is difficult to pin down one definition for empathy. To some it is “a unique way to connect with others, to understand what is at stake for them”; to others, empathy is “biased, inaccurate, or a form of projection” that can be “distorted by prejudices” (p. 1).

Another way to cite this source is:

In their study, van Dijke et al. found that it is difficult to pin down one definition for empathy. To some it is “a unique way to connect with others, to understand what is at stake for them”; to others, empathy is “biased, inaccurate, or a form of projection” that can be “distorted by prejudices” (2018, p. 1).

NOTE <<<<

In your signal phrases, APA style requires that you use the past tense or present perfect tense when you describe earlier research. For example:

Lopéz (2020) **found** . . .

or

Lopéz (2020) **has found** . . .

In the following version of the example, there is no signal phrase. In this case, the authors are named in the parenthetical citation, along with the publication year and page number.

A group of researchers found conflicting views on empathy. Some people described empathy as “a unique way to connect with others, to understand what is at stake for them,” while others said it is “biased, inaccurate, or a form of projection” that can be “distorted by prejudices” (van Dijke et al., 2018, p. 1).

NOTE <<<<

For in-text citations for works by three or more authors, APA requires writers to name only the first author listed in the original source followed by “et al.,” which is short for the Latin “et alia,” meaning “and others.” In the example above, “van Dijke et al.” means “van Dijke and others.” For the corresponding references list entry, however, APA requires writers to name all of the authors’ names up to twenty (See 13.7).

A **parenthetical citation** displays source information in parentheses. If the author is named in the text, then the parenthetical citation provides the source’s publication year after the author’s or authors’ names. If you are quoting the source or paraphrasing specific information from the source, the page number should appear in parentheses following the quote or paraphrase. If the author is *not* named in the text, the parenthetical citation provides the author’s last name, or a short title if the author is unknown. If the source does not have page numbers, or if you are summarizing the source as a whole, then only the author’s name—or title if there is no author—is given in the signal phrase or in the parenthetical citation.

In the following example, a writer paraphrases information from p. 73 of a book by Paul Bocij, published in 2006.

Companies used spyware to steal industrial secrets from competitors, but individuals can also use spyware. For instance, spouses who have suspicions about their partners have been known to keep track of them by using this software (Bocij, 2006, p. 73).

As you can see, the writer does not provide the title of Bocij's book. She could do so, but does not need to. The title of the book, *The Dark Side of the Internet*, and other publication information will appear in her list of references (see [sections 13.6 through 13.13](#)).

13.1b List of references

Your list of references, placed at the end of your paper, contains complete publication information for each of your sources. The list is alphabetized by authors' last names, or by title if no author is given. In the following example, a writer provides publication information for one of his sources. In this entry from his list of references, he gives the author's last name, the author's first initial, the publication year, the title of the book, the publisher, and page numbers.

Bocij, P. (2006). *The dark side of the Internet: Protecting yourself and your family from online criminals*. Praeger.

A reference list entry has four parts. The list below includes questions to ask yourself about each work you use for your paper.*

1. **Author:** Who is responsible for this work?
2. **Date:** When was this work published?
3. **Title:** What is this work called?
4. **Source:** Where can I retrieve this work?

For instructions and model examples of reference-list entries, see [sections](#) [13.3](#) through [13.10](#).

13.2 Refer to your research, in your paper, using APA style in-text citations.

As noted in [section 13.1](#), you must alert your readers, in the text of your paper, each time you use information from a source. The details that you provide in an in-text citation depend on how (or whether) you use a signal phrase to introduce it. [Section 13.4](#) and [13.5](#) provide instructions and models for creating your own in-text citations. [Section 13.3](#) is a directory to the different types of in-text citations found in [sections 13.4](#) and [13.5](#).

You will learn to use the following:

- **Signal phrases**, in which—in the text of your paper—you name the author or title of the source you are working with
- ***Parenthetical citations***, in which you provide—in parentheses—details about that source

In the text of your paper, as you use information from a given source, you need to provide readers with the following:

- **Author**
- **Date** (publication year)
- **Page number** (if available)

You can name a work's author in a signal phrase such as: “**Dr. Weinstein** said...” Or, you can name the author in a parenthetical citation that you present at the end of a sentence. The parenthetical citation also needs to include the date (publication year) of the work and, if available, a page number, such as:

One researcher found that most of us are driven to help others who are in need (**Weinstein, 2020, p. 158**).

NOTE « « « «

While signal phrases are optional, you must always include the work's author, publication year and, if available, page number(s), as a parenthetical citation.

13.3 Use this directory to find APA-style in-text citation examples.

DIRECTORY TO IN-TEXT CITATION EXAMPLES

[13.4 Create your own APA-style in-text citations: Common situations](#)

1. Author named in a signal phrase
2. Author named in parentheses
3. Author name unknown
4. Author identified by screen name only
5. Work with two authors
6. Work with three or more authors
7. Two authors with the same last name
8. Organization as author
9. Source with no page numbers
10. Source used more than once in a paragraph
11. Two sources referred to in a single sentence
12. Quotation of forty words or more (block quotation)
13. Quotation that has been edited
14. More than one source by a single author
15. Source quoted in another source
16. An entire book or article

[13.5 Create your own APA-style in-text citations: Specific situations](#)

17. Dictionary, encyclopedia, wiki, or other reference source
18. An entire website
19. Short work from a website
20. Visuals (photos, maps, charts, posters, or other graphic works)

21. Personal communications: email, text message, letter, or interview

22. Blog or social media post

23. Government or business document

13.4 Create your own APA-style in-text citations: Common situations.

1. AUTHOR NAMED IN A SIGNAL PHRASE

A simple way to cite a source is to name its author in a **signal phrase**, followed by a **parenthetical citation**.

In the following example, a writer quotes author Samuel Ichiye Hayakawa, beginning with the signal phrase, *Hayakawa has written*. Because the student names the author in a signal phrase, the parenthetical citation at the end of the passage includes only the publication year and page number.

As Hayakawa has written, “Fortunately Mark was born at a time when a whole generation of parents of [children with Down syndrome] . . . had begun to question the accepted dogmas” (1969, p. 106).

Another option for presenting the publication year is to include it as part of a signal phrase, in parentheses immediately after the author’s name as shown here:

As Hayakawa (1969) has written, “Fortunately Mark was born at a time when a whole generation of parents of [children with Down syndrome] . . . had begun to question the accepted dogmas” (p. 106).

Note that the title of the article, “Our Son Mark,” would be in the list of references at the end of the paper. Also, to indicate how the quotation has been edited, the writer puts the change in brackets (see also [example 13](#)).

2. AUTHOR NAMED IN PARENTHESES

If you choose not to name the source’s author in a signal phrase, then include the author’s last name in a parenthetical citation---along with the publication year and page number (if it has a page number). In the following example, a

writer paraphrases author Samuel Ichiye Hayakawa, who wrote an article titled “Our Son Mark.”

In relation to their son Mark, who was born with Down syndrome, the parents were told the best thing they could do was to place him in an institution where he could be cared for properly (Hayakawa, 1969, p. 106).

Note that commas separate the author’s last name, year of publication, and page number. The period that ends the sentence appears *after* the closing parenthesis.

In the following example, a writer incorporates a quotation from a source into his own sentence, naming the author, year, and page number in the parenthetical citation. To combine a source’s words with your own in this way, just make the quotation part of your sentence, and don’t forget the quotation marks.

It has been well documented that “adolescents with Down syndrome progress through the same stages of development as do normally developing children” (Davis, 2008, p. 272).

3. AUTHOR NAME UNKNOWN

If a source does not include an author’s name, use the source’s title, in a shortened version. Include also the publication year and page numbers, if the source has page numbers. In the following example, a writer refers to an article from the March of Dimes website titled “Birth Defects and Other Health Conditions.” The writer quotes from the source and gives a shortened version of the title along with the publication year in a parenthetical citation. The citation does not include a page number because the source is not paginated.

One source reported that “more than 60% of babies with Down syndrome have vision problems” (“Birth Defects,” 2018).

Another way to cite the March of Dimes article is to consider the organization itself to be the author, as in the following example.

One source reported that “more than 60% of babies with Down syndrome have vision problems” (March of Dimes, 2018).

IMPORTANT: Keep in mind that in some cases a source that appears to have no author can be considered to have been authored by an organization rather than an individual person. See [example 6](#): “Organization as author.”

4. AUTHOR IDENTIFIED BY SCREEN NAME ONLY

Some online sources do not provide authors’ real names. Instead, authors may use screen names, some of which are unconventional. The following example is a post from a Reddit (reddit.com) forum for new parents of babies born with Down syndrome. A Reddit user, known as “Hammsammitch,” offered advice to a new parent, as shown in the following example. The writer’s screen name is presented as the author name and appears in the parenthetical citation with the publication year. The source is not paginated.

Many find support on social media, such as a Reddit forum for new parents of babies with Down syndrome. One parent advised another to look into his local Down syndrome organizations: “[G]et your baby registered with as many intervention programs as you can. The sooner that happens, the greater the chances [of] your child having successful development” (Hammsammitch, 2018).

To indicate how the quotation has been edited, the writer puts the changes in brackets (see also [example 13](#)).

5. WORK WITH TWO AUTHORS

When referring to a source that has two authors, use the last names of both authors in your signal phrase. If you decide to name them in a parenthetical citation instead, join their last names with an ampersand (&) as shown in the second example below.

According to Beaumont and Carey, “a significant number of people with Down syndrome will develop Alzheimer’s disease . . .” (2011, p. 33).

The authors wrote that “a significant number of people with Down syndrome will develop Alzheimer’s disease . . .” (Beaumont & Carey, 2011, p. 33).

6. WORK WITH THREE OR MORE AUTHORS

When referring to a source that has three or more authors, provide the last name of the first author listed in the source. In a signal phrase or parenthetical reference, include the words “et al.” (meaning “and others”) following the author’s name.

Rimmer et al., (1993) found that for those with Down syndrome, obesity is more likely to occur in females than in males (p. 105).

Studies have shown that for those with Down syndrome, obesity is more likely in females than in males (Rimmer et al., 1993, p. 105).

7. TWO AUTHORS WITH THE SAME LAST NAME

If you are using sources by two different authors who happen to share the last name, include their initials in your signal phrase or parenthetical citation.

Newer frameworks meant that treatment became more flexible and tailored to the individual (E. Goldstein, 2002, p. 5). Incorporating an understanding of the body-mind relationship also benefited patients (J. Goldstein, 2013, p. iii).

or

For E. Goldstein, newer frameworks meant that treatment became more flexible and tailored to the individual (2002, p. 5). J. Goldstein, however, was more specific, saying that incorporating an understanding of the body-mind relationship also benefited patients (2013, p. iii).

NOTE <<<<

For sources that include page numbers, APA style requires that you include them with direct quotations in your paper. However, it is useful to provide page numbers in all of your citations to specific information, as is done in the examples included here. Doing so helps your readers more easily locate the information you are referencing. If you are referring to the source as a whole, however, page numbers are unnecessary.

8. ORGANIZATION AS AUTHOR

In some cases, a source is authored by an organization and not attributed to an individual writer. When you encounter this situation, use the same format that you would for any other author. The following source is not paginated.

According to the website of the National Down Syndrome Society, “life expectancy for people with Down syndrome has increased dramatically in recent years. . . .” (2001).

or

According to the website of the National Down Syndrome Society (2011), “life expectancy for people with Down syndrome has increased dramatically in recent years. . . .”

or

According to one source, “life expectancy for people with Down syndrome has increased dramatically in recent years. . . .” (National Down Syndrome Society, 2011).

9. SOURCE WITH NO PAGE NUMBERS

Most online sources are not paginated. Exceptions include static paginated documents such as some PDFs. When page numbers are *not* available, simply cite the work in its entirety by using the author’s name (if an author is indicated), by using the title if a name is unavailable, or by using both. If the material is divided into numbered sections or paragraphs, include these, but

only if the sections or paragraphs are stable and would be the same for any reader.

Broward (2011) wrote that although “people with Down syndrome may experience cognitive delays,” they possess talents and abilities that are useful to the community (“Reassessing People with Down Syndrome,” para. 3).

The following example refers to a pamphlet, “Benefits for Children with Disabilities,” authored by the Social Security Administration, dated 2018. The source has stable page numbers. It is a PDF found at <https://www.ssa.gov/pubs/EN-05-10026.pdf>. The parenthetical citation below includes the page where a writer found information on benefits. The writer also chooses to include the title of the brochure.

Social Security Disability Insurance covers children with many different conditions, including Down syndrome (“Benefits for Children with Disabilities,” 2018, p. 5).

10. SOURCE USED MORE THAN ONCE IN A PARAGRAPH

In some cases you may wish to refer to a source more than once in a single paragraph. In this situation, provide a complete citation in the first instance, and in the second include only a page number. The following example draws on two pages from a book by David Stein.

Dr. David Stein noted that for a child with Down syndrome, the parts of the brain that process learning and memory are different from those of a typically developing child (2016, p. 5). Because the DS brain does not process or store new information as immediately, he explained, developing children with DS often learn best through “repetition and review of concepts or tasks, rather than being expected to learn something that is explained only once” (p. 6).

11. TWO SOURCES REFERRED TO IN A SINGLE SENTENCE

When naming two or more works *by different authors* within the same parentheses, list them in the order in which they appear in the reference list, separated by a semicolon.

Two studies (Frampton, 1997; Lapidus, 1998) examined the placement of Down syndrome children in the traditional classroom.

When naming two or more works *by the same author*, list them according to the year of publication. Use the author's last name with only the first reference; for each of the subsequent references, give only the date.

Two more recent studies (Hollister, 1999, 2000) further evaluated the placement of Down syndrome children in the traditional classroom.

12. QUOTATION OF FORTY WORDS OR MORE (BLOCK QUOTATION)

If you are including a direct quotation of forty or more words, indent it five spaces or 1.5 centimetres (half an inch) from the left margin. This format is called a *block quotation*.

As Davis (2008) pointed out:

Down syndrome is one of the most frequently occurring neurodevelopmental genetic disorders in children. Children with Down syndrome typically experience a constellation of symptomology that includes developmental, motor, and language delay, specific deficits in verbal memory, and broad cognitive deficits. (p. 271)

In the above example, no quotation marks are used because the indented format tells readers that the writer is quoting directly from a source. (Quotation marks would be used only around quoted material that appeared within the block quotation.) Also, in a block quotation, the page number appears in parentheses *after* the end punctuation.

NOTE « « « «

Use block quotations sparingly and only when you have a good reason to do so. Writing teachers often discourage the use of long quotations because a large number of block quotations in a text can indicate less critical analysis by student writers.

13. QUOTATION THAT HAS BEEN EDITED

When you change a quotation in any way, you need to indicate that you have done so. When you add something to a quotation, place the addition in brackets. When you delete something from a quotation, indicate you have done so by inserting ellipses points (three spaced periods), with a space before and after.

Inserting words into a quotation

Davis (2008) noted the following:

[Down syndrome is] one of the most frequently occurring neurodevelopmental genetic disorders in children. Children with Down syndrome typically experience a constellation of symptomology that includes developmental, motor, and language delay, specific deficits in verbal memory, and broad cognitive deficits. (p. 271)

Deleting words from a quotation

As Gorman (2002) pointed out:

[The] initial shock of Sept. 11 has worn off . . . but millions of Americans continue to share a kind of generalized mass anxiety. A recent Time/CNN poll found that eight months after the event [May 2002], nearly two-thirds of Americans think about the terror attack at least several times a week. (p. 46)

14. MORE THAN ONE SOURCE BY A SINGLE AUTHOR

When naming two or more works by the same author, provide the dates of the works in order, in the parenthetical citation. If the dates happen to be the same, add a letter number to each (e.g., 2011a, 2011b).

Studies (Faber, 2011, 2012) have indicated that mainstreaming students with Down syndrome has been extremely effective.

15. SOURCE QUOTED IN ANOTHER SOURCE

When using information that has been quoted, paraphrased, or summarized in another source, indicate the original source in a signal phrase. Then mention the secondary source in the citation.

Ouldred and Bryant (2008) argued that “the extra copy of chromosome 21 in people with Down syndrome may increase their risk of developing Alzheimer’s disease” (as cited in Beaumont & Carey, 2011, p. 33).

16. AN ENTIRE BOOK OR ARTICLE

If you want to refer to an entire book or article rather than specific pages in it, simply name the author(s) and publication date in your signal phrase and/or parenthetical citation, but include no page numbers. The following citation refers to David Stein’s 2016 book, *Supporting Positive Behavior in Children and Teens with Down Syndrome*. Note that the writer chose to include the title in a parenthetical citation, in a shortened form.

In his 2016 book, David Stein drew research and on observations he made as a practitioner in the Boston area, treating children with Down syndrome (*Supporting Positive Behavior*).

13.5 Create your own APA-style in-text citations: Specific situations.

17. DICTIONARY, ENCYCLOPEDIA, WIKI, OR OTHER REFERENCE SOURCE

When citing an entry in a reference work, follow the standard format for an article if there is an author. When no author is identified, treat the publisher or publication name as author, either in a signal phrase or parenthetical citation. Another option is to begin your signal phrase with the title of the entry you are referring to. If no date is provided for the source, include “n.d.” where you would normally provide the date. If a page number is available, provide it in a parenthetical citation. If a page number is not available, but a stable paragraph number is, provide that. (Note that the corresponding reference-list entry for the wiki example below would include the writer’s access or “retrieved” date. While most sources are stable and do not require retrieval dates, APA advises writers to provide them for wiki entries and social media pages and profiles, sources that can be edited any time.)

A dictionary entry

The following example refers to an entry from the website of *Merriam Webster*. This source is not paginated.

According to *Merriam-Webster* (2020), analysis is “a detailed examination of anything complex in order to understand its nature or to determine its essential features.”

An encyclopedia entry

The following example refers to an entry from *Encyclopedia.com*. This source is not paginated.

Antibodies are proteins in the blood that help to fight against antigens (*Encyclopedia.com*, 2020).

A wiki entry

The following example refers to an entry from *Wikipedia*. This source is not paginated, however, the writer includes a paragraph number.

Examples of wearable technology, according to *Wikipedia*, include the smartphone and the activity tracker (2020, para. 2).

18. AN ENTIRE WEBSITE

To cite an entire website—rather than an article or other specific content from it—provide the site’s author (if available) and publication date (include “n.d.” if no date is available). As is often the case with a website, the sources that follow are not paginated. IMPORTANT: For most websites, you can usually discover the author(s) by visiting the “About” or “Contact” pages.

Entire website with an author

The following example refers to the website of artist Robin Colodzin.

Painting has allowed the artist to experiment with colour and contradictions (Colodzin, 2020).

Entire website with no author

If you determine that a website does not have an author, use its title in your in-text citation. Also, if you cannot find a date, then include “n.d.” for “no date.”

The fashions were classic and on-trend, but not priced for the bargain-shopping man (*He Spoke Style*, n.d.)

Another option is to use the publisher of the site as its author, as in the following example.

A site featuring entertainment and celebrity gossip became a source for serious news (BuzzFeed, Inc., 2020).

NOTE <<<<

Keep in mind that the author of a website may be an organization rather than an individual person or people (see [example 8](#)). To cite a short work from a website, see [example 19](#).

19. SHORT WORK FROM A WEBSITE

When you refer to an online source, most of the time you will cite a specific piece of content from a website—such as a video, an article, a report, or an image. Think of each of these sources as a short work from a website, a handy category that applies to many situations. To see how these sources appear in a list of references, see [13.6](#) through [13.13](#). Note that the examples below are not paginated.

Short work with an author

The following example refers to a product-review article found at the website of *Wired* magazine. It was written by Arielle Pardes and is titled, “Hey, Apple Made Some New Stuff.” The source is unpaginated.

The latest iPhones had smaller screens, better cameras, and a new “bionic” chip that increased their speed to the tune of five trillion operations per second (Pardes, 2018).

Short work with no author

The following example refers to an article found at the website for the American Red Cross. There is no specific author credited for the piece, which is titled “Headed to the Coast? Beware of Rip Currents.” An abbreviated form of the title is used in the parenthetical citation below. The source is unpaginated.

It was advised that, if you were caught in a rip tide, you should try to stay calm and swim parallel to the shore until you are out of the current; then turn and swim toward shore (“Rip Currents,” 2018).

Another possible way to handle this source is to consider the organization itself, the American Red Cross, to be the author. The title of the piece would not appear in the in-text citation, but it would be included in the corresponding entry in the reference list. The source is unpaginated.

It was advised that, if you were caught in a rip tide, you should try to stay calm and swim parallel to the shore until you are out of the current; then swim toward shore (American Red Cross, 2018).

20. VISUALS (PHOTOS, MAPS, CHARTS, POSTERS, OR OTHER GRAPHIC WORKS)

To cite a visual in your paper, treat it as you would a short work from a website or other longer source. In your in-text citation, provide the name of the work’s author or creator; if this information is not available, use the title of the work. Provide dates and pages as available; for works with no date, include “n.d.” For graphic novels or memoirs, follow the standard format for books and selections from books.

The following example refers to Gordon Parks’ 1942 photograph titled “American Gothic,” which is available at the Library of Congress.

The photograph “American Gothic,” a commentary on Grant Woods’ famous painting of 1930, also served to shine a light on the inequalities of Black life in the U.S. (Parks, 1942).

If you are including a visual in your paper, provide the source information at the end of the caption for the visual.

21. PERSONAL COMMUNICATIONS: EMAIL, TEXT MESSAGE, LETTER, OR INTERVIEW

Because emails, texts, unpublished interviews conducted by writers themselves, and other personal communications usually cannot be recovered by readers, APA advises writers to cite them in the text of their papers, but NOT in their reference lists. If your instructor asks you to include your personal communications in your reference list, however, see [section 13.10](#), [examples 25–28](#).

When you provide an in-text citation in your paper for an email, text, or other message, provide the initials and last name of the communicator (not the recipient) along with the label “personal communication,” and date.

IMPORTANT: The APA requires you to cite personal communications in the text of your paper, but to leave them out of your reference list. That is because sources such as emails, text messages, and letters typically cannot be accessed by readers. Your instructor, however, may prefer that you include personal communications in your reference list, and in that case you should do so.

Email (received)

The following refers to an email from the L.L. Bean company, dated October 1, 2020, with the subject line: “Thank You for Your Order.” The organization L.L. Bean is named as the author.

They wrote that frequent customers occasionally qualify for such perks as promotional gift cards (L.L. Bean, personal communication, October 1, 2020).

Text message (received)

The following refers to a text message from an individual named Estelle Jolie, on September 4, 2018, written to a student writer.

She contacted me at 7 a.m. to say she was standing in line, in the rain, waiting for *Hamilton* tickets (E. Jolie, personal communication, September 4, 2020).

Letter (received)

The following refers to a letter from the Massachusetts Health Connector, dated September 15, 2018, written to a student writer. The organization is the author of the letter. For the in-text citation, the name of the organization is abbreviated.

My account was up to date, but a new payment would soon be due
(Massachusetts Health, personal communication, September 15, 2018).

Interview (conducted)

The following refers to an interview with novelist Beth Castrodale on August 31, 2018, conducted by a student writer. (For advice on citing a published letter, see [section 13.10, example 33](#).)

According to the author, the local cemetery served as a grim, yet uplifting, inspiration for her latest mystery (B. Castrodale, personal communication, August 31, 2018).

22. BLOG OR SOCIAL MEDIA POST, PROFILE, OR PAGE

Treat online postings as short works from websites (see [example 19](#)). The following example refers to a Facebook post made by mystery writer Laura Lipmann on June 10, 2018, about her novel *Sunburn*. Note that the following is presented as a block quotation (see [example 12](#)).

As shown here, an in-text citation of a Facebook post does not need to mention that you found the content on Facebook. However, in the corresponding entry in your reference list, you are required to include Facebook as your source. The same is true for any social media, such as Twitter and Instagram.

The author wrote the following:

On the second Sunday in June, 1995, a woman . . . tells her husband and toddler daughter that she's going back to their vacation rental to make lunch. She then packs a bag and hitches a ride west, getting off in a small Delaware town. That's SUNBURN. (Lipmann, 2018)

If you draw on a Twitter profile or Facebook page and not a specific post, you are required to provide a publication date. That is because the contents of a social media profile or page are unstable: They can be edited any time. Further, if you are not able to determine the date that the individual or group created the profile or page, include “n.d.” in your in-text citation (meaning “no date” is available). In your corresponding reference list entry, however, APA requires that you include the date you retrieved the content. While APA has moved away from including “Retrieved from” in reference list entries, they still require it for content from unstable sources such as wikis and social media profiles and pages. Following is an in-text citation for Laura Lippman’s Twitter profile.

The author and known chocolate-lover refers to herself as the “world’s foremost Butterfinger expert” (Laura Lipmann, n.d.).

23. GOVERNMENT OR BUSINESS DOCUMENT

Treat any government or business document as you would a short work from a website, book, periodical, or other longer or larger source. If the business document is one that you received or authored, then treat it as a personal communication (see [example 21](#)).

Government document

The following example refers to a document available from the website of the U.S. Department of Health and Human Services. The full name of the department is spelled out in the first reference. In any subsequent references, the name can be abbreviated in the signal phrase or the parenthetical citation. The document is not paginated, so a page number is not necessary.

The Department of Health and Human Services (HHS) has indicated that “[t]here are two slightly different versions of the federal poverty measure: poverty thresholds and poverty guidelines” (2019).

Business document

The following example refers to an annual report authored and published by Microsoft, made available in 2018, and accessed from their website. The

report is not paginated.

In the past fiscal year, the company delivered \$90.0 billion in revenue and \$22.3 billion in operating income (Microsoft, 2018).

13.6 Understand the basics of an APA-style list of references.

APA style requires that you provide a reference list at the end of your paper. A reference list is an alphabetical list of information for each source that you cite in your paper in your signal phrases and parenthetical citations.

NOTE <<<<

While APA allows you to cite some sources, such as personal communications, classic works, and sacred texts, only as in-text citations and does not require you to include them in the references list, your instructor may prefer that you do include them. The guidelines that follow include sample entries for these types of sources. As always, check with your instructor about such requirements.

13.6a Learn the format of a list of references.

1. Entries are listed alphabetically by the last name of the author (an author can be an individual, group, or organization) or, if there is no author named, by the first major word of the title. If there is more than one work by the same author, the entries are arranged by date, with the earliest appearing first. If works by the same author appeared in the same year, the entries are arranged alphabetically by title, with the lowercase letters *a*, *b*, and so forth after the year within the parentheses—for example (2018a).
2. As in MLA style, the author's last name appears first. However, unlike MLA style, initials rather than full first names are used. When you have more than one author for an entry, use an ampersand (&), rather than the word *and*, before the last name. Invert the names of all authors.

3. For two authors, separate their names and initials with a comma and an ampersand (&). Do the same for a work by three to twenty authors, placing the ampersand before the last name. If there are more than twenty authors, list the first nineteen authors and then insert three ellipsis points (...). Follow the ellipses with the name and initials of the very last author indicated in the work. For more on this and other topics and special treatments, see APA's style blog:
<https://apastyle.apa.org/blog>.
4. Begin the first line of each entry flush with the left margin, indent subsequent lines five spaces or half an inch (this is called a hanging indent), and double-space throughout.
5. Italicize (APA style preference) the titles and subtitles of books. Capitalize only the first word of titles and subtitles and any proper nouns. Use upper- and lowercase for the names of periodicals, and italicize them. Do not capitalize the second word of hyphenated words in a title (“Down-syndrome statistics,” not “Down-Syndrome statistics”). Do not use quotation marks around the titles of articles.
6. Add descriptive labels to your entries if they will help clarify specific information about your source, such as media type. For example, a media label that you might add to reference list entry could include [Film], [Video], [TV series episode], [Album], [Song], [Audio podcast episode], [Video game], or other defining term.

13.6b Start by keeping a detailed, working list of your sources.

As you research and write, keep an ongoing, working list of your sources, along with identifying publication information. Your list will make it easier to work with your sources in your paper (see in-text citations, [13.2](#) through [13.5](#)) and save you work when it’s time to create your reference list (see [13.7](#) through [13.13](#)).

In your list of sources, the details to record depend on the individual types of sources you are using.

For example:

- **For a book:** Record the author, the title of the book, the publication date, the publisher, and the pages that you've referred to (if available); include a live-linked DOI (digital object identifier) if there is one; if there is not, provide a live-linked URL for each online source, including ebooks. If you access an ebook, you can add an optional descriptive label, in brackets, that identifies the type of ebook, such as [Kindle] or [Audiobook]. IMPORTANT: Always provide the DOI (as a live link) if one exists, whether or not you accessed the source online; if there is no DOI, then provide the source's URL (as a live link). for examples see below.
- **For an article:** Record the author, the title of the article, the publication date, the title of the periodical, the title of the website, database, or other longer work that the article comes from, the date of publication or latest update, the volume and issue number (if available), pages that you've referred to (if available), and a DOI for digital works if available.
- **For stable sources:** For stable sources such as periodicals and databases, APA requires no retrieval date (date that you accessed the source). However, for any **unstable sources** such as wikis and social media pages and profiles—that is, works that can be revised at any time — include your “Retrieved from” date. For an example, see [example 24](#).

As you read and record your sources, complete the following template for each, if it is helpful to do so.

APA Template

1. Author(s):
2. Publication date:

3. Title of specific part of source (e.g., the title of a short work from a website or a selection in an anthology):
4. Title of source:
5. Editors, translators, illustrators (if any):
6. Version, edition, or volume number (if any):
7. Publisher:
8. Location (for example, page range for a print source along with a live link to its DOI if available. For an online source, provide a live-linked DOI if there is one, otherwise give a live-linked URL for your source):
9. Retrieval date (date you accessed source) for unstable sources only, such as wikis and social media profiles and pages:

APA Template—Completed for a Journal Article

Following is a completed template for the article, “The Biggest Lie on the Internet” by Obar and Oeldorf-Hirsch.

1. Author(s): Jonathan A. Obar & Anne Oeldorf-Hirsch
2. Publication date: July 9, 2018
3. Title of specific part of source (e.g., the title of a short work from a website or a selection in an anthology): an article titled “The Biggest Lie on the Internet”
4. Title of source: a journal titled: *Information, Communication, and Society*
5. Editors, translators, illustrators (if any): not applicable
6. Version, edition, or volume and issue number (if any): the journal is volume 21, number 9

7. Publisher: the database Taylor & Francis Online
8. Location (for example, page range for a print source and a live-linked DOI if one is provided. For sources without DOIs, skip the DOI and provide a live-linked URL): In this case there is a DOI. It is
<https://doi.org/10.1080/1369118X.2018.1486870>
9. Retrieval date (**only** for unstable sources such as wikis and social media pages and profiles): Retrieved on September 2, 2018.

NOTE <<<<

A word about DOIs and URLs.

- For any source that has been assigned a DOI (digital object identifier), provide that DOI in your reference list entry regardless of whether you used the print or online version of the source. Present the DOI at the end of your reference list entry (live-linked, if possible). For examples see below.
- Because the assigning of DOIs began in the early 2000s, many books and articles, especially older ones, do not have DOIs.
- If no DOI exists for an online source, provide its URL (live-linked, if possible).

IMPORTANT: Most of the entries in your reference list will end with either a DOI or URL.

Your list of sources will become your final list of references.

For example, the following is the reference-list entry for the article included in the above template: “The Biggest Lie on the Internet” by Obar and Oeldorf-Hirsch.

Obar, J. A., & Oeldorf-Hirsch, A. (2018, July 9). The biggest lie on the Internet. *Information, Communication, and Society*, 21 (9), 1–10.

<https://doi.org/10.1080/1369118X.2018.1486870>

NOTE <<<<

Another way to keep track of your sources is to use a **bibliography generator**. There are many available online. Microsoft Word also provides this option for APA and other documentation styles. Just select “References” and then “APA.” IMPORTANT: Before doing so, make sure that Microsoft is using the latest edition of the APA manual (7th edition, 2020).

Your list of sources can become your annotated bibliography.

An **annotated bibliography** is a list of sources that includes, for each source you plan to use, a brief description and evaluation of the source. Your instructor may ask you to prepare an annotated bibliography for your paper.

For example, the following is a writer’s annotated entry for the article “The Biggest Lie on the Internet,” by Obar and Oeldorf-Hirsch.

Obar, J. A., & Oeldorf-Hirsch A. (2018, July 9). The biggest lie on the Internet. *Information, Communication, and Society*, 21 (9), 1–10.
<https://doi.org/10.1080/1369118X.2018.1486870>

This article is written by two college professors: Johnathan A. Obar of the Department of Communications Studies at York University in Toronto, Canada, and Anne Oeldorf-Hirsch, of the Department of Communications at the University of Connecticut in Storrs, Connecticut. It has been peer-reviewed and published in a scholarly journal, making it an authoritative source.

The article was first published in *Information, Communication, & Society*. It focuses on “an empirical investigation of private policy (PP) and terms of service (TOS) policy reading behaviour” that the authors conducted. The study surveyed 543 people on their engagement with PP and TOS content such as we all encounter online. The authors’ findings show that the majority of participants: “view policies as a nuisance, ignoring them to pursue the ends of digital production, without being

inhibited by the means.” That is, the study suggests that we want to get where we’re going quickly, and that we tend to select “accept” without reading the terms.

13.7 Use this directory to find APA-style reference-list examples.

DIRECTORY TO REFERENCE-LIST EXAMPLES

[13.8 Create your own APA-style reference list: Common situations](#)

1. One author
2. No author or editor
3. Author identified by screen name only
4. More than one author
5. Two authors with the same last name
6. Organization as author
7. No page numbers
8. Two or more works by the same author
9. Work with an editor or translator

[13.9 Create your own APA-style reference list: Books and periodicals](#)

10. Basic entry for a book
 11. Book edition other than the first
 12. Multivolume work
 13. Republished book
 14. Foreword, introduction, preface, or afterword of a book
 15. Basic entry for an article in a periodical
 16. Article in a database
 17. Article in a journal
 18. Article in a magazine
 19. Article in a newspaper
 20. Editorial
 21. Book review
 22. Dictionary entry
 23. Encyclopedia entry
 24. Wiki entry
- [13.10 Create your own APA-style reference list: Personal, professional, and academic communications](#)
25. Email (received)

26. Text message (received)
27. Letter (received)
28. Interview
29. Blog or social media post
30. Business document
31. Comment on an online article
32. Letter to the editor
33. Published letter
34. Dissertation
35. Lecture or address

13.11 Create your own APA-style reference list: Websites and other forms of electronic media

36. Entire website
37. Short work from a website
38. Audio recording or podcast
39. Radio program
40. Video, movie, or TV show
41. Video game, online game, or software
42. Phone app

13.12 Create your own APA-style reference list: Visuals and graphic works

43. Visuals (photos, maps, charts, posters)
44. Advertisement
45. Comic strip
46. Graphic memoir or novel

13.13 Create your own APA-style reference list: Literature, art, and legal documents

47. Work of literature
48. Selection from an anthology
49. Selection or chapter from a textbook
50. Art, artefact, or object
51. Sacred text
52. Court case
53. Legal or historical document
54. Government document

13.8 Create your own APA-style reference list: Common situations.

1. ONE AUTHOR

The following entries cite the print and digital versions of author Susan Skallerup's book, *Babies with Down Syndrome*.

Print

The following citation for the print version of the work includes the publisher (Woodbine House). No DOI is available for this source, so none is provided here.

Skallerup, S. (2008). *Babies with Down syndrome: A parents' guide*. Woodbine.

Elements of the Preceding Entry

Skallerup, The author's last name, a comma, the initial of the author's first S. name, and a period.

(2008). The year of publication, in parentheses, followed by a period.

Babies

with

Down

syndrome: The title and subtitle of the book, italicized, followed by a period. Only the first word of the title, the word after a colon, A parents' and proper nouns are capitalized.

guide:

Woodbine (House). The publisher of the book, followed by a period. Note that you can shorten the name of a commercial—but not an academic—publisher as long as it is easily identifiable by the reader.

Digital

The following citation for the ebook, published a few years after the print book, is in Kindle format. For the ebook, the publisher is not included, and there are no page numbers. The optional label “[Kindle]” clarifies the type of ebook; the book has no DOI, so included here is the live-linked URL allows readers to access the ebook. There is no period at the end of the URL.

Skallerup, S. (2012). *Babies with Down syndrome: A parents' guide* [Kindle]. https://www.amazon.com/Babies-Down-Syndrome-Parents-Guide-ebook/dp/B00A8LMCUW/ref=tmm_kin_swch_0?encoding=UTF8&qid=&sr= (Original work published 2008)

NOTE <<<<

A word about shortening DOIs and URLs. For long DOIs (direct object identifiers) and URLs, you have the option of providing a shortened version. To shorten a DOI, use the “shortDOI” service pf the International DOI Foundation (<http://shortdoi.org>). To shorten a URL, use apps such as Bitly (<https://bitly.com/>). Whether in full-length or shortened form, be sure to live link your URLs and DOIs so that readers can easily access your sources.

2. NO AUTHOR OR EDITOR

If you are unable to identify an author or editor of a source, use the title instead.

Magazine

The following entry cites an article from *Consumer Reports Magazine* titled “Online Exposure.” Because the article does not include an author or editor, its title becomes the first part of the reference list entry. The issue of the magazine is June, 2011, and the student writer referred to pages 29 through 32. No DOI is available for this source so none is provided here. This entry would be alphabetized in the reference list by the letter “O.”

Online exposure. (2011, June). *Consumer Reports Magazine*, 29–32.

Book

The following entry cites a book published in 2009 by Wet Feet titled *Careers in Information Technology*. The book does not include an author's name, and because no DOI is available for this source, none is provided here. This entry would be alphabetized in the reference list by the letter "C."

Careers in information technology. (2009). Wet Feet.

Digital text

Note that in some cases where a source appears to have no author, the author is actually an organization, as is the case below (see also [example 6](#)). No DOI is available for this source; instead, its URL is provided.

Social Security Administration. (2019). Benefits for children with disabilities [Pamphlet]. <https://www.ssa.gov/pubs/EN-05-10026.pdf>

3. AUTHOR IDENTIFIED BY SCREEN NAME ONLY

Some online sources include authors' names, but in some cases, writers identify themselves through screen names. The following citation is for a post made by a Reddit (reddit.com) user known as "Hammsammitch," who participated in a discussion forum titled "Newborn has DS." To cite this source, treat the screen name as the author name, provide the date of the posting, and for the title of the source, use the discussion title "Newborn has DS." No DOI is available for this source; instead, its URL is provided.

Hammsammitch. (2018, September 8). Newborn has DS [Online forum post]. Reddit. https://www.reddit.com/r/downsyndrome/comments/9e8ruw/newborn_has_ds/ Hammsammitch/

4. MORE THAN ONE AUTHOR

Two authors

For two authors, separate the names and initials with a comma and an ampersand (&). The following example cites an article by Michelle

Beaumont and Eileen Carey. It was published in the print version of the journal *Learning Disability Practice* on May 10, 2011, in volume 14, issue 4, pages 33 through 37. Note the inclusion of the article's DOI at the end of the entry.

Beaumont, M., & Carey, E. (2011, May 10). Caring for people with Down syndrome and Alzheimer's disease in the early stages of assessment. *Learning Disability Practice*, 14(4), 33–37.
<https://doi.org/10.7748/ldp2011.05.14.4.33.c8514>

Three or more authors

For a work by three to twenty authors, separate the names and initials with commas, and use an ampersand (&) before the last name in the list. For a work by more than twenty authors, list the first nineteen authors' names and initials, followed by ellipses (...). Then end with the very last author's name and initials. The following example cites a book by Alison Buehler, Lynn Peterson, and Buddy Wagner. (Note: This source has no DOI.)

Buehler, A., Peterson, L., & Wagner, B. (2018). *Beating anxiety and depression for life: Brain and body techniques that work*. CreateSpace Independent Publishing.

5. TWO AUTHORS WITH THE SAME LAST NAME

If your sources include different works by authors who share a last name, provide their first initials and alphabetize them by their first initials. (Note: These sources have no DOIs.)

Goldstein, E. (2002). *Object relations theory and self psychology in social work practice*. The Free Press.

Goldstein, J. (2013). *Mindfulness: A practical guide to awakening*. Sounds True.

6. ORGANIZATION AS AUTHOR

The following cites a source that was authored by an organization. The optional label “[Pamphlet]” is included for clarity. (Note: This source has no DOI.)

Social Security Administration. (2018). Benefits for children with disabilities [Pamphlet]. <https://www.ssa.govpubs/EN-05-10026.pdf>

7. NO PAGE NUMBERS

Most online sources do not include page numbers. (However, if page numbers are available, as they often are for PDFs, provide them in your reference list entry.)

Kirsch, I., Moore, T. J., Scoboria, A., & Nicholls, S. (2002). The emperor’s new drugs: An analysis of antidepressant medication data submitted to the U.S. Food and Drug Administration.

Prevention & Treatment, 5. Article 23. <https://doi.org/10.1037/1522-3736.5.1.523a>

8. TWO OR MORE WORKS BY THE SAME AUTHOR

Alphabetize by the author’s last name, arranging the entries by date with the earliest first. (Note: These sources have no DOIs.)

Harris, J. C. (1998). *Developmental neuropsychiatry*. Oxford University Press.

Harris, J. C. (2006). *Intellectual disability: Understanding its development, causes, classification, evolution, and treatment*. Oxford University Press.

9. WORK WITH AN EDITOR OR TRANSLATOR

For an edited book, the abbreviation “Ed.” or “Eds.” should follow the editors’ names at the beginning of the entry. (Note: This source has no DOI.)

Handle, G., & Whitchurch, G. G. (Eds.). (1994). *The psychosocial interior of the family*. Routledge.

If you are citing a translated work or a work with both an author and an editor, the editor's or translator's name should appear after the title, in parentheses, followed by the abbreviation "Ed." or "Eds." (if there are two editors) or "Trans." (Note: This source has no DOI.)

Kafka, F. (1912). *The metamorphosis* (I. Johnston, Trans.).
<http://www.kafka-online.info/the-metamorphosis.html>

NOTE « « « «

Use *n.d.*, the abbreviation for "no date," for works with no available publication date.

13.9 Create your own APA-style reference list: Books and periodicals.

10. BASIC ENTRY FOR A BOOK

Print

(Note: This source has no DOI.)

Harari Y. N. (2015). *Sapiens: A brief history of humankind*. Harper.

Online

End the citation with the DOI if available, or with the URL. DOIs and URLs should be live linked.

Defoe, D. (1722). *A journal of the plague year*.
<http://www.gutenberg.org/files/376/376-h/376-h.htm>

For books with two or more authors, see [**section 13.8, example 4.**](#)

11. BOOK EDITION OTHER THAN THE FIRST

Provide the edition number in parentheses following the title. (Note: This source has no DOI.)

Toy, E., & Klamen, D. (2009). *Case files in psychiatry* (3rd ed.). McGraw-Hill.

12. MULTIVOLUME WORK

Provide, in parentheses, the volume number(s). Note that the DOI link follows the publisher. No period follows the link.

Ceci, S. J. (Ed.). (1986). *Handbook of cognitive, social, and neuropsychological aspects of learning disabilities* (Vols. 1–2). Erlbaum. <https://doi.org/10.4324/9780203056738>

For books with two or more authors, see [section 13.8, example 4](#).

13. REPUBLISHED BOOK

The citation below cites Houghton Mifflin's republication of Orwell's work. The original publication date appears in parentheses at the end of the citation. (Note: This source has no DOI.)

Orwell, G. (2017). *Nineteen eighty-four*. Houghton. (Original work published 1949)

The following cites a book that was originally published in 1994, and republished in 2018 as a Kindle ebook. (Note: This source has no DOI.)

Handle, G., & Whitchurch, G. G. (Eds.). (2018). *The psychosocial interior of the family* [Kindle].
<https://www.amazon.com/Psychosocial-Interior-Family-Gerald-Handel-ebook/dp/B07CGSYJ2V> (Original work published 1994).

14. FOREWORD, INTRODUCTION, PREFACE, OR AFTERWORD OF A BOOK

The following example cites Michael Eric Dyson's introductory chapter in Robin DiAngelo's book *White Fragility*. The source is a Kindle ebook, as indicated by the optional label "[Kindle]," included for clarity. (Note: This source has no DOI.)

Dyson, M. E. (2018). Introduction. In R. DiAngelo, *White fragility: Why it's so hard for white people to talk about racism* [Kindle]. Beacon Press. https://www.amazon.com/White-Fragility-People-About-Racism-ebook/dp/B07638ZFN1/ref=tmm_kin_swatch_0_encoding=UTF8&qid=1538589947&sr=1-1

15. BASIC ENTRY FOR AN ARTICLE IN A PERIODICAL

(Note: Because this source has no DOI, its URL is provided at the end of the entry.)

Martinez, L. (2005, March/April). Enjoying my daughter with Down syndrome. *Mothering*, 129, 28–32.

<https://www.mothering.com/articles/enjoying-my-daughter-with-down-syndrome/>

Elements in the preceding entry

Martinez, L.

The author's name (last name first, with initial of first name), followed by a period.

(2005, March/April).

The date of issue—month or months spelled out, in parentheses, followed by a period.

Enjoying my daughter with Down syndrome.

The title of the article, with no quotation marks and only the first word (and proper nouns) capitalized, followed by a period.

Mothering, 129,

The title of the magazine and the volume number, both followed by a comma, both italicized.

28–32.

The page numbers of the article, followed by a period.

<https://www.mothering.com/articles/enjoying-my-daughter-with-down-syndrome/>

Given that the source has no DOI, the URL is provided, live-linked and followed by no period.

For articles with two or more authors, see [section 13.8, example 4](#).

16. ARTICLE IN A DATABASE

This entry cites the article “#SayHerName: A Case Study of Intersectional Social Media,” written by Melissa Brown, Rashawn Ray, Ed Summers, and Neil Fraistat. The article was published in volume 40, issue 11 of the journal *Ethnic and Racial Studies* and accessed through the database *Taylor & Francis Online*. APA does not require that you include the names of databases unless they are of limited distribution. Most of the academic databases and platforms that you access through your college library are widely available and do not need to be mentioned in your reference list. These include EBSCOhost, JSTOR, PsychINFO, ProQuest, MEDLINE, ProQuest, and others. The below entry includes the DOI for the article. Note that no punctuation follows the DOI.

Brown, M., Ray, R., Summers, E., & Fraistat, N. (2018). #SayHerName: A case study of intersectional social media. *Ethnic and Racial Studies*, 40(11). Retrieved from *Taylor & Francis Online*, <https://doi.org/10.1080/01419870.2017.1334934>

NOTE « « « «

APA requires writers to include in their reference lists the digital object identifier (DOI) for any source that has one, whether print or digital. If no DOI is available, then include at the end in your entry the source’s URL, live-linked, and with no period following it.

17. ARTICLE IN A JOURNAL

Paginated by volume

Provide the journal number in italics, following the journal’s title, as shown below (“36”). If a journal has a volume number, it is optional to include the month with the publication year. We have included that information, “(1995, September)” in the following citation to make it easier for readers to locate the article. You may want to do the same in your reference list. Note, too, the inclusion of the source’s DOI following the page range.

Knott, F., Lewis, C., & Williams, T. I. (1995, September). Sibling interaction of children with learning disabilities: A comparison of autism and Down's syndrome. *Journal of Child Psychology and Psychiatry and Allied Disciplines*, 36, 965–976.
<https://doi.org/10.1111/j.1469-7610.1995.tb01343.x>

Note that APA requires the use of entire numbers in inclusive pages. (That is, provide a page range such as “965–976,” rather than “965–76.”)

Paginated by issue

Include the volume number (italicized) and the issue number (not italicized) in parentheses immediately after the volume. Do not add space between the volume number (“55”) and the opening parenthesis of the issue number (“(1)”).

Leonard, H. S. (2003). Leadership development for the postindustrial, postmodern information age. *Consulting Psychology Journal: Practice and Research*, 55(1), 3–14. <https://doi.org/10.1037/1061-4087.55.1.3>

Found online

(Note: Because this source has no DOI, its URL is provided.)

Peterson, B. (2003). Leaving English learners behind. *Rethinking Schools*, 16(3). <https://www.rethinkingschools.org/magazine/special-collections/the-no-child-left-behind-act/leaving-english-learners-behind>

18. ARTICLE IN A MAGAZINE

(Note: Because these sources have no DOIs, their URLs are provided.)

Nesbit, J. (2018, October). How to raise a problem-solver. *Real Simple*, 65–169.

White, L. T. (2018, October 3). How much is enough in a perfect world? *Psychology Today*. <https://www.psychologytoday.com/us/articles/201810/how-much-is-enough-in-perfect-world>

psychologytoday.com/us/blog/culture-conscious/201810/how-much-is-enough-in-perfect-world

19. ARTICLE IN A NEWSPAPER

Print

For a print newspaper article, use the abbreviation “p.” for “page” or “pp.” for “pages.” If there is a section number, include that right before the page number. If the article appears on discontinuous pages, list each page, using a comma to separate them—for example, C15, C24, C34. (Note: This source has no DOI.)

Vevea, R. (2011, June 6). Program for special-needs pupils is jeopardized. *The New York Times*, p. A29.

Online

Garcia, S. E. (2018, October 3). A Nobel prize in chemistry goes to a woman for only the fifth time in history. *The New York Times*.
<https://www.nytimes.com/2018/10/03/science/frances-arnold-nobel-prize-chemistry.html>

20. EDITORIAL

While *The Boston Globe* notes that their editorials are authored by their editorial board, other newspapers may not indicate authorship. When authorship is not explicit, such as in the following examples from the *New York Times* and *Sun Journal*, use the editorial title at the beginning of your reference list entry. If the word “Editorial” is part of the title, present it as shown in the *Sun Journal* example below. If it is not a part of the title, then include the word in brackets immediately following the title ([Editorial]), followed by a period. See the *New York Times* and *Boston Globe* examples below.

Print

For a print newspaper editorial, use the abbreviation “p.” for “page” or “pp.” for “pages.” If there is a section number, include that right before the page number. If the article appears on discontinuous pages, list each page, using a comma to separate them—for example, C15, C24, C34. (Note: The sources below have no DOIs.)

Keeping personal data private [Editorial]. (2009, November 25). *The New York Times*, p. A30.

Online

The Boston Globe Editorial Board (2018, September 18). One year after Maria: Puerto Rico needs final vote on statehood [Editorial]. *The Boston Globe*.

<https://www.bostonglobe.com/opinion/editorials/2018/09/18/one-year-after-maria-puerto-rico-needs-final-vote-statehood/qDuTMhabMc8C319kXdaOBM/story.html>

Editorial: Bill raises risk of identity theft. (2011, September 22). *Sun Journal*.

https://www.sunjournal.com/articles/bill_raises_risk_of_identity_theft.html

With Shortened URL

The Boston Globe Editorial Board (2018, September 18). One year after Maria: Puerto Rico needs final vote on statehood [Editorial]. *The Boston Globe*. <http://bit.ly/2Q9aZJ>

21. BOOK REVIEW

Note the bracketed information in the example below. For the print source, the page number appears at the end of the entry. (Note: The Yagoda and Guest sources below do not have DOIs.)

Print

Yagoda, B. (2009, October 25). Slow down, turn off, tune out the new . . . [Review of the book *The tyranny of email*, by J. Freeman]. *The New York Times Book Review*, p. 9.

Online

Guest, K. (2018, April 11). The happy brain by Dean Burnett: The science of happiness [Review of the book *The happy brain: The science of where happiness comes from, and why*, by D. Burnett]. *The Guardian*. <https://www.theguardian.com/books/2018/apr/11/happy-brain-dean-burnett-review>

For reviews that do not have titles, place the bracketed information after the date, as shown below.

Henry, P. (2007, February 24). [Review of the book *Phishing: cutting the identity theft line*, by R. Lininger & R. D. Vines]. *Journal of Forensic Practice*, 1(3). <https://doi.org/10.1080/15567280601047492>

22. DICTIONARY ENTRY

(Note: The sources below have no DOIs.)

Godiva, Lady. (1993). *Dictionary of cultural literacy* (2nd ed., p. 199). Houghton.

Narcissist. (2020). In *Merriam-Webster*. <https://www.merriam-webster.com/dictionary/narcissist>

23. ENCYCLOPEDIA ENTRY

(Note: The sources below have no DOIs.)

Autism. (2002). In *The new encyclopaedia Britannica* (Vol. 1, p. 722). Encyclopedia Britannica.

Sociopath. (2020). In *Encyclopedia.com*. <https://www.encyclopedia.com/humanities/dictionaries-thesauruses->

[pictures-and-press-releases/sociopath-0](#)

With Shortened URL

Sociopath. (2020). In *Encyclopedia.com*. <http://bit.ly/34UVkBv>

For an entry with an author, begin your entry with the author's last name, followed by the first initial, followed by the date and the title of the article.

24. WIKI ENTRY

Misogyny. (2018). In *Wikipedia: the free encyclopedia*. Retrieved October 3, 2018 from <https://en.wikipedia.org/wiki/Misogyny>

Because wiki entries can be edited at any time and are therefore unstable, this is one of the rare instances for which APA requires a retrieval date. (The other sources that require retrieval dates are social media pages and profiles.)

13.10 Create your own APA-style reference list: Personal, professional, and academic communications.

25. EMAIL (received)

Because emails, text messages, and other personal communications usually cannot be accessed by readers, the APA advises writers not to include them in their reference list and to cite them only in the text of a paper. However, if your instructor asks that you cite personal communications, follow this example and [examples 26–28](#).

To cite personal correspondence, provide the name of the sender as the author. This entry cites an email from the L. L. Bean Company that included the subject line “Thank You For Your Order.” L. L. Bean is treated as the author.

L. L. Bean. (2020, July 10). Thank you for your order [Email].

26. TEXT MESSAGE (received)

To cite personal correspondence, provide the name of the sender as the author. This entry cites a text message from a person named Jolie Estelle. The title, “*Hamilton Tickets*,” has been derived from part of the text message.

Jolie, E. (2020, July 15). *Hamilton* tickets [Text message].

27. LETTER (received)

To cite personal correspondence, provide the name of the sender as the author. This entry refers to a letter from the Massachusetts Health Connector. The title is derived from a heading in the letter.

Massachusetts Health Connector. (2020, Sept. 1). Your account [Letter].

28. INTERVIEW

Interview that you have conducted (unpublished)

While APA requires you to identify in the text of your paper any interviews or conversations that you've conducted, they advise that you NOT include such sources in your reference list. However, because your instructor may require you to include them, we have provided an example here. Provide the name of the person you have interviewed, as shown below. This entry refers to an interview with novelist Beth Castrodale.

Castrodale, B. (2018, September 21). What makes a mystery discussion [Interview by E. Thibault].

Published interview

A published interview should always be included in the reference list. Begin with the name of the person interviewed, followed by the publication date. Following the title, provide in brackets “[Interview by],” followed by the name of the interviewer. (Note: These sources have no DOIs.)

Gates, B. (2011, October). One-on-one with Bill Gates [Interview by K. Chapell]. *Ebony*, p. 83.

Chatelain, M. (2015, summer). Women and Black Lives Matter [Interview by K. Asoka]. *Dissent Magazine*.

<https://www.dissentmagazine.org/article/women-black-lives-matter-interview-marcia-chatelain>

29. BLOG OR SOCIAL MEDIA POST, PAGE, PROFILE

This entry refers to a Facebook post by author Laura Lipmann about her mystery novel, *Sunburn*. It includes the date that she published the post and requires no retrieval date.

Lipmann, L. (2018, June 10). That's *Sunburn* [Facebook post].
<https://www.facebook.com/lauralipmann>

This entry refers to Laura Lipmann's Facebook page. In this case, we know that she created her page in 2009, so that date, as well as a retrieval date (because social media pages and profiles can be edited at any time) are provided.

Lippman, L. [@lauralippman] (2009). Home page [Facebook profile]. Facebook. Retrieved November 21, 2019 from
<https://www.facebook.com/lauralippman/>

30. BUSINESS DOCUMENT

This entry refers to the print version of an annual report published by Microsoft. In this case, Microsoft is both the author and publisher. To handle this situation, name Microsoft as the author but do not name a publisher. (Note: The source below has no DOI.)

Microsoft. (2018, July 19). Microsoft annual report 2017.

The following cites the PDF version of Microsoft's report. Note the label “[PDF]” that immediately follows the title.

Microsoft. (2018, July 19). Microsoft annual report 2017 [PDF].
<https://www.microsoft.com/investor/reports/ar17/index.html>

31. COMMENT ON AN ONLINE ARTICLE

The following entry cites a comment made to an online article at *BuzzFeed* by Lane Sainty and Emily Verdouw. The commenter is Niki Hashimoto, who posted her comment on September 27, 2018. Note the label “[Comment]” that immediately follows the title. (Note: This source has no DOI.)

Hashimoto, N. (2018, September 26). Re: Here's what refugee kids suffering from a rare syndrome in Sweden can tell us about Australia's offshore detention centers [Comment].

<https://www.buzzfeed.com/lanesainty/refugee-children-resignation-syndrome-sweden-australia?bfsource=ovthpcontrol>

With Shortened URL

Hashimoto, N. (2018, Sept. 26). Re: Here's what refugee kids suffering from a rare syndrome in Sweden can tell us about Australia's offshore detention centers [Comment]. <https://bzfd.it/32ALao6>

32. LETTER TO THE EDITOR

(Note: The sources below have no DOIs.)

Wyman, L. W. (2010, December 7). My social security number [Letter to the editor]. *The New York Times*, p. A34.

Kodak, K. (2008, April 26). Identifying victims of ID theft [Letter to the editor]. *Kansas City Star*.

<https://www.kansascitystar.com/kozak/identifying.htm>

33. PUBLISHED LETTER

The example below includes two dates in parentheses. The first is Norton's republication date of the work as a Kindle ebook; the second is the original publication date. The title of the published letter ("Paris...") is followed by the title of the book that contains it, and, in parentheses, the name of the translator. (Note: This source has no DOI.)

Rilke, R. M. (2014). Paris, February 17, 1903. *Letters to a young poet* (M. S. Herter, Trans.) [Kindle]. Norton, 1–3.

https://www.amazon.com/Letters-Young-Rainer-Maria-Rilke-ebook/dp/B00IJ2UHNQ/ref=tmm_kin_swatch_0?encoding=UTF8&qid=1576521928&sr=8-1 (Original work published 1929)

34. DISSERTATION OR THESIS

When including a published dissertation or thesis in your reference list, include in brackets the words [Doctoral dissertation] or [Thesis] as well as the name of the institution where the dissertation or thesis was completed: [University of xxx]. If a source comes from a database, see the Weill example below—you need to provide a publication number in parentheses (Publication No. xxxx), the name of the database or platform where you found the dissertation, if it is specialized and/or not widely accessible, and live DOI if available. If there is no DOI for an online source, include its URL, live-linked.

From a Database

Weill, J. M. *Incarceration and social networks: Understanding the relationships that support reentry* (Publication No. 95F6457A85534232)[Doctoral dissertation, University of California]. EbscoHOST: Open Dissertations.
<https://escholarship.org/uc/item/6z15h0jj>.

Published Online (not from a database)

Warner, A. (2018). *Writing new boundaries for the law: Black women's fiction and the abject in psychoanalysis* [Doctoral dissertation, University of Massachusetts, Amherst]. Scholar Works @UMassAmherst Doctoral Dissertations.
https://scholarworks.umass.edu/dissertations_2/1303/

For an unpublished dissertation or thesis, include in brackets the words [Unpublished doctoral dissertation] or [Unpublished thesis], followed by a period. Next, name the institution where the dissertation or thesis was completed, followed by a period.

Unpublished

Blalock, J. (1997). *A study of conceptualization and related abilities in learning disabled and normal preschool children* [Unpublished doctoral dissertation]. Northwestern University.

35. LECTURE, ADDRESS, TED TALK

For a lecture or address (or similar sources, such as a conference session, paper presentation, poster presentation, or symposium contribution) begin with the speaker's name, followed by the date, title, and, in brackets, the appropriate descriptive label such as [Address], [Conference session], [Paper presentation], etc. Provide the sponsoring organization or the title of the conference or other gathering, then give the location and include page numbers (if the presentation is also provided as a paginated document) and DOI, if available. If there is no DOI, include the source's URL, live-linked.

DaRienzo, W. (2011, February 9). The need for computer security [Paper presentation]. The American Association for Identity-Theft Protection, Nashville, TN, United States.

Live Presentation

The following example refers to a presentation that the writer attended in person. Therefore, there is no DOI or URL.

TED Talk

For a TED Talk that you've attended in person, follow the structure of the DaRienzo example above. But for a TED Talk that you've retrieved online, follow this model:

Adichie, C. N. (2012, December). *We should all be feminists* [Video]. TED Conferences.

https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists?language=en

13.11 Create your own APA-style reference list: Websites and other forms of electronic media.

36. ENTIRE WEBSITE

Before you decide to list a source as a webpage or website, APA asks that you make sure that the source is not contained within a parent publication, such as a journal, newspaper, or blog. To help you discover the authorship of a webpage or website, check the “about us,” “mission statement,” or other definitive pages at the site. (Note: The sources below do not have DOIs.)

With individual author

This entry cites the entire website of artist Robin Colodzin.

Colodzin, R. (2018). Robin Colodzin: Painting and collage.
<https://www.colodzin.com/>

With group or organizational author

International Committee of the Red Cross (2020). ICRC.
<https://www.icrc.org/>

With no author determined

For a site that does not include an author or for which a publisher cannot be identified, use the website’s title in place of the author. For a site that does not include a date, use the initials “n.d.” for “no date” in parentheses. The following entry cites the entire website Pinterest.

Pinterest. (n.d.). <https://www.pinterest.com>

37. WEBPAGE OR OTHER SHORT WORK FROM A WEBSITE

(Note: The sources below do not have DOIs.)

With author

The following cites an article by Arielle Pardes that was published at *Wired*.

Pardes, A. (2018, fall). Hey, Apple made some new stuff. *Wired*.
<https://www.wired.com/amp-stories/apple-fall-2018-event-announcements/>

With no author

The following cites an article found on the website of the American Red Cross. No specific author is credited at the site, so begin your entry with the article's title.

Headed to the coast? Beware of rip tides. (2018). *American Red Cross*.
<https://www.redcross.org/about-us/news-and-events/news/2018/headed-to-the-coast--beware-of-rip-currents.html>

With organization as author

Another way to handle the above situation is to consider the American Red Cross as the author.

American Red Cross. (2018). Headed to the coast? Beware of rip tides.
<https://www.redcross.org/about-us/news-and-events/news/2018/headed-to-the-coast--beware-of-rip-currents.html>

38. AUDIO RECORDING OR PODCAST

(Note: The sources below do not have DOIs.)

Entire album

The following example cites an album by the artist Cardi B. It includes in brackets the descriptive word [Album] along with the recording studio. Following that is the name of the record label that supports the album.

Cardi, B. (2018). *Invasion of privacy*^ [Album recorded by The Cutting Room]. Atlantic.

Single song or track

Lamar, K. (2017). DNA [Song]. On *Damn*. Aftermath Entertainment; Interscope Records; Top Dawg Entertainment.

Entire Podcast

Treat entire podcasts as shown in the first example below. The second entry refers to an episode from a podcast written and produced by Jake Brennan. The label “[Audio podcast episode]” clarifies the source’s type.

Brennan, J. (Host, Writer, Producer). (2017-present). Disgraceland [Audio podcast]. <https://www.disgracelandpod.com/>

Podcast episode

Brennan, J. (Host, Writer, Producer). (2018, February 13). Jerry Lee Lewis: The killer and getting away with murder. (No. 1) [Audio podcast episode]. In *Disgraceland*. <https://www.disgraceland.com/episode-1-page>

39. RADIO PROGRAM

(Note: This source does not have a DOI.)

Cole, S. (Writer). (2018, August 10). The feather heist [Radio series episode]. In I. Glass (Producer), *This American life*, WBEZ. <https://www.thisamericanlife.org/654/the-feather-heist>

40. VIDEO, MOVIE, OR TV SHOW

The following example refers to the television show *NCIS*, specifically to season 15, episode 24, titled “Date with Destiny,” directed by Tony Wharmby, whose work the writer is discussing. The show, produced by Donald P. Bellisario, aired on CBS; it was accessed on *Netflix*. (Note: The sources below do not have DOIs.)

Wharmby, T. (Director). (2018, May 22). Date with destiny [Television series episode]. In D. P. Bellisario (Executive Producer), *NCIS*. CBS.
<https://www.netflix.com/title/70142386>

The following example refers to an episode from the television show *CSI: Crime Scene Investigation*. This source was accessed on television.

Bruckheimer, J. (Producer). (2003). Shock waves. [Television series episode]. In J. Bruckheimer (Producer), *CSI: Crime Scene Investigation*. CBS.

41. VIDEO GAME, ONLINE GAME, OR SOFTWARE

(Note: The sources below do not have DOIs.)

Entire video game

Persson, M. (2001). Minecraft [Video game]. Mojang.
<https://www.minecraft.net/en-us>

Software

Adobe Acrobat Pro DC [Computer software]. (2018). Adobe Systems.
<https://www.acrobat.adobe.com/us/en/acrobat.html>

42. PHONE / MOBILE APP

(Note the source below does not have a DOI.)

APA advises writers to cite phone apps the same way that software is cited. This entry refers to the GPS driving application *Waze*.

Waze: Navigation and live traffic. (2018). *Waze, Incorporated* [Phone app]. App Store. <https://www.itunes.apple.com/us/app/waze-navigation-live-traffic/id323229106?mt=8>

13.12 Create your own APA-style reference list: Visuals and graphic works.

43. VISUALS (PHOTOS, MAPS, CHARTS, POSTERS)

(Note: This source and sources 44 and 45 do not have DOIs.)

The following cites a famous photo by Gordon Parks, found at the website of the Library of Congress.

Parks, G. (1942). *American Gothic* [Photograph]. Library of Congress.
<http://www.loc.gov/pictures/item/2017765074/>

44. ADVERTISEMENT

Print

The following cites a print ad for laundry detergent, titled “A Fresh Spin” and found in *Real Simple* magazine.

Arm & Hammer Detergent. (2018, September). *A fresh spin* [Advertisement]. *Real Simple*, 42.

Online

The following cites an online ad for Aerie bras, found on the company’s website.

AEO Management Company. (2018). *This is what #AerieReal is all about* [Advertisement]. <https://www.ae.com/featured-aeriereal/aerie/cms/6890055?catId=cat6890055>

45. COMIC STRIP

The following cites a comic strip by Lynn Johnston found in the print edition of Newark's *Star-Ledger*.

Johnston, L. (2002, April 16). *For better or worse* [Comic strip]. *Star-Ledger*, 44.

The following cites a comic strip by Lalo Alcaraz, from the *Go Comics* website.

Alcaraz, L. (2018, July 15). *Never mind, 911* [Comic strip].
<https://www.gocomics.com/laloalcaraz/2018/07/15>

46. GRAPHIC MEMOIR OR NOVEL

The following examples cite a graphic memoir written and illustrated by Maria Qamar.

Qamar, M. (2017). *Trust no aunty* [Graphic memoir].
https://books.google.com/books/about/Trust_No_Aunty.html?id=icuDwAAQBAJ

13.13 Create your own APA style reference list: Literature, art, and legal documents.

47. WORK OF LITERATURE

Novel

The following cites a Theodore Dreiser novel published as a critical edition by W. W. Norton, edited by Donald Pizer. As noted below, the original work was published in 1900.

(Note: The sources below have no DOIs.)

Dreiser, T. (2006). *Sister Carrie*. In D. Pizer (Ed.), Norton critical edition (pp. 10–15). Norton. (Original work published 1900).

The following also refers to Dreiser’s novel, but in this case, to an ebook provided at the *Project Gutenberg* site. (Note: If this source did have a DOI, that would be presented instead of the URL.)

Dreiser, T. (2018). *Sister Carrie* [Ebook].
<https://www.gutenberg.org/ebooks/5267> (Original work published 1900).

Poem

(Note: The following sources have no DOIs.)

The following refers to Nikki Giovanni’s poem “Rosa Parks,” included in her collection *Quilting the Black Eyed Pea*.

Giovanni, N. (2002). Rosa Parks. *Quilting the black-eyed pea*. Morrow, 1–4.

The following also refers to Giovanni's poem, but in this case, found at the website of The Poetry Foundation.

Giovanni, N. (2002). Rosa Parks.
<https://www.poetryfoundation.org/poems/90180/rosa-parks>

Play

(Note: The sources below do not have DOIs.)

This entry cites Shakespeare's play *Hamlet*, published in an anthology in 2006. As noted below, the work was originally published in 1603.

Shakespeare, W. *Hamlet* (2006). In Stanford, J. A. (Ed.) *Responding to literature* (pp. 244–357). McGraw Hill. (Original work published 1603).

This entry cites Shakespeare's play *The Tragedy of King Lear*, published as an ebook at *Bartleby: Great Books Online*.

Shakespeare W. (2001). *The Tragedy of King Lear* [Ebook].
<https://www.bartleby.com/46/3/> (Original work published 1608).

48. SELECTION FROM AN ANTHOLOGY

Berger, J. Interactions between parents and their infants with Down syndrome (1998). In D. Cicchetti & M. Beeghly (Eds.), *Children with Down syndrome: A developmental perspective* (pp. 101–146). Cambridge University Press.
<https://doi.org/10.1017/CBO9780511581786>

49. SELECTION OR CHAPTER FROM A TEXTBOOK

(Note: This source has no DOI.)

Griggs, B. (2013). The 12 most annoying types of Facebookers. In Buscemi, S. V., & Smith, C. (Eds.), *75 readings plus* (10th ed., pp. 187–190). McGraw-Hill. (Original work published 2010).

50. ART, ARTEFACT, OR OBJECT

(Note: The sources below have no DOIs.)

Work of art (viewed in person)

Kapoor, A. (2006). *Cloud gate* [Sculpture]. Millennium Park of Chicago.

Hopper, E. (1942). *Nighthawks* [Painting]. The Art Institute of Chicago.

Work of art (found online)

Kapoor, A. (2006). *Cloud gate* [Sculpture].
https://www.cityofchicago.org/city/en/depts/dca/supp_info/millennium_park_artarchitecture.html

Work of art (found in a book)

Sargent, J. S. (1998). *Madame X* [Painting]. In E. Kilmurray & R. Ormond (Eds.), *John Singer Sargent* (p. 103). Princeton University Press. (Original work created 1884).

51. SACRED TEXT

For sacred texts such as the Bible, APA requires only in-text citations and no corresponding entries in the list of references.

52. COURT CASE

For a court decision, provide the name of the case in “Name v. Name” format. Follow that with the volume source page, the court date in parentheses and a URL or DOI, if available.

Brown v. Board of Education, 347 U.S. 483 (1954).
<https://archives.gov/files/education/lessons/brown-v-board/images/decision.jpg>

53. LEGAL OR HISTORICAL DOCUMENT

U.S. Const. (1776, July 4). National Archives: America's Founding Documents. <https://www.archives.gov/founding-docs/constitution-transcript>

54. GOVERNMENT DOCUMENT

U.S. Congress, House of Representatives, Committee on Homeland Security. (2015). *Secure our borders first act of 2015.*
<https://www.congress.gov/bill/114th-congress/house-bill/399>

NOTE <<<<

If a DOI or URL runs over to another line, break it after a slash or underscore—or before a period. Do not include a period or other punctuation at the end of a DOI or URL.

13.14 Learn from an APA-style student paper.

The following is a research paper written by Steven Hoebel, a student in a first-year composition class. «

NOTE « « « «

The following sample student paper adheres to the latest guidelines of the *Publication Manual of the American Psychological Association*, seventh edition (2020). However, your instructor or school may have preferences that differ from APA's advice when it comes to what to provide on your title page, for example, or even to how you document and present your sources in your APA-style paper. In those instances, follow your instructor's or school's guidelines. Your instructor may require additional information on the title page, such as the title of the course, your instructor's name, and the date. Follow your instructor's directions for including this information. One option is to add this information at the bottom of the title page in the form of an author note. Centre the title "Author Note" and indent the first line of the

note below the title 1.5 centimetres (a half inch) or 5 spaces.

1
Page number at
the top of every
page

Title page required.

Full (explanatory)
title, in boldface
type, centred, set
on top half of title
page.

**Changing Attitudes Toward Children with
Down Syndrome:
From Yesterday's Institutions to
Today's Classrooms and Communities**

Writer's name, and
names of depart-
ment, school, course,
and professor, as well
as the date student
submitted paper
included
on title page.

Steven Hoebel

Department of Psychology, Northeastern University

PSYC 1101: Foundations in Psychology

Dr. Sophia B. Jones

March 23, 2020

↑
2.5 cm
↓

**Changing Attitudes Toward Children with
Down Syndrome:
From Yesterday's Institutions to
Today's Classrooms and Communities**

In the United States, over six thousand children are born with Down syndrome (DS) each year (Centers for Disease Control, 2018) and, according to the most recent data, approximately 200,000 people in the U.S. live with DS (de Graaf et al., 2017). According to the March of Dimes (2018), Down syndrome is "the most common chromosomal condition in the United States." Named after Langdon Down, who first identified DS in 1866, the cause of the condition was brought to light in 1959 by Jerome Lejeune (Beaumont & Carey, 2011). According to Greg Miller (2005), who wrote in *Science* magazine, "[P]eople with Down syndrome have an extra copy of chromosome 21." Miller went on to say that, contrary to popular belief, Down syndrome results in only "mild or moderate" intellectual disabilities (p. 1975).

It wasn't too long ago, however, that people with Down syndrome were considered unable to function in society, and they spent most of their lives in institutional settings, without hope for the future or enjoyment of the present. Change began in the late 1960s and 1970s as a new generation of parents of children with DS began to question the inevitability of institutionalization and the alleged disastrous effects they would suffer if they chose to keep their children at home rather than in institutions.

← 2.5 cm →

2.5 cm margins on all sides.

Paragraph prepares reader for subject of essay, using comparison-contrast method. (see section 4.6).

2.5 cm margins on all sides

Double citation.
First includes a source's author and publication date. Second includes title and date only because no author or page number given in source.

Paragraph prepares reader for subject of essay, using comparison-contrast method (see section 4.6)

Summary provides historical perspective.

than institutionalizing them. These parents discovered that not only could their DS children get along just fine when placed in everyday situations, but that they were affectionate and loving in ways that deeply affected their parents and their siblings (Hayakawa, 1969; "Dealing with Down syndrome," 2001).

Of course, while the parents deserved plenty of credit, there were other forces in play. During this time, researchers began to reevaluate where and how to best care for children with DS, and started to conduct studies to prove their hypotheses. They produced hard evidence showing that DS children respond better to love and communication than to an institutional routine and Thorazine (Nirje, 1976).

Early Treatments and Attitudes

Early researchers argued that DS children were worthless to society and that trying to educate them would be futile. The children had no learning potential, the researchers said; the best that could be done for them was to make their lives as painless as possible, which meant constantly administering heavy sedatives (Wolfensberger, 1976).

Up until the early 1980s, being born with Down syndrome was like being condemned to hell. In "Dignity in Health Care for people with Learning Disabilities," Steve Hardy (2009) stated that "in the past, a significant number of individuals with learning disabilities were placed in long-stay institutions situated outside of towns and cities." These were often sterile environments where

First-level subheading (centred,) identifies main idea of section.

Author and title of work given in signal phrases. Because source is not paginated, nor are paragraphs numbered, parenthetical citation gives publication date only.

patients were not given the opportunity to engage in productive activities, nor were they afforded much privacy. Hardy wrote that they were kept away from their families and were seldom permitted to interact with others in the outside world. In addition, they were allowed few personal possessions and had to share their clothes with other patients. Hardy characterized their daily routines as "inflexible regimens." Children with Down syndrome were forced to eat, sleep, and undertake other institutional activities on an unalterable schedule. If their families wanted to see them, they would have to apply in writing for visiting privileges. In those days, many who treated children with DS felt that the children could never make it in mainstream society and, worse, that their mere presence would affect others negatively. Some believed that those with DS were indifferent to physical extremes, such as heat, cold, and restraint. Therefore, it was common institutional practice to keep them like neglected animals, often left naked, tied up, and/or covered in their own filth for hours on end (Wolfensberger, 1976). Unfortunately, even more recently, some supposedly educated people have expressed doubts about the efficacy of placing children with DS in mainstream settings (O'Neill, 2001).

Perhaps Bernard Farber (1991) best captured the pre-1980s attitude in his description of the intellectually disabled (then referred to as "mentally retarded"):

Signal phrase
and parentheti-
cal citation with
date introduce a
quotation.

Quotation longer
than 40 words
indented 1.5 cm or 5
spaces.

← 1.5 cm → ... [T]he mentally retarded [are regarded] as constituting a segment of the organizationally surplus population both by being labeled as deviants and by their incompetence. As deviants, they are stigmatized and treated differently from others; as incompetents, they generally fail to perform roles adequately in the basic institutions of society. (p. 19)

According to Farber, not only did people with DS constitute a "surplus population"; he also claimed that impoverished and unstable families tended to produce more intellectually-disabled children than did middle-class families and theorized that DS may serve to fill a need for unskilled and semiskilled labourers at a low pay rate. Such a cold, disparaging view of the intellectually challenged is a perfect example of the attitudes of just a few decades ago.

Changes in Treatment and Attitudes

At the beginning of the 1970s, many parents of children with disabilities filed lawsuits to guarantee for their children the right to a "free and appropriate education." Their efforts led to the passage of the Individuals with Disabilities Education Improvement Act (IDEIA). Among the beneficiaries of this legislation were students with Down syndrome (Valle, 2011, p. 183). In addition, the peace-and-love generation finished college, some graduates moved forward to become a new breed of health professional. These new arrivals found the old

Ellipses (...) indicate deleted material.
Brackets [] enclose added material.

Parenthetical page reference appears after closing period.

Author and title of work given in signal phrases. Because source is not paginated, nor are paragraphs numbered, parenthetical citation gives publication date only.

First-level heading, in boldface type, identifies main idea of section.

way of treating the intellectually disabled to be shockingly harsh and inhumane. They set about to create a new system that would give some dignity back to, and create avenues of growth for, those with intellectual disabilities (Wolfensberger, 1976).

In fact, researchers proved that placing children with DS into mainstream schools is far more effective than isolating them in institutional settings. Andrew S. Davis (2008) of Ball State University reported that studies completed by Cuckle and Wilson in 2002, and by Buckley, Bird, Sacks, and Archer in 2006, showed that DS children attending mainstream schools had language skills that were 2.5 years ahead of such children in "special schools." In mainstream schools, 78% of teens were rated as being "intelligible" to strangers, Davis wrote, compared with only 56% . . . of teens in special schools. Additionally, there was more than 3-year superiority in reading and writing skills for the group in mainstream schools (p. 278). Davis attributed this success to the fact that being placed "in a regular . . . classroom . . . benefit[ted] the children's social and emotional development given that they [had] access to appropriately behaving role models and friends" (p. 278). In short, the goal of the new wave of researchers and caregivers was to allow children with DS to live as much like other children as possible, a plan they called *mainstreaming*.

Normalization Approach

Quotation shorter than 40 words in quotation marks, not indented.

In an essay published by the former department of Health, Education, and Welfare, Bengt Nirje (1976) described what he called "the normalization principle": "The *normalization principle* means making available to all [intellectually disabled] people patterns of life and conditions of everyday living which are as close as possible to the regular circumstances and ways of life of society" (p. 231). Nirje's point was that a "normal life" is the best therapy that anyone can get. He argued that intellectual disability, such as that caused by DS, is not one disability but three: the actual disability, the imposed disability springing from the perceptions of others, and the feeling, by the individuals affected, that they are disabled.

The end result, Nirje said, was that a lack of ability was as much based on the individuals' negative self-concept as it was on the actual disability. When the normalization principle is in full effect, the hustle and bustle of a daily routine can take the children's minds off what they cannot do and allow them to focus and make progress towards their potential, whatever it may be. In an institution, on the other hand, people barely noticed the passage of the seasons, even though, according to Nirje, it was essential for the intellectually disabled to reach a milestone in order to develop as individuals. At home, however, the children began to pass through positive and progressive steps, which do not exist inside an institution (Nirje, 1976, p231).

Level-one heading, in boldface, identifies main idea of section.

Summary and quotation used to explain "normalization" principle.

Developmental Approach

Along the same lines as the normalization approach is the “developmental approach” to intellectual disability, originally proposed by Edward Zigler in 1969. This school of thought was built on the idea “that [intellectually disabled] children, while they develop at a slower rate and stop developing at lower levels, otherwise develop in the same way [that non-disabled children do]” (Zigler & Hodapp, 1991, p. 37). In their study, researchers Lee Ann Truesdell and Theodore Abramson proved Zigler’s hypothesis, at least in its application to the classroom. Although the grades of DS children were consistently lower than those of other children, the DS students never failed, whereas some of their average-performing peers did. When treated as people with struggles and futures like anyone else, individuals with intellectual disabilities have the potential to participate and thrive in mainstream society.

Then and Now

Before the 1970s, most children with Down syndrome spent their days in the sterile dayroom of an institution, too heavily medicated to feel unhappy. They could expect to flounder this way until perhaps the age of 30, the age at which, on average, they tended to die. However, in the 1970s, the parents and caregivers of DS children began to treat them as they did other children. As a result, children with DS were able to reap the many benefits and

Summary of
Truesdell and
Abramson article
used to support
contention made in
Zigler and Hodapp.

Comparison-
contrast used to
highlight change in
treatment and
attitude.

Level-one heading,
in boldface, identifies
main idea of section.

“And,” not “&,” used
between co-authors’
names in signal
phrase.

Level-one heading,
in boldface, describes
the section that
follows it.

nurturing of home and family. Everything else was left to genetics (Hayakawa, 1969; "Dealing with Down syndrome," 2001).

Before the 1970s, if you were to walk down the street and see a child with Down syndrome, you might have thought: "What is that child doing out in public?" Down syndrome was once something that people did not like to talk about, and children with DS were hidden from sight. Back then, DS was known as "Mongoloidism" because of the distinctive shape of the person's eyes (NADS, 2018), an unfortunate and distressing categorization on many levels. Back then, there was little to no support for parents who wanted to raise their DS children at home. Today, on the other hand, children with DS and their parents have many more resources, such as individual Educational Plans (IEPs) in their schools, and help them organizations, not only the National Association for Down Syndrome, which began in 1960 in Chicago, but many more formed by concerned parents in church basements and community buildings (NADS, 2018). Further the Disabilities Education Improvement Act (IDEIA) vastly improved their lives and offered legal protection (Valle, 2011, p. 183). Today, children with DS attend mainstream schools and live fulfilling lives, thanks to the perseverance of loving parents, supportive communities, and committed clinical researchers. Had it not been for their efforts children with DS might still be warehoused in institutions as they once were, sedentary and drugged up, with no chance for the education, love, and happiness that is now possible. What's

Thesis restated in conclusion.

more, people with Down syndrome today now live, on average, to the age of 60, with some living into their eighties (Global). That means that not only do they develop and reach milestones as children, but as supported adults they have more time to become who they want to be.

↑
2.5 cm
↓

11

References start on
new page.

References

Heading centred
and boldface.

Entries
alphabetized by
author's last name
or by title if no
author listed. Year
in parenthesis
follows author.
Hanging indent
for entries longer
than one line.

Blatt, B. (1993). *Souls in extremis: An anthology on victims and victimizers*. Allyn & Bacon.

Centers for Disease Control. (2018). Facts about Down syndrome. <https://www.cdc.gov/ncbddd/birthdefects/downsyndrome.html>

Davis, A. (2008). Children with Down syndrome: Implications for assessment and interaction in the school. *School Psychology Quarterly*, 23, 271–278.
<https://doi.org/10.1037/1045-3830.23.2.271>

Dealing with Down syndrome. (2001, October/November). *Australian Parents*, 52, 48–49.

De Graaf, G., Buckley, F., & Skotko, B. G. (2017). Estimation of the number of people with Down syndrome in the United States. *Genetics in medicine*, 19, 439–447. <https://doi.org/10.1038/gim.2016.12>

Farber, B. (1991). *Mental retardation: Its social context and social consequences*. Houghton Mifflin.

← 2.5 cm → Global Down Syndrome Foundation. (2018). About Down syndrome: Misconceptions vs. reality. <https://www.globaldownsyndrome.org/about-down-syndrome/misconceptions-vs-reality/>

← 2.5 cm →

Only first word and
proper nouns
capitalized in titles.

↑
2.5 cm
↓

- Hardy, S. (2009). Dignity in health care for people with disabilities. <https://www.rcn.org.uk/media/publications/december/pdf-006605>
- Hayakawa, S. I. (1969). Our son Mark. In P. Eschholz & A. Rosa (Eds.), *Outlooks and insights: A reader for college writers* (4th ed. pp. 105–111). St. Martin's.
- March of Dimes. (2018). Down syndrome. <https://www.marchofdimes.org/complications/down-syndrome.aspx>
- Miller, G. (2005, September). Mouse with human chromosome should boost Down syndrome research. *Science* 309(5743), 1975. <https://doi.org/10.1126/science.309.5743.1975a>
- National Association for Down Syndrome (2018). History of NADS. <https://www.nads.org/about-us/history-of-nads/>
- Nirje, B. (1976). The normalization principle. In R. B. Kugel & A. Shearer (Eds.), *Changing patterns in residential services for the mentally retarded* (pp. 231–240). U.S. Government Publishing Office. <https://eric.ed.gov/?id=ED030228>
- O'Neill, T. (2001, August 20). On to college. *The Report*, 28, 57.

Truesdell, L. A., & Abramson, T. (1992). Academic behavior and grades of mainstreamed students with mild disabilities. *Exceptional Children*, 58, 392–398. <https://doi.org/10.1177/001440299205800503>

Ampersand (&) used between authors' names.

Valle, J. (2011). Down the rabbit hole: A commentary about research on parents and special education. <https://doi.org/10.1177/0731948711417555>

Wolfensberger, W. (1976). The origin and nature of our institutional models. In R. B. Kugel & A. Shearer (Eds.), *Changing patterns in residential services for the mentally retarded* (pp. 35–82). U.S. Government Publishing Office. <https://eric.ed.gov/?id=ED030228>

Titles of books and periodicals set in italics. The issue number of the periodical is also italicized.

Zigler, E., & Hodapp, R. M. (1991). Behavioral functioning in individuals with mild retardation. *Annual Review of Psychology*, 42, 29–50. <https://doi.org/10.1146/annurev.ps.42.020191.000333>

Chapter 13 Checklist

1 APA documentation is based on an author/date system. Make sure that each source used in your paper has (1) an in-text citation (a signal phrase and/or parenthetical citation), and (2) a corresponding entry in your reference list.

In-text citations. In the text of your paper, cite each source as you draw upon it using a signal phrase, a parenthetical citation, or a combination of both. To cite a source, you must name the author(s), give the source's publication year, and provide page number(s), if available. For example, to introduce a quotation, summary, or paraphrase, you might refer to the author in a signal phrase and, following the use of the relevant material, provide a parenthetical citation that gives the publication date and page numbers, separated by a commas.

Dates and page numbers. When you name a source's author in a signal phrase, provide the date of publication in parentheses immediately after the author's name. Another option is to give the date in a parenthetical citation. If your source has page numbers, be sure to include them in a parenthetical citation preceded by "p." or "pp." Always give page numbers in the text of your paper when citing direct quotations or specific information from a source.

4 References list. Arrange the sources in your list of references in alphabetical order, by the last name of the author, by the name of the group author, or by the first major word of the title if no author is named. This list of references follows the conclusion of your essay.

In-text citations and references list. Doublecheck to be sure that every source mentioned in your paper appears in your references list and that every source that appears in your list of references is cited in your paper.

Chapter 14

WRITING WITH SOURCES USING *CHICAGO MANUAL OF STYLE*, CSE, AND OTHER FORMATS

1. [14.1](#)Learn CMS format.
2. [14.2](#)Learn how to prepare a notes list and a bibliography.
3. [14.3](#)Review sample entries: Books.
4. [14.4](#)Review sample entries: Article in periodicals.
5. [14.5](#)Review sample entries: Electronic sources.
6. [14.6](#)Review sample entries: Print and nonprint sources.
7. [14.7](#)Study samples from a student's research paper.
8. [14.8](#)Learn CSE format.
9. [14.9](#)Learn how to compile a references or cited-references list using CSE style.
10. [14.10](#)Study sample entries for CSE style: Citation-sequence and citation-name systems.
11. [14.11](#)Learn resources for other styles.
- 12.

CHAPTER CHECKLIST

14.1 Learn CMS format.

The Chicago Manual of Style (CMS) was originally prepared by the University of Chicago Press to serve as a guide for its own editors and authors. However, it is now used also by many writers in the humanities and social sciences. The following discussion is based on the seventeenth edition of *The Chicago Manual of Style*, published in 2017.

The CMS allows two methods of documentation for quotations, paraphrases, or summaries of researched material in an essay:

1. An author-date system, similar to that of the APA (it is recommended for most of the natural and social sciences).
2. A notes-bibliographical system, which uses footnotes or endnotes. A footnote appears at the bottom of a page of text, whereas an endnote appears in a list—entitled “Notes”—on the last page of the paper.

The first part of this chapter discusses and presents examples for using the CMS note system. With this system, each reference to a particular source in the research paper is followed by a superscript (small, raised) Arabic numeral. The numbers are sequential throughout the paper and generally appear at the end of the sentence, after the punctuation. The publishing information that goes with the reference number then appears at the bottom of the page on which the citation appears (footnotes) or, in the style preferred by the CMS, on a separate page after the last page of text (endnotes) under the heading “Notes” (centred at the top of the page).

14.2 Learn how to prepare a notes list and a bibliography.

If you use the second system and include all your citations in footnotes or endnotes, you may not need to supply a bibliography as well. However, should you use the author-date system of citation or should your instructor require a bibliography, the format for those references is included below the (numbered) note example. If you include a bibliography with complete publication information for each source you cite, you only need to include shortened citations in the notes provided as footnotes or endnotes in your paper. In the *CMS* system, you must list in the bibliography the works cited in the research paper, but you may also list other works you consulted. Check with your instructor about what they expect.

14.2a Learn patterns of a notes list and a bibliography.

1. For Notes

- Number the notes sequentially. Indent the first line of the note five spaces or 1.5 centimetres (half an inch) from the left margin. Place any subsequent lines flush with the left margin. Double-space both within and between notes.
- Type the name(s) of the author(s) in normal order (first name first).
- Use italics for the titles of books and periodicals. In general, commas separate elements within notes. Use quotation marks for titles of shorter works, such as articles and book chapters.
- Include all the publication information for the first entry of a footnote or an endnote. However, if you cite that source a second time, you need include only the last name(s) of the author(s), an

abbreviated title of the work (if longer than four letters), and the page number. If you cite the same source twice in a row, use only the last name(s) of the author(s) and the page number, even if it is the same as the preceding reference.

- Always precede an endnote or a footnote with a numeral corresponding to the superscript numeral in the text that calls the reader's attention to it.
- In general, use commas to separate items in a note.

2. For a Bibliography

- List entries alphabetically by the last name of the author or by the first major word of the title if no author is indicated. Invert the name of the first author only.
- Place the first line of the entry flush with the left margin. Indent any subsequent lines three or four spaces from the left margin (this is called a hanging indent).
- Double-space within and between entries.
- Use italics for book and periodical titles. Use quotation marks for titles of shorter works, such as articles and book chapters.
- In general, use periods to separate elements within bibliography entries.

NOTE << << <<

The CMS system now discourages the use of the abbreviation “*Ibid.*” (for the Latin word *ibidem*, which means “in the same place”) for second and subsequent references to a source. If you do use “*Ibid.*,” use it only to refer to the previous citation. If the page number is the same, there is no need to repeat it if you use “*Ibid.*”

14.2b Use this directory to find CMS-style note and bibliography examples.

DIRECTORY TO CMS-STYLE NOTE AND BIBLIOGRAPHY EXAMPLES

[14.3 Review sample entries for a notes list and a bibliography: Books](#)

1. Book by a single author
2. Book by two authors
3. Book by three authors
4. Book by more than three authors
5. Book with author unknown
6. Two or more books by the same author
7. Book in more than one volume
8. Later edition
9. Reprint
10. Selection from an anthology
11. Translation
12. Book published by an organization or a corporation
13. Book with an editor or editors
14. Book with an author and editor
15. Book in a series

16. Encyclopedia

14.4 Review sample entries for a notes list: Articles in periodicals

17. Article in a magazine—signed and unsigned

18. Article in a scholarly journal

19. Article in a newspaper

20. Article in a newspaper—unsigned

21. Book review

14.5 Review sample entries for a notes list: Electronic sources

22. Article in an online magazine

23. Article in an online journal

24. Article in an online newspaper

25. Article from an online database

26. E-mail communication

27. Online book

28. Post publicly available on social media

14.6 Review sample entries for a notes list: Other source: Print or nonprint

29. Dissertation—abstract

30. Dissertation—unpublished

31. Government document

32. Film, television, or DVD

33. Personal interview

34. Scriptural reference

35. Sound recording

14.3 Review sample entries for a notes list and a bibliography: Books.

In the following samples of note and bibliographic entries using *CMS* style, the note format (**N**) is given first; the bibliographical format (**B**) for the same source follows.

1. BOOK BY A SINGLE AUTHOR

The publishing information, in parentheses, follows the italicized book title. The note ends with the page number(s) from which the material was taken.

N 1. Douglas H. Chadwick, *The Fate of the Elephants* (San Francisco: Sierra Club, 1992), 98.

A bibliography entry for a book puts the author's last name first and does not include page numbers.

B Chadwick, Douglas H. *The Fate of the Elephants*. San Francisco: Sierra Club, 1992.

2. BOOK BY TWO AUTHORS

When a book has two authors, the names are joined by *and*, with no comma.

N 2. Lawrence Anthony and Graham Spence, *Elephant Whispers: My Life with the Herd in the African Wild* (New York: St. Martin's Press, 2009), 72.

The second author's name in a bibliographic citation goes in normal order. A comma follows the first name of the first author; the names are joined by *and*.

BAnthony, Lawrence, and Graham Spence. *Elephant Whispers: My Life with the Herd in the African Wild*. New York: St. Martin's Press, 2009.

3. BOOK BY THREE AUTHORS

Although not preferred in MLA format, using the author's initials is acceptable in CMS format, and all author names in a note go in normal order. Further, CMS prefers that the word *Press* be spelled out, not abbreviated as *P* (as in MLA style).

N3. Cynthia J. Moss, Harvey Croze, and Phyllis C. Lee, *The Amboseli Elephants: A Long-Term Perspective on a Long-Lived Mammal* (Chicago: University of Chicago Press, 2011), 44.

BMoss, Cynthia J., Harvey Croze, and Phyllis C. Lee. *The Amboseli Elephants: A Long-Term Perspective on a Long-Lived Mammal*. Chicago: University of Chicago Press, 2011.

4. BOOK BY MORE THAN THREE AUTHORS

In the note, rather than listing the names of all the authors, use *et al.* or *and others*. No punctuation follows the first author's name in a note. List the names of all the authors in the bibliography.

N4. Susan Lindaker Lindsey et al., *The Okapi: Mysterious Animal of Congo-Zaire*. (Austin: University of Texas Press, 1999), 53.

BLindsey, Susan Lindaker, Mary Neel Green, Cynthia L. Bennett, and Jane Goodall. *The Okapi: Mysterious Animal of Congo-Zaire*. Austin: University of Texas Press, 1999.

5. BOOK WITH AUTHOR UNKNOWN

If the name of the author is unknown, both the note and the bibliography entry should begin with the title of the work; avoid using *Anonymous* or *Anon*.

N5. *The Way to Eternity: Egyptian Myth* (London: Duncan Baird, 1997), 16.

B *The Way to Eternity: Egyptian Myth*. London: Duncan Baird, 1997.

6. TWO OR MORE BOOKS BY THE SAME AUTHOR

N6. Steve Bloom, *Living Africa* (London: Thames & Hudson, 2008), 17.

N7. Steve Bloom, *Elephant* (San Francisco: Chronicle Books, 2006), 153.

In a bibliographic citation, instead of repeating the author's name, use a long dash (three em dashes or six typed hyphens) in all entries after the first.

BBloom, Steve. *Elephant*. San Francisco: Chronicle Books, 2006.

B———. *Living Africa*: London: Thames & Hudson, 2008.

7. BOOK IN MORE THAN ONE VOLUME

The Work as a Whole

N7. William Jardine, *The Natural History of the Ruminant Animals*, 2 vols. (London: General Books, 2010).

BJardine, William. *The Natural History of the Ruminant Animals*. 2 vols. London: General Books, 2010.

A Particular Volume

N7. William Jardine, *The Natural History of the Ruminant Animals* (London: General Books, 2010), 2: 133–36.

BJardine, William. *The Natural History of the Ruminant Animals*. Vol. 2. London: General Books, 2010.

Note that in CMS style, inclusive numbers are shortened. Therefore, 133–136 becomes 133–36.

8. LATER EDITION

N8. Bonnie Ballard and Ryan Cheek, eds., *Exotic Animal Medicine for the Veterinary Technician*, 2nd ed. (Hoboken, NJ: Wiley-Blackwell, 2010), 211.

BBallard, Bonnie, and Ryan Cheek, eds. *Exotic Animal Medicine for the Veterinary Technician*. 2nd ed. Hoboken, NJ: Wiley-Blackwell, 2010.

9. REPRINT

N9. William Temple Hornaday, *The Minds and Manners of Wild Animals: A Book of Personal Observations* (1922; reprint, Charleston, SC: Forgotten Books, 2010), 57.

BHornaday, William Temple. *The Minds and Manners of Wild Animals: A Book of Personal Observations*. 1922. Reprint, Charleston, SC: Forgotten Books, 2010.

10. SELECTION FROM AN ANTHOLOGY

N10. George Orwell, “Shooting an Elephant” in *75 Readings Plus*, ed. Santi Buscemi and Charlotte Smith (New York: McGraw-Hill, 2010), 1–8.

BOrwell, George. “Shooting an Elephant.” In *75 Readings Plus*, edited by Santi Buscemi and Charlotte Smith, 1–8. New York: McGraw-Hill, 2010.

11. TRANSLATION

N11. *The Book of Beasts: Being a Translation of a Latin Bestiary of the Twelfth Century*, trans. Terence H. White (Mineola, NY: Dover

Books, 2010), 31.

B*The Book of Beasts: Being a Translation of a Latin Bestiary of the Twelfth Century*. Translated by Terence H. White. Mineola, NY: Dover Books, 2010.

12. BOOK PUBLISHED BY AN ORGANIZATION OR A CORPORATION

N12. Peter Godwin, *Wild at Heart: Man and Beast in Southern Africa* (Washington, DC: National Geographic Society, 2007), 101.

BGodwin, Peter. *Wild at Heart: Man and Beast in Southern Africa*. Washington, DC: National Geographic Society, 2007.

13. BOOK WITH AN EDITOR OR EDITORS

N13. Santi Buscemi and Charlotte Smith, eds., *75 Readings Plus*, 9th ed. (New York: McGraw-Hill, 2010), 33.

BBuscemi, Santi, and Charlotte Smith, eds. *75 Readings Plus*. 9th ed. New York: McGraw-Hill, 2010.

14. BOOK WITH AN AUTHOR AND EDITOR

N14. Charles Darwin, *The Origin of Species: The Illustrated Edition*, ed. David Quammen (New York: Sterling Signature, 2010), 23.

BDarwin, Charles. *The Origin of Species: The Illustrated Edition*. Edited by David Quammen. New York: Sterling Signature, 2010.

15. BOOK IN A SERIES

N15. Grant M. Farr, *Modern Iran*, Comparative Societies Series (New York: McGraw-Hill, 1998), 98.

BFarr, Grant M. *Modern Iran*. Comparative Societies Series. New York: McGraw-Hill, 1998.

16. ENCYCLOPEDIA OR DICTIONARY

Well-known reference works are generally not listed in a bibliography. When they appear in notes, do not give the publication information, but give the edition if it is not the first. In a reference to a work arranged alphabetically, cite the item preceded by *s.v.* (*sub verbo*, meaning “under the word”). Do not give the volume number or the page number.

N16. *Encyclopaedia Britannica*, 15th ed., s.v. “elephant.”

14.4 Review sample entries for a notes list: Articles in Periodicals.

17. ARTICLE IN A MAGAZINE—SIGNED AND UNSIGNED

Signed

N17. Susan Milius, “Help, Elephants Need Somebody,” *US News & World Report*, March 9, 2011, 52.

BMilius, Susan. “Help, Elephants Need Somebody.” *US News & World Report*, March 9, 2011.

Unsigned

N17. “When Man and Elephant Collide,” *Economist*, August 23, 2003, 47.

B“When Man and Elephant Collide.” *Economist*. August 23, 2003.

18. ARTICLE IN A SCHOLARLY JOURNAL

N18. Severin Borenstein and Garth Saloner, “Economics and Electronic Commerce,” *Journal of Economic Perspectives* 15, no. 1 (2001): 10.

BBorenstein, Severin, and Garth Saloner. “Economics and Electronic Commerce.” *Journal of Economic Perspectives* 15, no. 1 (2001): 3–12.

19. ARTICLE IN A NEWSPAPER

If the city is not part of the newspaper’s name, add it at the beginning of the name and italicize it along with the official name of the newspaper. Insert the

name of the state, italicized and in parentheses, after a city name that is not well known. Page numbers are not usually included in citations of daily newspapers.

N19. Laurence Hall, “Facing Big Trouble, Elephants Aren’t Ready to Turn Tail Yet,” *Newark (NJ) Star-Ledger*, April 2, 1999.

BHall, Laurence. “Facing Big Trouble, Elephants Aren’t Ready to Turn Tail Yet,” *Newark (NJ) Star-Ledger*, April 2, 1999.

20. ARTICLE IN A NEWSPAPER—UNSIGNED

N20. “On Voting Reforms, Follow Illinois, Not Texas,” editorial, *New York Times*, August 31, 2017.

B*New York Times*. “On Voting Reforms, Follow Illinois, Not Texas.” Editorial. August 31, 2017.

If the newspaper article or editorial is cited in a note, there is no need to include it in the bibliography. If you do include it in a bibliography, use the name of the newspaper as the author, as shown here.

21. BOOK REVIEW

N21. Chris Petrakos, “Battling the Ivory Trade to Save Africa’s Elephants,” review of *Battle of the Elephants*, by Iain Douglas-Hamilton and Oria Douglas-Hamilton, *Chicago Tribune*, May 29, 1992.

BPetrakos, Chris. “Battling the Ivory Trade to Save Africa’s Elephants.” Review of *Battle of the Elephants*, by Iain Douglas-Hamilton and Oria Douglas-Hamilton. *Chicago Tribune*, May 29, 1992.

14.5 Review sample entries for a notes list: Electronic Sources.

The Chicago Manual of Style (2017) has updated its formats for electronic sources. In general, in referencing electronic sources, always include as much information as possible to enable your reader to access the material. Note that access dates are not necessary unless the material is time sensitive and may have been revised or may have appeared in various editions. If an access date is needed, include it immediately before the URL.

22. ARTICLE IN AN ONLINE MAGAZINE

N22. Michael D. Lemonick, “The Ivory Wars,” *Time*, June 16, 1997, accessed May 3, 1998,
<http://www.pathfinder.com/time/magazine/1997/dom/970616>.

BLemonick, Michael D. “The Ivory Wars.” *Time*, June 16, 1997. Accessed May 3, 1998.
<http://www.pathfinder.com/time/magazine/1997/dom/970616>.

23. ARTICLE IN AN ONLINE JOURNAL

N23. Kevin A. Hill, “Conflicts over Development and Environmental Values: The International Ivory Trade in Zimbabwe’s Historical Context,” *Environment and History* 1, no. 3 (October 1995): 340,
<https://doi.org/10.3197/096734095779522528>.

BHill, Kevin A. “Conflicts over Development and Environmental Values: The International Ivory Trade in Zimbabwe’s Historical Context.” *Environment and History* 1, no. 3 (October 1995): 335-349.
<https://doi.org/10.3197/096734095779522528>.

NOTE « « « «

If a URL with a Digital Object Identifier (DOI) is available, use it instead of a less stable URL. URLs that include DOIs always begin with <https://doi.org/> followed by the DOI number assigned to the article.

24. ARTICLE IN AN ONLINE NEWSPAPER

N24. Caitlin O'Connel-Rodwell, "Rules of Engagement in the Elephant World," *New York Times*, September 8, 2011,
<http://scientistatwork.blogs.nytimes.com/2011/09/08/rules-of-engagement-in-the-elephant-world/?ref=elephants>.

BO'Connel-Rodwell, Caitlin. "Rules of Engagement in the Elephant World," *New York Times*, September 8, 2011.
<http://scientistatwork.blogs.nytimes.com/2011/09/08/rules-of-engagement-in-the-elephant-world/?ref=elephants>.

25. ARTICLE FROM AN ONLINE DATABASE

Magazine

N25. Wendy Zuckerman, "Ivory Crackdown," *New Scientist*, September 10, 2011, Academic Search Premier database.

BZuckerman, Wendy. "Ivory Crackdown," *New Scientist*, September 10, 2011. Academic Search Premier database.

Scholarly Journal

Use the URL if it includes a DOI. Otherwise, provide the name of the database instead of the URL (e.g., Academic Search Premier).

N25. Samuel K. Wasser et al., "Combating the Illegal Trade in African Elephant Ivory with DNA Forensics," *Conservation Biology* 22 (2008): 1066, <https://doi.org/10.1111/j.1523-1739.2008.01012.x>.

B Wasser, Samuel K., William J. Clark, Ofir Drori, Emily Stephen Kisamo, Celia Mailand, Benerezeth Mutayoba, Matthew Stephens.

“Combating the Illegal Trade in African Elephant Ivory with DNA Forensics.” *Conservation Biology* 22 (2008): 1065-71.
<https://doi.org/10.1111/j.1523-1739.2008.01012.x>.

NOTE <<<<

For more than three authors, list the names of all of the authors in the bibliography.

26. EMAIL OR SOCIAL MEDIA COMMUNICATION

N26. Matthew R. Cornell, email message to author, June 18, 2017.

N26. Facebook direct message to author, June 30, 2017.

NOTE <<<<

E-mail communications are not listed in a bibliography.

27. ONLINE BOOK

Ebook Consulted Online

If page numbers are not stable, provide the chapter number instead.

N27. George Frederick Kunz, *Ivory and the Elephant in Art, in Archaeology, and in Science* (Garden City, NY: Doubleday, Page, 1916), 21, <http://farlang.com/books/george-frederick-kunz-ivory-and-the-elephant>.

B Kunz, George Frederick. *Ivory and the Elephant in Art, in Archaeology, and in Science*. Garden City, NY: Doubleday, Page, 1916.
<http://farlang.com/books/george-frederick-kunz-ivory-and-the-elephant>.

Ebook Available in an Application or on a Device

N27. Elizabeth Kolbert, *The Sixth Extinction: An Unnatural History* (New York: Henry Holt, 2014), chap. 3, Kindle.

B Kolbert, Elizabeth. *The Sixth Extinction: An Unnatural History*. New York: Henry Holt, 2014. Kindle.

28. POST PUBLICLY AVAILABLE ON SOCIAL MEDIA

Provide a screen name if it is available (for example, @*NatGeo*) and a description of the post as appropriate (for example, *video*, *photo*). If you include the text of the message in your paper, you do not need to repeat it in your note. The time of the post is optional, but you can include it if there were additional posts on the day the post appeared. For private communications, see [26](#).

N28. National Geographic (@*NatGeo*), “Listen to how these African elephants intimidate a pack of wild dogs that encroached on their territory,” Twitter video, September 22, 2017, 10:00 a.m., <https://twitter.com/NatGeo/status/904026161436434432>.

BNational Geographic (@*NatGeo*), “Listen to how these African elephants intimidate a pack of wild dogs that encroached on their territory.” Twitter video, September 22, 2017, 10:00 a.m. <https://twitter.com/NatGeo/status/904026161436434432>.

14.6 Review sample entries for a notes list: Other Sources: Print and Nonprint.

29. DISSERTATION—ABSTRACT

N29. Sandra Fullerton Joireman, “Institutional Change in the Horn of Africa: The Allocation of Property Rights and Implications for Development,” abstract (Ph.D. diss., University of California at Los Angeles, 1995), <http://www.dissertation.com/book.php?method=ISBN&book=1581120001>.

B Joireman, Sandra Fullerton. “Institutional Change in the Horn of Africa: The Allocation of Property Rights and Implications for Development.” Abstract. Ph.D. diss., University of California at Los Angeles, 1995. <http://www.dissertation.com/book.php?method=ISBN&book=1581120001>.

30. DISSERTATION—UNPUBLISHED

N30. Michelle Erin Gadd, “Ecology and Conservation of Elephants in African Rangelands” (Ph.D. diss., University of California at Davis, 2003), 42–43.

BGadd, Michelle Erin. “Ecology and Conservation of Elephants in African Rangelands.” Ph.D. diss., University of California at Davis, 2003.

31. GOVERNMENT DOCUMENT

N31. United States Department of State Bureau of Economic, Energy, and Business Affairs, *The U.S. Commitment to Development*

(Washington, DC, 2009), 4.

BUnited States Department of State. Bureau of Economic, Energy, and Business Affairs. *The U.S. Commitment to Development*. Washington, DC, 2009.

32. FILM, TELEVISION, OR DVD

Begin with the title of the film, television program, or DVD. Follow with “directed by” or “performed by” and the name of the director or the performer in normal order. Next, indicate the original release year if there is one, followed by city and the name of the organization or studio that produced the film, show, or DVD. Then mention the medium if it is not obvious (Film, TV, or DVD). For an episode of a series, include the series number (if relevant), episode number, and title (in quotation marks) following the title of the series and the date the episode aired after information about the contributors. If you accessed it online, include the URL.

N32. *Nature*, season 34, episode 2, “Soul of the Elephant,” filmed by Dereck and Beverly Joubert, aired October 13, 2015, on PBS,
<http://www.pbs.org/video/nature-soul-elephant-full-episode>.

BJoubert, Dereck, and Beverly Joubert. *Nature*. Season 34, episode 2, “Soul of the Elephant.” Aired October 13, 2015, on PBS.
<http://www.pbs.org/video/nature-soul-elephant-full-episode>.

N32. *Elephant Rage*, performed by Willie Thiesen (Washington, DC: National Geographic Society, 2010), DVD.

Elephant Rage. Performed by Willie Thiesen. Washington, DC: National Geographic Society, 2010. DVD.

33. PERSONAL INTERVIEW

N33. Antonin Scalia, interview by author, February 3, 2012.

Personal interviews are not listed in a bibliography.

34. SCRIPTURAL REFERENCE

References to the scriptures are, for the most part, confined to the text or notes. You should include the version you are using.

34. John 3:16 (Holy Bible, Revised Standard Version).

35. SOUND RECORDING

N35. Johann Sebastian Bach, *The Violin Concertos*, with Salvatore Accardo (director and violin) and the Chamber Orchestra of Europe, recorded July 1985, Philips 416 413-2, compact disc.

BBach, Johann Sebastian. *The Violin Concertos*. The Chamber Orchestra of Europe. Salvatore Accardo. Recorded July 1985. Philips 416 413-2, compact disc.

If you are focusing on the performer instead of the composer in your text, list the performer's name first.

Citing Indirect Sources

The Chicago system discourages the use of indirect sources—that is, sources that have not been researched independently but, rather, are cited by other sources. However, if the original source is not accessible, you may use “quoted in” in the note, as in the following example.

7. Edward Gibbon, *The Decline and Fall of the Roman Empire*, ed. B Radice (London: Penguin, 1983), 1, quoted in John Julius Norwich, *The Middle Sea* (Vintage: New York 2006), 48.

14.7 Study samples from a student's research paper.



Notes used to cite sources of information and quotations.

↑
2.5 cm
↓

↑
1.5 cm
↓
Polaski 2

In the nineteenth century, Africa contained an estimated ← 2.5 cm → 5 million elephants, a number that had slowly decreased to an estimated 3 million by 1970.¹ But then something started to happen. The numbers began to decrease at an alarming rate. By 1979, the number had decreased to an estimated 1.3 million, and by 1990, to an estimated 609,000.² The cause of this sudden decrease is not hard to determine. It was “M-O-N-E-Y. Easy M-O-N-E-Y. Almost unimaginable amounts of M-O-N-E-Y.”³ The money came from the sale of ivory, or “white gold.” The demand for ivory was unending. It was used to produce everything from rings, necklaces, and earrings to musical instruments and elaborately carved sculptures of all sizes. And it was in demand everywhere—from Germany, Italy, France, and the United States to India, Southeast Asia, China, and Japan, the “world’s largest consumer of ivory.”⁴ This demand “sent the price of ivory skyrocketing into the rarefied realm where the likes of gold, rhinoceros horn, diamonds, and hard drugs mingle with potent human fantasies and cravings.”⁵

Superscript numbers used to indicate notes.

Numbers written out for one to ninety-nine and round numbers; numerals used for large numbers.

← 2.5 cm →

CMS style requires 2.5 centimetre (1-inch) margins at the top, bottom, and sides of the page. While *CMS* style does not require a title page, it is a good idea to include one. Indicate title, author, date, course number, professor's name, and any other information required by your instructor. Paginate your paper by starting on the first page of the manuscript.

around 130,000 to around 16,000.⁷ As the slaughter continued, the poachers' methods became more and more sophisticated and destructive. As one commentator has pointed out,

Block quotations longer than 100 words, or 6 to 8 lines indented.

[the] poachers resembled the field forces of drug operations in the Golden Triangle and Colombia: They traveled in large, well-armed, paramilitary groups supported by vehicles, an occasional spotting plane, and a network of informants that sometimes reached to the highest level of government. Their weapon of choice was the semiautomatic rifle or machine gun. Few ever stopped to take so much as one steak from the tons of meat lying to rot after the tusks were hacked out of the animals with an ax or chain saw.⁸

All text, even quotations, double spaced.

In 1989, in an effort to combat the poaching and to end the slaughter, the Convention on International Trade in Endangered Species (CITES) issued "a moratorium on international trade in ivory," a temporary ban that went into effect in 1990.⁹ Although there was some opposition to the original moratorium, CITES voted to retain it at a meeting in March 1992.¹⁰

Overall, the moratorium seems to have worked. Indeed, David Western, the director of Wildlife Conservation International, has stated that "the ivory ban has done an enormous amount of good for elephants all over Africa."¹¹

Heading centred.

↑
2.5 cm
↓

Polaski 8

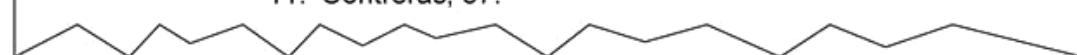
Notes

1. Douglas H. Chadwick, *The Fate of the Elephants* (San Francisco: Sierra Club, 1992), 3.
2. Virginia Morell, "Running for Their Lives," *International Wildlife* 20 (May/June 1990): 10.
3. Chadwick, 39.
4. Anne Underwood, "The Good Fake," *International Wildlife* 21 (July/August 1991): 29.
5. Chadwick, 41.
6. Morell, 11.
7. Joseph Contreras, "The Killing Fields," *Newsweek*, November 18, 1991, 86–88; Morell, 6.
8. Chadwick, 43.
9. "Poachers' Pause," *Economist*, on March 2, 1991, 42.
10. "When Is Culling the Animal Not Killing the Animal?" *Africa Report*, May/June 1992, 10.
11. Contreras, 87.

Use only author's last name and page in subsequent notes.

Notes double-spaced.

Notes longer than 1 line set paragraph style.



Bibliography

Chadwick, Douglas H. *The Fate of the Elephants*. San Francisco:
Sierra Club, 1992.

Contreras, Joseph. "The Killing Fields." *Newsweek*, November
18, 1991, 86–88.

"The Elephants' Telltale Tusks." *Futurist*, March/April 1990, 51.

Morell, Virginia. "Running for Their Lives." *International Wildlife*
20 (May/June 1990): 51.

"Poachers' Pause." *Economist*, March 2, 1991, 42.

Tattersall, Ian. "The Elephant Wars." Review of *At the Hand of
Man: Peril and Hope for Africa's Wildlife*, Raymond
Bonner. *New York Times Book Review*, May 2, 1993.

Underwood, Anne. "The Good Fake." *International Wildlife* 21
(July/August 1991): 29.

"When Is Culling the Animal Not Killing the Animal?" *Africa
Report*, May/June 1992, 10.

Entries listed in
alphabetical order by
author's last name
(or title, if no author
given).

Having indent used
for entries longer
than 1 line.

Entries double-
spaced

NOTE « « « «

If you have included complete publication information for each source you have cited in your paper in your notes, CMS style does not require a bibliography in addition to your notes. If you are providing a bibliography with your paper, then you do not need to include complete source information in your notes because readers can find that information in the bibliography. You can provide the short form for each note. Always check with your instructor to determine their preference.

14.8 Learn CSE format.

The Council of Science Editors (CSE) style applies to all the physical sciences, such as biology, chemistry, and physics. The latest (seventh) edition of the *CSE Manual for Authors, Editors, and Publishers* was published by Cambridge University Press in 2006.

There are three different styles of documentation in this manual:

1. The name-year style, which is nearly identical to the American Psychological Association (APA) style.
2. The citation-sequence style, which presents sources in the list of references in the same order in which those sources appeared or were cited in the paper.
3. The citation-name sequence, which numbers the citations but arranges the references list alphabetically by the author's or authors' last name(s) or by the first major word in the title if no author is given. Thus the numbers that appear in the text of the paper are not sequential; instead, the numbers assigned to the citations in the text correspond to the numbers of items in the references list.

The name-year style will not be discussed here because it is much like the APA style, which is described elsewhere. As noted above, the citation-sequence style and the citation-name style differ in the manner in which they organize and present publication information in a paper's references list. However, they handle in-text citations the same way: by using superscripts.

Here is an example of a paragraph from a student research paper using the CSE style:

Meningitis: Types and Treatments

Meningitis is a disease of the central nervous system characterized by the inflammation of tissues that cover the spinal cord and the brain.¹ These membranes are called the meninges, a word that is the source for the name of the disease; “itis” is a Greek suffix that signifies a disease characterized by an inflammation. There are two types of meningitis: viral and bacterial.² Of the two, bacterial meningitis is the most dangerous. Viral meningitis does not always require specific treatment. In fact, it is far less dangerous than bacterial meningitis, which can cause permanent hearing loss, brain damage, and even death. Bacterial meningitis can be treated. However, doctors must correctly diagnose the kind of bacterial infection that causes the disease before they can prescribe the appropriate treatment.^{1,3}

Note that the last citation (1,3) indicates that the writer has taken information from two sources, items 1 and 3 in the references list.

In general, use the guidelines that follow to compile a list of references (also called cited references).

14.9 Learn how to compile a references or cited-references list using CSE style.

1. Make the list of references or cited references on the last page of your paper.
2. Organize this page as follows:
 1. Citation-sequence style. List the sources consecutively corresponding to the numbers of the citations in your paper. Thus, if the first citation in your paper, numbered (1), cites a work by Smith, then number (1) in your references or cited-references list should provide all the publication information for the work by Smith.
 2. Citation-name style. List the sources alphabetically according to the author's last name or by the first major word in the title of the work, and number each entry. Therefore, if Brown is the first (1) entry in the references or cited references list, then all citations to Brown in the text of your paper should have the superscript number 1. If Green is the second (2) entry in the list, then all citations to Green in the text of your paper should have the superscript number 2.

Whichever style you choose, remember to include, in the text of your paper, superscript numbers that refer to the appropriate entries in the references or cited-references list.

3. Begin each entry with a number (1.) that corresponds to the note number in the text. Start the first line at the left-hand margin (do not indent). Begin subsequent lines by aligning the first letter of that line with the

first letter of the line above it. CSE style does not indent subsequent lines five spaces the way the MLA and APA styles do.

4. Do not underline, italicize, or use quotation marks around titles of books, articles, magazines, journals, newspapers, or websites.
5. Capitalize only the first word and any proper nouns in a title. Thus Darwin's famous book would appear thus: *Origin of species*. But Geraldine Woods's work on the origins of science would look like this: *Science in ancient Egypt*.
6. Type a period after each major part of an item in a references list. However, use a semicolon and insert a space between the publisher's name and the date of publication. Use a semicolon (and no space) between a journal's date and volume number.
7. For Internet sources, include all pertinent print information (if appropriate), the date the article or book was published online, the date you accessed the material, and the URL.

14.10 Study sample entries for CSE style: Citation-sequence and citation-name systems.

DIRECTORY TO CSE CITATION-SEQUENCE AND CITATION-NAME REFERENCE ENTRIES

Print Sources

1. A book by one author
2. A book by two or more authors
3. A book with eleven or more authors
4. An edition other than the first
5. A book with an editor or editors
6. Article or chapter in an edited book
7. Article from a professional journal
8. Article in a magazine
9. Article in a newspaper
10. Article with eleven or more authors
11. Article--no author given

Electronic Sources

12. Home page of a website
13. Article from an online periodical
14. Article from an online academic database (subscription service)

Print Sources

1. A BOOK BY ONE AUTHOR

Start with the author's name, last name followed by initial(s). Then type the title of the book (not italicized, underlined, or in quotation marks), with only

the first word capitalized. Next add the place of publication, followed by a colon, and then the name of the publisher, followed by a semicolon. Then include the date followed by a period. You may also include the number of pages, as in the entry that follows, but doing so is optional.

Sagan C. Broca's brain: Reflections on the romance of science. New York: Ballantine; 1976. 399 p.

What This Entry Contains

Sagan C	Author's last name, first initial.
Broca's brain:	
Reflections	
on the romance	Book's title, not italicized; only first word capitalized. First
of	word of the subtitle is also capitalized.
science.	
New York:	Place of publication, followed by colon.
Ballantine;	Publisher, followed by semicolon.
1979.	Date of publication, followed by period.
399 p.	Number of pages, optional.

2. A BOOK BY TWO OR MORE AUTHORS

For a book with up to ten authors, include the names of all authors.

O'Keefe R, Kaku M. Hypergenes: A scientific odyssey. New York: Anchor Books; 1995.

3. A BOOK WITH ELEVEN OR MORE AUTHORS

Type the names of the first ten authors, followed by the abbreviation "et al." (It stands for *et alia*, which is Latin for "and others.")

4. AN EDITION OTHER THAN THE FIRST

Type the edition number after the title.

Peter HR, Johnson GB, Losos J, Singer S. Biology. 7th ed. New York: McGraw; 2005.

NOTE <<<<

When the first and middle initials are given, a period does not separate the first initial from the second one.

5. A BOOK WITH AN EDITOR OR EDITORS

Finocchiaro MF, editor. The essential Galileo. Indianapolis: Hacket; 2008

6. ARTICLE OR CHAPTER IN AN EDITED BOOK

Pinker S. My genome, my self. In: Groopman J, editor. The best American science writing 2010. New York: HarperCollins; 2010. p. 124–146.

7. ARTICLE FROM A PROFESSIONAL JOURNAL

Parker GD. Galileo, planetary atmosphere, and prograde revolution. Science. 1985; 227(4687):597–600.

8. ARTICLE IN A MAGAZINE

Petit C. Stellar oddballs. Science news. 2011 June 4:18.

9. ARTICLE IN A NEWSPAPER

Include the section number as well as the page number if applicable.

Wade N. A human language gene changes the sound of mouse squeaks. New York Times (National Ed.) 2009 May 29; Sect. A:18.

Franklin C. Should you own your own genes? Chicago Tribune 2011 May 20:17.

Note that if the newspaper is not divided into sections, you should place a colon, not a semicolon, after the date.

10. ARTICLE WITH ELEVEN OR MORE AUTHORS

Type the names of the first ten authors, followed by the abbreviation “et al.” (It stands for *et alia*, which is Latin for “and others.”)

Thigpen MC, Whitney C, Messonnier N, Zell ER, Stat M, Lynfield R, Hadler J, Harrison L, Farley M, Reingold A, et al. Bacterial meningitis in the United States, 1998–2007. *New England journal of medicine*. 2011;364:2016–2025.

11. ARTICLE—NO AUTHOR GIVEN

Genome generation. *Newsweek*. 2009 Nov. 15:27–28.

Electronic Sources

12. HOME PAGE OF A WEBSITE

Start with the author (in the example that follows, the author is an organization: University of Florida Department of Chemistry). Next, place the word “Internet” in brackets, followed by a period. Then indicate the place of publication, followed by a colon, and the publisher or sponsor of the site, followed by a semicolon.

Follow with the copyright date, separated with a colon, the date you cited the material (in brackets), and a period. End with “Available from:” and the URL.

University of Florida Department of Chemistry [Internet]. Gainesville: The University of Florida; c. 2010 [cited 2011 June 5]. Available from: <http://www.chem.ufl.edu>.

Note that if the site has been modified, place the date it was modified in brackets with the copyright date. For example, if the site above had been modified on March 6, 2011, you would type [modified 2011 Mar 6; cited 2011 June 5].

13. ARTICLE FROM AN ONLINE PERIODICAL

Begin as you would with the information for any print article. Then, type “[Internet],” the publication date, the volume and issue date (if appropriate), and the date you accessed the material. If no page numbers are available, give an approximation of the document’s size in brackets. End the entry with “Available from:” and the URL.

Magazine

Birds’ ancestors had small genomes too. Science news online [Internet] 2007 March 31 cited 2011 Jan 4] [about 1 p.]. Available from: http://www.sciencenews.org/view/generic/id/8370/title/Birds_ancestors_had_small_genomes_too.

Professional Journal

McKusick M. The anatomy of the human genome: A Neo-Vesalian basis for medicine in the 21st Century. JAMA [Internet] 2001 [cited 2011 Mar 31]; 286(18): 2289–2295. Available from: <http://jama.ama-assn.org/search?fulltext=genomes&submit=yes&x=9&y=7>.

Newspaper

Online viral “fossils” found in vertebrate genomes. Science daily [Internet] 2010 Jul 30 [cited 2010 Nov 1] [about 1 page]. Available from: <http://www.sciencedaily/releases/2010/07/100729172330.htm>.

14. ARTICLE FROM AN ONLINE ACADEMIC DATABASE (SUBSCRIPTION SERVICE)

Begin as you would with the information for any online article. Then, type “In,” the name of the database, the phrase “[database on the Internet],” the copyright date (if available), the date you accessed the material, and an approximation of the document’s size in brackets. End the entry with “Available from:” and the URL.

Krieg P, Amtmann E, Jonas D, Fischer H, Zang K, Sauer G. Episominal simian virus 40 genomes in human brain tumors. *Proceedings of the National Academy of Sciences of the United States of America*. 2010;78(10): 6446–6450. In JSTOR [database on the Internet]; c2010 [2011 Feb 5] [about 3 screens]. Available from: <http://www.jstor.org/action/doBasicsearch?Query=genomes&au=off&wc=on>.

NOTE << << <<

The preceding sample is for a scholarly journal. When listing newspaper and magazine articles found through databases, begin with information for the print sources of those articles. Then type “In,” the name of the database, and the other database information as indicated above.

14.11 Learn resources for other styles.

CHEMISTRY

Coghill, Anne M., and Lorrin R. Garson, eds. *The ACS Style Guide: A Manual for Authors and Editors*. 3rd ed., American Chemical Society, 2006.

ENGINEERING

Institute of Electrical and Electronics Engineers. *IEEE Standards Style Manual*. Rev. ed., IEEE, 2016.

GEOLOGY

Bates, Robert L., Rex Buchanan, and Maria Adkins-Heljeson, eds. *Geowriting: A Guide to Writing, Editing, and Printing in Earth Science*. 5th ed., American Geological Institute, 1995.

GOVERNMENT DOCUMENTS

Garner, Diane L., and Diane H. Smith, editors. *The Complete Guide to Citing Government Information Resources: A Manual for Writers and Librarians*, Rev. ed., Congressional Information Service, 1993.

United States Government Publishing Office. *Style Manual*. 31st ed., GPO, 2016.

JOURNALISM

Associated Press. *Associated Press Stylebook 2018*. AP, 2018.

LAW

Harvard Law Review, et al. *The Bluebook: A Uniform System of Citation*. 20th ed., Harvard Law Rev. Assn., 2010.

MATHEMATICS

American Mathematical Society. *The AMS Author Handbook*. AMS, 2017.

MEDICINE

Iverson, Cheryl, et al., *American Medical Association Manual of Style: A Guide for Authors and Editors*. 10th ed., Oxford UP, 2007.

MUSIC

Holoman, D. Kern, editor. *Writing About Music: A Style Sheet*. 3rd ed., U of California P, 2014.

PHYSICS

American Institute of Physics. *Style Manual: Instructions to Authors and Volume Editors for the Preparation of AIP Book Manuscripts*. 5th ed., AIP, 1995.

POLITICAL SCIENCE

American Political Science Association. *Style Manual for Political Science*. Rev. ed., APSA, 2006.

SCIENCE AND TECHNICAL WRITING

Rubens, Philip, ed. *Science and Technical Writing: A Manual of Style*. 2nd ed., Routledge, 2001.

SOCIAL WORK

Beebe, Linda. *Professional Writing for the Human Services*. National Association of Social Workers Press, 1993.

Glicken, Morley D. *A Guide to Writing for Human Service Professionals*. 2nd ed., Rowman & Littlefield, 2017.

Chapter 14 Checklist

Reference your material with the format appropriate for the course you are taking. Not all instructors require the use of MLA or APA formats.

Some may require *CMS*, CSE, or another format.

2 Learn *CMS*, CSE, and other formats.

PART 4. WRITING IN COLLEGE/UNVIERSITY AND THE WORKPLACE

1. [15](#) Chapter 15: WRITING ABOUT LITERATURE
2. [15.1](#) Learn to Read Closely and Actively.
3. [15.2](#) Learn to Discover and Explore Complexities in Literary Texts.
4. [15.3](#) Learning to Explicate.
5. [15.4](#) Learning to Critique.

CHAPTER CHECKLIST

1. [16](#) Chapter 16: COMMUNICATING IN CLASS: ESSAY EXAMINATIONS AND ORAL PRESENTATIONS
2. [16.1](#) Develop a Technique for Writing Essay Examinations.
3. [16.2](#) Understand the Elements of Oral Presentations.

CHAPTER CHECKLIST

1. [17](#) Chapter 17: COMMUNICATING IN BUSINESS
2. [17.1](#) Learn to Write Business Letters.
3. [17.2](#) Compose Special-Purpose Letters.
4. [17.3](#) Learn to Write Memoranda.
5. [17.4](#) Learn to Write Resumés and Cover Letters.
6. [17.5](#) Post Your Resumé on the Web.

CHAPTER CHECKLIST

Chapter 15

WRITING ABOUT LITERATURE

1. [15.1](#)Learn to read closely and actively.
2. [15.2](#)Learn to discover and explore complexities in literary texts.
3. [15.3](#)Learn to explicate.
4. [15.4](#)Learn to critique.

CHAPTER CHECKLIST

In college or university literature courses, you will read, discuss, and write about literary texts (poems, plays, novels, short stories) to discover meaning and to give shape to your own experiences. The focus of this critical work of reading and writing is on what the author is saying and on the meaning of what is being said. By interacting with literary texts, you enlarge your understanding of life and the challenges and rewards that it offers.

15.1 Learn to read closely and actively.

When you read a literary text, finding a way to get inside of it becomes a crucial aspect of your reading. If you read closely and actively, you will engage in a process of analysis and interpretation. This concentrated effort is what makes the reading active, and it requires more than simply scanning the words with your eyes. The purpose of this close, active reading is to perceive patterns, connections, and meanings that emerge from the text. To read and understand a text as completely as possible, follow the guidelines discussed below.

15.1a Focus on an author's words.

To focus on an author's words, you must have the necessary tools, one of which is a high-quality dictionary. More important than a dictionary, however, are the patience and discipline needed to discover the meaning of words with which you may be unfamiliar. Remember that one of your goals in reading critically is to understand as fully as possible what an author is saying, so a logical first step is to understand the language the author is using to communicate.

15.1b Complete multiple readings of a text.

Completing multiple readings of a text is a sign of an intelligent reader. Sometimes a text is difficult to understand after one reading. This complexity may be the result of the author's language and writing style, the sophistication of the thematic elements (the content), or the inclusion of technical devices and elements such as dialect. Multiple readings will result in a greater awareness of what the writer is saying and how it is being said. Just as you notice additional meanings and symbols when you see a movie more than once, and just as you hear additional sounds and nuances when you listen to a song again and again, you will discover additional levels of meaning and understanding by reading a text more than once.

15.1c Annotate a text and keep a reading journal.

Annotating a text is a technique to help you probe the elements of a literary work. During your second or even third reading, jot down notes, questions, and reactions to what you are reading. Whether you circle, underline, highlight, or write notes in

the margin, develop a system to remind yourself of elements that caught your attention, puzzled or surprised you, or caused some other reaction. Your goal is to explore the literary elements as they unfold before your eyes. Here are some questions to ask as you read and reread a literary work:

What is occurring? What is the action? What is the plot? Are there subplots?

Who is involved? How do the characters behave? How do they interact?

When and **where** is the action occurring?

What is the **point of view**? Who is speaking to the audience?

What is the **main idea**? What is at the heart of the matter?

What is the **mood** or **emotional tone** of the work?

How effective and powerful are the writer's **language** and **imagery**?

What **type of work** is it? What are the obvious characteristics of the work?

Using these questions to guide your reading and annotation of a text will help you find ways to get inside—and that is the key to a fuller and richer experience.

An excellent way to think through your initial reactions to a text is by recording your thoughts and making connections among them in a journal. The thoughts and ideas you record in a journal can prepare you for class discussion and may provide fertile ground for essay ideas. Also, keeping a journal can give you practice with writing that will increase your confidence when you are confronted by a blank sheet of paper.

15.1d Study a student's annotations and journal entry.

Following are sample annotations and a journal entry that Marilyn Manzer completed while reading Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd."



Annotated Text

When Lilacs Last in the Dooryard Bloom'd

gentle
image—
remainder of
previous spring

sorrow/grief

1

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the
night,
I mourn'd, and yet shall mourn with ever-returning spring.
Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

Lilac is a
beautiful
flower and is
sweet-smelling.
All the
sorrow will
return each
spring.

These images
indicate sadness,
sorrow, and
despair.

O powerful western fallen star!
O shades of night—O moody, tearful night!
O great star disappear'd—O the black murk that hides the
star!
O cruel hands that hold me powerless—O helpless soul
of me!
O harsh surrounding cloud that will not free my soul.

powerless
and
overpowered
by grief

repetition

2

In the dooryard fronting an old farm-house near the
white-wash'd palings,
Stands the lilac-bush tall-growing with heart-shaped
leaves of rich green,
With many a poinsettia rising delicate, with
the perfume strong I love,
With every leaf a miracle—and from this bush in the
dooryard,
With delicate-color'd blossoms and heart-shaped leaves of
rich green,
A sprig with its flower I break.

Whitman
begins to
carefully select
images from
nature—lilac
and thrush.

3

In the swamp in secluded recesses,
A shy and hidden bird is warbling a song.

Solitary the thrush,
The hermit withdrawn to himself, avoiding the
settlements,
Sings by himself a song.

*Is this the
expression of
grief?*

*series of vital
signs of spring
and life*

*Feels like a
slow-motion
sequence in a
movie.*

Song of the bleeding throat,
Death's outlet song of life, (for well dear brother I know,
If thou wast not granted to sing thou wouldst surely die.)

5

Over the breast of the spring, the land, amid cities,
Amid lanes and through old woods, where lately the
violets peep'd from the ground, spotting the gray debris,
Amid the grass in the fields each side of the lanes, passing
the endless grass,
Passing the yellow-spear'd wheat, every grain from its
shroud in the dark-brown fields uprisen,
Passing the apple-tree blows of white and pink in the
orchards,
Carrying a corpse to where it shall rest in the grave,
Night and day journeys a coffin.

*Counters with
negatives of
corpse and
coffin*

6

Coffin that passes through lanes and streets,
Through day and night with the great cloud darkening the
land,
With the pomp of the inloop'd flags with the cities draped
in black,
With the show of the States themselves as of crape-veil'd
women standing,
With processions long and winding and the flambeaus of
the night,
With the countless torches lit, with the silent sea of faces
and the unbared heads,
With the waiting depot, the arriving coffin, and the sombre
faces,
With dirges through the night, with the thousand voices
rising strong and solemn,
With all the mournful voices of the dirges pour'd around
the coffin,
The dim-lit churches and the shuddering organs—where
amid these you journey,
With the tolling tolling bells' perpetual clang,
Here, coffin that slowly passes,
I give you my sprig of lilac.

*All the vibrant
colours are
overwhelmed
by black.*

Journal Entry



STANZA 1
<p>The mentioning of lilacs blooming as a marker of time passing is interesting and unique. But immediately it is coupled with the darker image of the "great star early droop'd." It seems with every spring, the poet will mourn.</p>
STANZA 2
<p>Multiples of sorrow ("moody, tearful night!" "black murk that hides the star!"). The feeling of sorrow fills the poet's soul—his soul is imprisoned by his grief.</p>
STANZA 4
<p>Another important image from nature—the bird/thrush. Have to spend more time on these two phrases: "Song of the bleeding throat" and "Death's outlet song of life." Not quite sure what they mean, but they are powerful images.</p>
STANZA 5
<p>Whitman seems to catalogue a series of images that signify life and vitality—violets, grass, wheat, apple blossoms—but then he includes the stark image of the coffin on its journey.</p>

As you can see, this journal entry contains the beginnings of connections that the writer discovered in Whitman's poem. Continuing to annotate the poem and completing additional journal entries enabled the student to develop much of the material for the explication essay in [section 15.3a](#).

.... » EXERCISE 15A

Annotating a Literary Text

Using the example of Marilyn Manzer's annotations of sections of Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" as a model, annotate a poem by your favourite poet or one assigned by your instructor. Use highlighting, underlining, circling, and the like to mark the text of the poem, and then record your reactions in margin notes. After annotating the poem, compose a journal entry in which you

expand the marginal notes to discover threads that you can connect into patterns of understanding.

15.2 Learn to discover and explore complexities in literary texts.

Discovering and exploring complexities in a literary text requires an organized and focused examination of that work. The elements for effective essay writing are common to writing about literature as well. The process of developing an essay and the methods for constructing an argument will assist you in presenting your interpretation and analysis of a literary text. As you begin, you need to state the *[central premise](#)* that you have discerned as a result of your critical reading of and reaction to a literary text. This premise can be seen as a provable assertion that you will develop through an examination of related claims. In a logical discussion, you will move from one aspect of the literary work to another, while keeping the essay focused and structured. It is also necessary to illustrate the accuracy of your claims by including textual evidence from the literary work that you are analyzing. As you continue to blend your comments with textual evidence, your essay will reveal additional and more complex insights. Through a continuous process of drafting and revising, you have the opportunity to arrive at an enhanced and more thoughtful interpretation.

Responses to literature can follow a number of approaches. Three primary formats for literary analysis are summary and response, explication, and literary critique. It is customary to follow the Modern Language Association (MLA) format for citing textual evidence (see [Chapter 12](#) for more information) when writing these types of essays.

NOTE <<<<

Any type of literary analysis should include textual evidence to illustrate your analytical comments. This evidence should be quoted directly from the selection under consideration and should follow the conventions for use of signal phrases, quotation marks, and proper citation format according to the instructions provided by your professor. (See [Chapter 12](#) for information on

how to include direct quotations in your essay; see [Chapter 41](#) for information on the use of quotation marks.)

15.2a Summary and response.

This type of literary analysis requires a writer to summarize the most important information that an author presents and then to compose a reaction to the literary text. In completing a [*summary and response*](#) assignment, you must first demonstrate an understanding of the essential points in a text. The response forms the second part of the assignment, and here you can agree or disagree with the author’s premise and conclusions, or you can describe what you thought about and how you felt as you read the work. Also, you may discuss what impact the reading had on you. Rereading individual passages or the entire text will make your summary more accurate and thorough and your response more confident and complete.

Summary and response assignments are often used as the basis for class discussion, as a supplement to close reading of a literary text, and as the starting point for more elaborate methods of literary analysis, such as explication and critique, which are discussed in the following sections.

15.3 Learn to explicate.

This type of literary analysis requires a writer to review a literary text in a systematic manner and generally includes combining a thematic analysis with observations about the technical elements of a text. An *explication* often involves a line-by-line review of a short poem, a section from a longer poem, or a brief passage from a short story or novel. For example, in explicating a poem, you would combine an analysis of what the poet is writing about with comments about how the poet's intentions were accomplished through the poem's structure and components. In addition to commenting about the theme, you would describe the word choices, images, line length, metre, beat, rhyme, and other noteworthy technical features in the poem. You would explore how the elements work individually and together to help the poet achieve a specific effect or a particular purpose.

15.3a Analyze a sample explication.

The following essay grew out of the annotations and journal entry illustrated earlier in this chapter (see [section 15.1d](#)).



Student's/professor's
name, course title,
date in upper-left
corner.

Marilyn J. Manzer

Professor Strugala

English 243-IS

20 July 2003

"When Lilacs Last in the Dooryard Bloom'd,"

Title centred.

by Walt Whitman

All poets manifest passion for the natural world and universe, and Walt Whitman reflects this philosophy in his poem "When Lilacs Last in the Dooryard Bloom'd," written immediately following Lincoln's death as his body was taken by train in a long procession through American cities back to his home in Springfield, Illinois. In "Lilacs," Whitman illustrates his intense grief over Lincoln's death through masterful imagery: lilac, star, bird, song, wind, and trees. Whitman's writing style is pensive and meditative, and his thoughts spring forth as seeds blooming into a poignant harmonizing of his grief.

Central premise
stated.

Historical
background given in
introduction to help
reader understand
poem.

Quotations used as
support.

Word *lines* used
with first quotation.

The lilac is symbolic of Whitman's love for Lincoln, and since this fragrant flower is perennial, Whitman's love and memories of Lincoln will be immortal, eternal, deathless. He speaks of the lilac bush "in the dooryard fronting an old farm-house," which has "heart-shaped leaves" and a "delicate . . . perfume strong I love" (lines 12-14). Breaking a sprig from the early green flower, yet to experience its lavender bloom, he says: "Here, coffin that slowly passes, / I give you my sprig

Ellipsis used to
indicate omission.

Slash used to indicate
line division.

Word lines omitted
from subsequent
references.

of lilac" (44-45). Further, he writes: "The lilac that blooms first, / copious I break . . . the sprigs from the bushes, / With loaded arms I come, pouring for you" (51-53). The symbol of the lilac also carries sorrow in that Lincoln's life was cut short in mid-bloom. Whitman refers to a "trinity," which includes the "lilac," a "drooping star," and the "thought of him I love."

Poem analyzed line
by line; organized
by symbols used.

Whitman elaborates on this "drooping star," lamenting: "O powerful western fallen star! / O shades of night—O moody, tearful night! / O great star disappear'd—O the black murk that hides the star!" (7-9) and "O western orb sailing the heavens" (55). The star symbolizes Lincoln. Just as stars and planets hold eternal, fixed positions in the heavens, the star fittingly symbolizes Lincoln's steadfast leadership of the nation. The star now droops as Lincoln lies in death. In his grief, Whitman describes hearing the song of a bird in the swamp, but "the lustrous star has detain'd me, / The star my departing comrade holds me" (69-70), and he writes: "O comrade lustrous with silver face in the night" (197).

Lincoln's body, carried by train through the night, in a coffin draped in black, is symbolized as a star concealed by clouds, veiled as "the black murk that hides the star!" (9). The image of death and sorrow represented by veils and clouds hiding the star is consistent in Whitman's references to the "Coffin that passes through lanes and streets, / . . . with the great cloud darkening

the land" (33-34), and "the flags with the cities draped in black," and "crape-veil'd women standing" (35-36).

Lincoln's persona is represented not only by the star, but also by the bird and his song. Whitman writes: "In the swamp in secluded recesses, / A shy and hidden bird is warbling a song. / Solitary the thrush . . . Sings by himself a song" (18-22). This bird is Lincoln, as his life pours out in song, passing through the fields, swamps, and woods by train en route to his home in Illinois. His dying message is a "Song of the bleeding throat, / Death's outlet song of life" (23-24); thus Whitman writes: "Sing on there in the swamp, / O singer bashful and tender" (66-67), and "Sing on, sing on you gray-brown bird, / Sing from the swamps" (99-100). Also, the lines "Sing on dearest brother, warble your reedy song, / Loud human song, with voice of uttermost woe" (102-103), connect the persona of the bird to Lincoln. The bird is called a "brother" who sings a "human song," and the star is his "comrade," his friend.

Analysis of structure
combined with list of
symbols used.

The lilac, star and clouds, bird, song, and trees are referenced in a circular pattern, one to the next and back again, and gradually all are brought together. The last verse begins: "I cease from my song for thee" (195), as Whitman's grief subsides in the grey-brown bird's song of comfort, and he finds solace in the beauty of the memories of his beloved President. He

writes: ". . . memory ever to keep, for the dead I loved so well, / For the sweetest, wisest soul of all my days and lands . . ." (203-4). Whitman conveys harmony as the images come together in the last two lines of the poem, and he concludes: "Lilac and star and bird twined with the chant of my soul, / There in the fragrant pines and the cedars dusk and dim" (205-6).

Whitman's writing style in "Lilacs" is appropriate to the mood and theme. Symbolic images and new thoughts are introduced in short lines, just as thoughts, memories, or observations might dart into one's mind or be recalled in a gentle simplicity, e.g., "O powerful western fallen star" (7), "Solitary the thrush" (20), "Song of the bleeding throat" (23), "I give you my sprig of lilac" (45), "Sing on there in the swamp" (66), "Lo, body and soul—this land" (89), or "From deep secluded recesses" (129), "Come lovely and soothing death" (135), "To the tally of my soul" (163), and "I cease from my song for thee" (195).

Following these introductions, the lines become longer and more elaborate. For example, after "Song of the bleeding throat," Whitman writes: "Death's outlet song of life, (for well dear brother I know, / If thou wast not granted to sing thou would'st surely die.)" (24-25). Also, after "Sing on there in the swamp," he writes: "O singer bashful and tender, I hear your notes, I hear your call, / I hear, I come presently, I understand you" (67-68). Most exemplary of this style are the lines which

Observations about technical aspect of poem used to further thematic analysis.

follow "Sea winds blown from east and west" (74), as Whitman engages in a detailed description of the landscape along "the long black trail." He describes details of "Pictures of growing spring and farms and homes" (81), "pale green leaves of the trees prolific" (84), "ranging hills on the banks" (86), "scenes of life and the workshops, and the workmen homeward returning" (88), and "varied and ample land, the South and the North in the light" (96), "spires, . . . tides, and the ships" (90), "scenery of my land with its lakes and forests" (110), "fields all busy with labor" (114), and "summer approaching with richness" (114). It is as though Whitman sets readers on the train alongside Lincoln, viewing the American countryside as it passes by the solemn windows. Just as "winds that blow east and west" meet at the prairie, joining the nation together, likewise Lincoln is the symbolic wind unifying the nation in the Civil War. Appropriately, just as human thoughts spring forth extemporaneously, and the human mind ponders in an ordinary exposition, Whitman's "Lilacs" is free of a rhyme scheme.

"When Lilacs Last in the Dooryard Bloom'd" expresses Whitman's intense grief over the loss of Abraham Lincoln, a man whom he revered. As Whitman's emotions heighten, he turns to the natural world and universe in an introspective quest for death's meaning; then his sorrow lifts, and he acknowledges beauty in this mysterious cycle, which ushers

Central premise
restated in
conclusion.

Manzer 6

in a peaceful serenity in the final realization that life and death share splendour. The lilac, star, bird, song, and trees all come together in one place, as if one's tense hand spread in a full span might have its five fingers gently knitted together in repose.

Manzer 7

Work Cited

Whitman, Walt. "When Lilacs Last in the Dooryard Bloom'd." Poetry Foundation, www.poetryfoundation.org/poems/45480/when-lilacs-last-in-the-dooryard-bloomd.

This analysis explores Walt Whitman's use of poetic imagery as a vehicle to express his intense grief over Abraham Lincoln's death. The introductory paragraph presents an overview that explains how Whitman's use of natural images throughout the poem contributes to his purpose. The student carefully analyzes each image in succession and integrates quotations from the poem to illustrate her comments. The quoted lines and passages are exactly as they appear in the poem. A slash is used to indicate line divisions. This explication

contains a reasonably effective balance of analysis and textual evidence from the poem.

.... » EXERCISE 15B

Developing an Explication

Building on the annotations and journal entry that you completed in [Exercise 15A](#), compose an explication of the poem that you have chosen for review or that your instructor assigned. Remember to combine the essential elements of a thematic analysis with observations about the poet's use of technical elements. Include specific evidence from the poem to illustrate your explication.

15.4 Learn to critique.

A *literary critique* focuses primarily on how writers use language to express their ideas and perceptions in unique styles. Such critiques may require the student writer to look at an individual text from a specific critical stance. Each stance is based on specific assumptions and requires the student writer to approach a literary text from a particular perspective. The following is a list of stances that students of literature may be called upon to adopt.

Formalist stance: Focuses on the language and structure of a work. Emphasis is placed on how the form and content of a work express the author's meaning. Traditional elements (plot, setting, narrative technique) and unique elements (diction, metaphor, symbol) receive special consideration.

Biographical stance: Focuses on the author's life through autobiography, biography, letters, diaries, interviews, and other works to inform and enrich this perspective on the text.

Psychological stance: Focuses on psychoanalytical concepts (for example, Freud's theories about the unconscious) to understand motivations and symbolic meanings in a text. These theoretical concepts can also be applied to the author or to a reader's personal reaction to a text.

Mythological stance: Focuses on elements (archetypes) in a work that speak to universal hopes, fears, perceptions, and the need for meaning in the lives of individuals and cultures. Common archetypes include quests, initiations, and death-rebirth cycles.

Cultural stance: Focuses on individual and group relationships as they exist in a literary work; the notion of social forces, and the impact on groups or classes of people.

Feminist stance: Focuses on representations of women, analyzed from a female-consciousness perspective, with attention to gender issues such as

image and equality.

Deconstructionist stance: Focuses on the language of a text, analyzed closely to demonstrate its instability in contributing to a single meaning. This critical theory holds that all literary texts have contradictory meanings and no unified, or “fixed,” meanings.

Reader-response stance: Focuses on the reader’s process of reading and reacting to a text, particularly what a reader experiences intellectually and emotionally when interacting with a text. A reader, in fact, is re-creating the work, and this interpretation informs the critique.

15.4a Analyze a sample literary critique.

The student essay below provides a useful example of a literary critique.



Sara Murphy
Professor Strugala
English 244
21 March 2003

The American Novel: Kate Chopin's The Awakening

Throughout the centuries, women have had a difficult journey in order to become full persons. Women's feelings and wants were often unnoticed or disregarded by their husbands, as well as the society in which they lived. They were forced to fight hard in order to develop themselves as individuals capable of communicating their desires. Women had to struggle to free their sexual wishes and passions. Kate Chopin's novel The Awakening gives its readers insight into a woman's exploration of both her emotional freedom and her sexual awareness.

Writer's interpretation linked to Chopin's novel.

Women must become sensitive to their own needs and shed their concern for others' opinions before they can feel true freedom. Kate Chopin allows her readers to walk through the steps of Edna Pontellier's slow unfolding of herself. Edna buds slowly throughout the novel and blooms over time, exposing her exotic colours. The more she discovers about herself, the freer she allows herself to become.

Women at the turn of the century often felt repressed by the men within their communities. Edna Pontellier is no

Central premise stated.

Flower metaphor (*buds, blooms*) used here for main character's process of self-discovery.

Textual evidence
(direct quote from
novel) used to
illustrate theme.

different from these women. Chopin writes, "An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish" (6). Edna recognizes that something stands in her way. She knows that a wall exists between the women and men within her society; Edna senses this boundary in her own life. She even feels it while in a place associated with the greatest peace, as well as the greatest sexism—church. Chopin explains, "A feeling of oppression and drowsiness overcame Edna during the service . . . her one thought was to quit the stifling atmosphere of the church and reach the open air" (38). New feelings begin to stir within her and as a result she begins to see the manacles of oppression which possess her freedom.

Edna's process of
discontent and
discovery tracked.

Edna's first brief glance of freedom is compared to a child's first realization that they are capable of manoeuvring on their own. Chopin illustrates this by writing, "that night she was like the little tottering, stumbling, clutching child, who all of a sudden realizes its powers, and walks for the first time alone, boldly and with over-confidence" (29). Little by little Edna allows the heavy chains that hold her down to loosen themselves. She, like the newly developing child, begins to take small steps in the direction of self-reliance and liberation from both society and herself. Chopin paints Edna's aroused feelings

Sophisticated understanding of focal character's behaviour shown here.

by explaining, "A feeling of exultation overtook her, as if some power of significant import had been given her to control the working of her body and her soul. She grew daring. . . . She wanted to swim far out, where no woman had swum before . . . she swam out alone" (29-30). Even though she is invigorated by this feeling, Edna becomes afraid of the vastness that lies before her. She tells her husband, "I thought I should have perished out there alone" (30). Like a child, she regresses to old behaviour because of fear of the unknown. Edna returns to the traditional beliefs of society; she longs to be free yet is afraid of standing alone.

As Edna becomes more aware of her need to free herself from the puppet strings that determine her every move, she begins to take in and appreciate newly arisen sensations. She begins to slowly shed her old self and expose her soul, her true identity, to the world. Chopin explains, ". . . Edna felt as if she were being borne away from some anchorage which had held her fast, whose chains had been loosening—had snapped the night before when the mystic spirit was abroad, leaving her free to drift whithersoever she chose to set her sails" (37). Chopin illustrates this breaking through with a metaphor of a clothed body slowly revealing its nakedness to nature. She writes:

Edna . . . loosened her clothes, removing the greater part of them. . . . She ran her fingers

Powerful quote from novel used to illustrate theme — dramatic sundering of character's previous identity.

Quotation used to demonstrate Chopin's use of sensuous language and to support student writer's claim.

through her loosened hair for a while. She looked at her round arms as she held them straight up and rubbed them one after the other, observing closely, as if for the first time, the fine, firm quality and texture of her flesh. (39)

Edna begins to capture the essence of who she is; she gets to know herself in the most intimate of ways. Chopin explains:

She could only realize that she herself—her present self—was in some way different from the other self. That she was seeing with different eyes and making the acquaintance of new conditions in herself that colored and changed her environment, she did not yet suspect. (43)

Edna is aware that changes are taking place, but she is unaware of how deeply rooted these changes are. She knows that unseasoned sensations are being stimulated, but due to her inexperience with them, Edna is unsure of how to deal with them.

Edna cautiously seeks out her true identity, careful not to fully expose herself all at once. She slowly lets this new self's ideas and beliefs seep out into her daily life. Chopin reveals that Edna, "remained in the drawing-room the entire afternoon receiving her visitors. . . . This had been the programme which Mrs. Pontellier had religiously followed since her marriage

Understanding of significant changes in focal character demonstrated.

six years before" (54). To illustrate Edna's change, Chopin writes, "Mrs. Pontellier did not wear her usual Tuesday reception gown; she was in ordinary house dress" (54). Not only does Edna disregard her established rituals, but she also gives no explanation as to why she has ignored her expected arrangements. She becomes unconcerned with the beliefs and thoughts of others.

Over time, Edna does not concern herself with what other people say about her. She asks her husband, "Why are you taking the thing so seriously and making such a fuss over it?" (55). Her husband explains, "I'm not making any fuss over it. But it's such seeming trifles that we've got to take seriously; such things count" (55). Edna becomes less concerned with her social standing as she begins to unlock her heart's chains and allows her desires to go free. She harmonizes only with her needs and her aspirations. Chopin states, "She began to do as she liked and to feel as she liked" (61). Her sole concern is her own happiness, which she has previously put on hold in order to please the other people in her life. Edna begins to live for herself and to disassociate from guilty feelings due to her newfound freedom.

As part of Edna's unveiling, she slowly peels away her former self and discards it from her life. She permits this new personality to shine through. Chopin paints this picture by writing, "she

Textual evidence used to track deepening of Edna's self-awareness.

was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world" (62). Edna treats her emotions like items, which can be removed with no sense of loss; she is glad to rid herself of the familiar. In addition, she encompasses the ideal of freedom. Part of her yearns for escape from the societal traditions she faces. Edna states, "I know I shall like it, like the feeling of freedom and independence" (86). Chopin explains that Edna "had resolved never again to belong to another than herself" (86). She only wants to listen to the stimulating and steady song found within her heart.

Edna Pontellier becomes aware not only of her freedom but of her budding sexuality as a result of her self-exploration. She cannot help but expel the stifled and systematic "love" that she experiences with her husband. Edna opens herself to the sting of true love. For the first time, she is haunted by intense passions for Robert. Chopin reveals Edna's awareness by writing, "No multitude of words could have been more significant than those moments of silence, or more pregnant with the first-felt throbings of desire" (32). These feelings allow Edna the freedom to welcome the sparks needed to turn her heart's kindling into a blaze.

Her passion enables her to fully shed her concern for others' opinions: "Every step . . . toward relieving herself

Metaphorical language (sparks, heart's kindling, blaze) used to demonstrate student writer's understanding of Edna's embrace of sensual and carnal desires.

from obligations added to her strength and expansion as an individual. . . . No longer was she content to 'feed upon opinion' when her own soul had invited her" (101). Edna wants control over her life; she now feels she is capable of bringing her feelings to the surface and expressing them as she sees fit.

Similarly, Edna awakens to latent feelings of love once she realizes that she is free to act upon her desires. Chopin illustrates, "When he [Robert] leaned forward and kissed her, she clasped his head, holding his lips to hers. It was the first kiss of her life to which her nature had really responded. It was a flaming torch that kindled desire" (90). Her insides burn with desire, but she does not want the fire to be extinguished. Edna wants this passion to continually flame. Once she releases herself and reveals her needs to herself, she tells Robert, "I love you . . . only you; no one but you. It was you who awoke me last summer out of a life-long, stupid dream" (117). By speaking her true emotions, Edna comes to the understanding that it takes only a simple act of love to unfasten rusted shackles put

Claim that
Edna's emotional
upheaval comes
with psychological
turmoil is presented
and supported with
textual evidence.

in place to hold human emotion. Just as quickly as she realizes this, Edna learns that love can only fill the heart's void; love cannot fill the emptiness of the soul when it is too strong.

Edna tastes the bittersweetness of love when she realizes that she cannot be with Robert; he had not yet shed the

shackles of social opinion. Chopin reveals, "The house was empty. But he [Robert] had scrawled on a piece of paper that lay in the lamplight: 'I love you. Good-by—because I love you'" (121). Because Robert and Edna love each other "too well," they cannot execute the action. Edna brings forth love in Robert, and he awakens her senses. As she realizes that the two of them will never be together, all her freshly awakened emotions leave her open to pain and deep thought. Chopin writes, "Edna grew faint when she read the words. . . . She did not sleep. She did not go to bed" (121). She is unable to put newly arisen sentiments to bed and, in turn, begins to experience the anguish that often results from forbidden, perfect love.

The first experience of heartbreak leaves Edna deeply hurt. Chopin compares her to a wounded bird. She writes, "A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water" (124). But through this pain Edna achieves freedom. Like a bird, she can now shed the earth and soar alone. Chopin demonstrates this by bringing Edna back to the sea. Edna exposes herself to the elements and this time embraces the solitude that comes with complete freedom:

. . . for the first time in her life she stood there naked in the open air, at the mercy of the sun, the breeze

Writer's comments successfully interwoven with appropriate textual evidence to justify interpretation.

that beat upon her, and the waves that invited her. . . . She remembered the night she swam far out, and recalled the terror that seized her at the fear of being unable to regain the shore. She did not look back now, but went on. (124)

Essay concludes by discussing result of Edna's gaining emotional freedom and sexual awareness.

Kate Chopin paints a picture of a young woman coming to terms with who she is, as well as her ability to make her life what she wants it to be. Despite the trials and pain that go along with gaining ultimate freedom, it is all worth it in order to break free from the binding chains of the male-dominated society. Through Chopin's description of Edna Pontellier's "Awakening," it is possible to understand the need for individuality. When women take the initiative to liberate themselves from binding situations, they gain the greatest freedom ever found: self-knowledge.

This literary critique explores the themes of emotional freedom and sexual awareness in Kate Chopin's *The Awakening*. To delineate her interpretation, Sara Murphy effectively explores her central premise that "Chopin allows her readers to walk through the steps of Edna Pontellier's unfolding of herself." In her essay, Murphy evidences a very sensitive reading of the novel that leads to her perceptive analysis of Edna's evolving self recognition and self-discovery. Her commentary is quite successful in its structured review of relevant themes and its inclusion of appropriate textual evidence as illustration.

.... » EXERCISE 15C

Developing a Literary Critique

Select one of the critical stances explained in [section 15.4](#), and develop a literary critique of a short story of your choice or of one that your instructor has assigned. Remember to feature the specific perspective of the critical stance you have selected and to illustrate the analysis with textual evidence from the story.

Chapter 15 Checklist

1 Learn to read closely and actively by focusing on an author's words, completing multiple readings of a literary text, annotating the text thoroughly and carefully, and keeping a journal.

2 Learn to discover and explore complexities in literary texts by understanding different types of literary formats, such as summary and response, explication, and literary critique.

3 Remember to include evidence from the text (short story, novel, poem, play, autobiography, biography, memoir, or letter) to illustrate your analytical comments.

4 Be certain to document properly all textual evidence according to the directions provided by your instructor.

Chapter 16

COMMUNICATING IN CLASS:

Essay Examinations and Oral Presentations

1. [16.1](#) Develop a technique for writing essay examinations.
2. [16.2](#) Understand the elements of oral presentations.

CHAPTER CHECKLIST

16.1 Develop a technique for writing essay examinations.

Examinations that require you to write an essay in response to a question or topic are becoming more prevalent in college and university courses. These essay examinations provide you with an opportunity to demonstrate that you understand the material, concepts, and knowledge from a specific course or discipline. They may also allow you to show that you can apply the information to a specific situation or set of theoretical constructs.

16.1a Apply the writing process.

In an essay examination, you will write in a timed situation on a topic or in response to a question that may be unknown to you in advance. Although time is of the essence, if you manage the situation wisely, you can use the examination time to plan, draft, and edit your response.

Although the time allowed for the exam may not be as much time as you would like or need, you can control how you use that time. Breaking it down into segments (according to your needs for planning, drafting, and editing) and determining what portion of time you need for each stage will give you the best results. For example, in a one-hour essay exam, student A may allot ten minutes for planning, forty minutes for drafting, and ten minutes for editing; student B may alter that plan and use five minutes for planning, fifty minutes for drafting, and five minutes for editing. Again, the variable that you control is how you divide the time available for completing the response. By becoming familiar with your own writing process, you can divide the examination time into the most effective segments to meet your individual needs as a writer.

16.1b Decode the directions.

Successful essay writing in a testing situation requires that you understand what is expected of you. An essay exam topic usually includes a **core word** that indicates the primary academic activity the examination is set up to test. This core word gives the student directions about the response that is expected. Here are some core words often found in essay exam topics, along with brief definitions:

Analyze	Separate into parts and discuss the parts and their meanings
Argue	Present a claim and provide reasons supporting it
Clarify	Make clear and understandable
Classify	Organize into groups
Compare and contrast	Identify similarities and differences
Define	State the meaning of
Describe	Depict in words
Discuss	Consider or comment upon
Evaluate	Determine the significance or value of
Explain	Make clear or intelligible
Identify	Name and explain the origin or nature of
Interpret	Provide the meaning of
Relate	Demonstrate connections
Summarize	Show the major points

Often, additional words called **modifiers** are included in the directions to help you focus your response to the topic. For example, adjectives or adverbs, such as *most significant, primary, briefly, comprehensively*, will be used to limit or qualify the primary direction.

Sample Topics for Essay Examinations

Identify the most significant problem facing world leaders in the twenty-first century.

In this example, *identify* is the core word and *most significant* is the modifier. A successful response to this topic would name a critical problem facing world leaders and explain why it is the most critical problem.

Describe the primary function of the pituitary gland.

In this example, *describe* is the core word and *primary* is the modifier. A successful response would present details of the most essential action of the pituitary gland.

Discuss the principal effects of replacing the current graduated income tax with a flat tax.

Here, *discuss* is the core word and *principal* is the modifier. An effective response would consider the impact of a flat tax on the economy, government revenues, and government spending.

Explain how John Steinbeck's *The Winter of Our Discontent* can be seen as a metaphor for American society at the time it was written.

In this example, *explain* is the core word. An effective response would discuss ways in which the action of the novel and the moral dilemmas faced by the characters reflect social upheaval in American society.

16.1c Prepare well and maintain a good attitude.

As with other written assignments, a successful response to an essay exam depends on the amount of preparation you have completed. Reviewing the material that will be the focus of the examination (chapters from a textbook, lecture or class notes, discussion group activities) will give you a degree of certainty about the course material.

This preparation will, in turn, increase your self-confidence about performing well on the exam. Also, when drafting the essay, remember to support your comments with examples and illustrations. Often these examples will be specific evidence quoted directly from the texts that are the basis for

the exam. If you prepare well and follow this process, you can be confident about demonstrating your mastery of the course content.

16.2 Understand the elements of oral presentations.

Even though our world is becoming more technologically advanced in the realm of written communications, businesses as well as graduate and professional schools are emphasizing competence in the oral communication skills of undergraduate students. Some college and university courses or programs may include an oral proficiency requirement. This requirement often results from requests by business and industry for improved oral presentation skills in recently hired employees. As part of the curriculum, students may receive instruction in reporting results of group work, providing status reports on individual writing projects, and developing techniques for formal presentations of research findings.

Oral presentations, much like essays, can range from explaining something to encouraging a specific action on the part of your listeners. Along with effective reading and writing, being able to express yourself orally is an ability that will pay lifelong dividends. Focusing on the following elements will help you become a successful oral presenter: purpose, audience, message, and preparation. Note that sample student notes are included to illustrate what these four elements entail.

16.2a Decide on your purpose.

The first element is deciding on a purpose for your presentation. Are you trying to explain an idea, reaction, or concept? Are you reporting on something that has occurred, or are you providing a status report on the current state of a process, project, or problem? Are you trying to persuade your audience to change its opinion or to follow a specific course of action? Spending some time thinking about and refining your purpose will provide a workable blueprint for the presentation.

Sample Student Notes: Purpose of the Presentation

Assignment for Composition 101: Oral presentation of documented essay research results

1. Purpose is to explain holistic treatments of pets (especially dogs).
2. Specific focus will be on use of acupuncture to treat arthritis in older dogs.
3. Will also work to persuade audience that acupuncture for treatment of arthritis in dogs is improvement over conventional treatments.

16.2b Identify your audience.

An important element is assessing the audience for your presentation. Conventional demographic information (age, gender, etc.) about the audience is useful, as is a determination of the audience's level of familiarity with and knowledge of the topic of the presentation. This information will help you decide on the amount and level of details and definitions you need to include. Your goal is to strike a balance: providing enough specifics to explain clearly without losing the audience in a sea of details.

Sample Student Notes: Planning the Appeal to the Target Audience

Audience: professor, eighteen students in class

1. Professor is about age fifty; knowledgeable (obviously?) about many areas.
2. Students are approximately in late teens to early twenties; equal number of males and females; three or four students seem to be older (thirties?).
3. No knowledge if any class members are pet owners or dog owners; might be a good opening to poll audience by show of hands to see if any are pet/dog owners; ask if any have heard of alternative treatments in vet medicine.
4. Will need to define terms in holistic veterinary medicine and briefly describe traditional veterinary treatments such as medication and

surgery.

16.2c Make your message clear.

Obviously, the message is the reason for the presentation. Having determined your purpose and characterized your audience, you can customize the material of your message to develop the most appropriate and effective presentation. The language of your message should be clear and concise. The organization should be easy to follow, so type out an outline to work from; make sure you cover your key points in a logical order. You will also need to provide oral clues or prompts so that the audience can follow your line of reasoning. The oral directions that you provide will work as signals to guide your audience through complicated information. Remember, whatever your purpose, you certainly want your audience to understand the message.

Sample Student Outline: Planning the Content of the Presentation

1. Background and context
 1. Background of personal interest (my dog Buddy).
 2. Overview of holistic veterinary medicine: acupuncture, chiropractic, herbal medicine, homeopathy, nutrition counselling, and complementary modalities.
 3. Specific focus: treatment of arthritis in older dogs through the use of acupuncture.
 4. Arthritis affects dogs similar to the ways it affects humans: discomfort and stiffness in joints; difficulty rising, standing, and walking. Certain breeds are more prone than others to suffer from arthritis; size and weight of breed are also factors.
 5. Traditional treatments: anti-inflammatory medications such as aspirin and cortisone-like drugs; nutritional supplements such as glucosamine sulfate, glucosamine hydrochloride, and chondroitin.

6. Acupuncture is an effective treatment because it increases blood flow, decreases inflammation, improves movement, and relieves pain.

2. Explanation of acupuncture

1. Acupuncture has a history of thousands of years as medical treatment.
2. Practice founded in China; Chinese concept of “qi,” or “ch’i,” involves energy meridians along the body. Sterilized needles are inserted at acupuncture points to correct an imbalance with or interruption of the flow of energy.

3. Practitioner needs to be skilled in needle insertion techniques.

3. Application of acupuncture to veterinary medicine

1. Types of problems that can be treated with acupuncture: musculoskeletal, respiratory, urogenital, as well as problems related to the nervous and digestive systems.
2. Breed of dog for my example is golden retriever; age is twelve years; symptoms are stiffness in hip joints and some difficulty in rising, standing, and walking.
3. Treating veterinarian must be licensed in acupuncture therapy; suggests treatment that will stimulate acupuncture points; prescribed treatment requires insertion of needles at specific points around neck, along spine, in hip region, and in lower rear legs. [Refer audience to slides of acupuncture points.]
4. Schedule of treatments will be twice a week for three weeks, followed by a maintenance schedule of one treatment every other week.
5. Treatment involves insertion of needles at acupuncture points; needles remain in place for twenty minutes.

6. Treatments result in gradual sedating effect on animal following insertion of needles. Bounce-back effect, with increased energy and feeling of well-being, occurs within twenty-four hours of treatment.
4. Wrap-up and final comments
 1. Positive, minimally invasive treatment; does not involve drugs or surgery.
 2. I have observed dogs receiving treatment; no evidence of pain or discomfort from insertion of needles. Sedative effect noticed in dog's relaxed attitude and breathing.
 3. Treatment is not a cure; cannot reverse osteoarthritis or joint instability.
 4. Treatment does relieve pain, increase joint mobility, enhance movement, and improve quality of life.
 5. Additional promising work being conducted with the use of a laser instead of the needles.
6. Provide audience with websites for more information.
 1. www.alternativevet.org
 2. www.altvetmed.com
 3. www.wbvc.bc.ca

16.2d Prepare to give the presentation.

The initial impression on an audience is critical, so you should plan the introduction of the presentation very carefully. Briefly acknowledging the invitation to speak or mentioning the setting or purpose establishes a positive link to the audience. The tone of the message should be appropriate to your purpose and audience as well. In general, a friendly, conversational tone of

voice works well in most situations; the degree of formality or informality can be adjusted during the presentation. Similarly, the closing of the presentation requires careful thought. Depending on your purpose, you will need to determine whether a repetition of the most significant points is essential, or if a humorous or inspiring comment would be more appropriate. The presentation should have a definite conclusion. If time is available, you might invite questions from the audience as a way of tying up loose ends and reminding the audience of key points.

Audio and Visual Aids

Many presenters include audio and/or visual aids to highlight or reinforce key points in their presentations. These materials can be charts, graphs, photographs, slides, videos, audiotapes, flip charts, and PowerPoint presentations. You need to be judicious in the use of such aids. For instance, if you distribute a handout, avoid providing a written text of the presentation. You do not want the audience to be reading while you are trying to engage them. Also, when using visual aids such as PowerPoint slides, be certain that everyone in the audience can see the information. A visual aid that cannot be seen or read is useless. Test the effectiveness of any visual aid that you plan to use. Imagine sitting in the audience; ask yourself whether the audio or visual aid would add to or detract from the presentation.

Practice

Always practise your presentation until you are comfortable with your material and comfortable in front of an audience. Remember that good presenters do not read from a prepared script or memorize their presentations word for word. Instead, they practise until they are comfortable working from brief notes or lists of key topics and can speak directly to the audience. When first starting to rehearse your presentation, work in front of a mirror. Then record your presentation (on video or audio record) and lip-synch to what you play back. This will help you perfect your timing and allow you to concentrate on making sure that your gestures are appropriate and that you make eye contact. Finally, try to gather a real audience to practise in front of; you will feel more comfortable before your target audience if you practice in front of a live audience.

Sample Student Notes: Planning the Rehearsals

1. I want to rehearse in front of a full-length mirror and record the presentation.
2. When I play it back, I want to lip-synch the words and concentrate on gestures and eye contact.
3. If I have time, maybe I'll get some friends or family members to sit in as a "real" audience, provide feedback on the clarity of the message, and evaluate the overall presentation.

Tips for Oral Presentations

1. Decide whether your purpose is to explain, report, or persuade, and keep this purpose in mind as you craft your presentation.
2. Identify your audience and tailor your presentation to them.
3. Make sure you have a clear message and prepare a simple, easy-to-follow outline of essential words and phrases to guide you.
4. Practise the presentation—first in front of a mirror and later in front of a live audience (if possible)—so that you can make any necessary adjustments. Practise until you are so comfortable with your material that you can speak directly to your audience without depending heavily on your notes or becoming unduly nervous.

All these elements can enhance a presentation and produce a more satisfying result.

.... » EXERCISE 16A

Developing an Oral Presentation

Following the steps explained in [sections 16.2a](#) through [16.2d](#), develop an informative oral presentation on a subject of your choice.

- Design an audience profile based on your classmates from a current course.
- Organize a formal outline of the information.
- Select appropriate audio and/or visual materials to illustrate the presentation.
- Rehearse the presentation until you are comfortable with your oral skills, gestures, body language, and timing.

Chapter 16 Checklist

To be successful in essay examinations, you need to manage the time allotted for the exam so that you have the opportunity to plan, write, and edit your response. Also, become aware of the primary direction (pay¹ special attention to core words), which will provide a clue to responding in the best way possible. In your essay, include examples that illustrate your commentary.

Preparation for essay examinations is crucial. Develop a strategy for² reviewing important concepts and course material that will be covered on the test. Review notes taken during lectures and class discussions, and reread significant passages from the textbook.

In oral presentations, you need to understand your purpose, audience, and message. Decide whether your primary purpose for making the presentation is to explain, to report, or to persuade. Become familiar with³ your audience, so you can tailor your presentation to make it most effective. Also, you might include audio and/or visual aids to illustrate complicated information or ideas. Finally, plan and practise the presentation to achieve the best results.

Chapter 17

COMMUNICATING IN BUSINESS

1. [17.1](#)Learn to write business letters.
2. [17.2](#)Compose special-purpose letters.
3. [17.3](#)Learn to write memoranda.
4. [17.4](#)Learn to write resumés and cover letters.
5. [17.5](#)Post your resumé on the Web.

[CHAPTER CHECKLIST](#)

All students will have to write business correspondence—letters and memoranda—during and after college or university. In fact, among the most common forms of business writing are resumés and cover letters, used when applying for jobs. Writing for work is not very different from writing in college or university. Both require completeness, clarity, and correctness. However, letters and memoranda written for businesses and professional groups require techniques you might not have practised in preparing academic papers.

17.1 Learn to write business letters.

Business letters take many forms and serve many purposes: Marketers compose sales letters; customers write order letters and letters of complaint; business executives write letters of inquiry, thanks, and recommendation. Every business letter should observe important conventions of style and format. The most popular format is the block letter, in which the major parts of the letter are set flush with the left margin, and paragraphs are single-spaced and not indented with one line space between them. In modified block format, the return address, date, and closing all start near the centre. The business letter below is in modified block format.

NOTE « « « «

Many word processors contain templates, or patterns, and sample documents that will help you compose letters, memoranda, and resumés. For example, if you are using Microsoft Word, click on File and then click on New, to find templates and samples you can use to design and compose a variety of documents.

Elements of a Business Letter

LETTERHEAD

Most business letters are written on preprinted stationery that displays the company's or organization's logo, name, address, and phone number. The letterhead may also include the fax number, email address, and website address. However quite often, some of this information is placed at the foot of the letter simply to avoid cluttering the letterhead.



ROSALIE'S ROSES

Letterhead/return
address



5 Gardenhouse Lane
Gardenia, Illinois 08776-0430
Flowers for All Occasions

Date

January 5, 2021

Inside
address

Dr. Marie Anderson
123 Sunset Road
Magnolia, ON XOX 0X0

Salutation

Dear Dr. Anderson:

Thank you for your letter of December 27 inquiring about our ability to provide floral arrangements for your wedding on June 15 at the Highbrow Club in Megabucks, Ontario. I would like to meet with you to discuss ways we can help you create the ←2.5 cm→ perfect floral arrangements for both ceremony and reception. We can meet in our nearby Gardenia office or, if you prefer, in your home.

Body

Enclosed is a brochure of standard wedding arrangements with an accompanying price list. However, we can also design new creations exclusively for your affair. While our individually designed packages are a bit more expensive than our standard arrangements, they are sure to make your special day even more memorable.

Closing

Sincerely,

Rosalie Bloom

Enc.

Phone 800-555-2567
Fax 800-655-3567
Rroses@email.com

Rosalie Bloom,
General Manager

↑
4 line spaces
↓

NOTE <<<<

If you are not representing a company or organization, you may not have a letterhead. In that case, just use quality 8½-by-11-inch bond paper, and be sure to include a return address. If you are using a word processor, you might even create your own logo from available clip art, and type your name, address, and other information in a special typeface and style so that they stand out from the body of the letter. At any rate, be sure to include information that will enable your reader to respond.

DATE

Always include the date on which you wrote the letter. It will help you and your reader keep track of correspondence.

INSIDE ADDRESS

On the first line, type the name and, if appropriate, the title of the addressee. However, if the title is lengthy, type it on the second line. Then, as needed, type the department and institution or company name, the office or room number, and the building name or number. Follow with the street address or post office box, the city, the province, and the postal code. Here are two versions of the same inside address:

1. Belissario Begonia, Editor
 2. Home Gardening and Horticulture
 3. The Do-It-Yourself Press
 4. 333 Octavo Lane
 5. Brantford, Ontario X0X 0X0
-
1. Belissario Begonia
 2. Editor, Home Gardening and Horticulture
 3. The Do-It-Yourself Press
 4. 333 Octavo Lane

5. Brantford, Ontario X0X 0X0

SALUTATION

Always begin the salutation of a business letter with *Dear* and end it with a colon.

Not: Greetings!

Not: Dear Dr. Anderson,

Not: My Dear Dr. Anderson;

But: Dear Dr. Anderson:

As a rule, try to learn the first and last names of your correspondents. If doing so is impossible, however, use a salutation similar to one of these:

Dear Sir: Dear Customer Service Representative:

Dear Madam: Dear Admissions Director:

Dear Adjustor:

Skip one line after the salutation. Then begin the first paragraph.

» CAUTION! «

Do not abbreviate titles that come after a name.

Not: Sylvia Fernandez, Pres.

But: Sylvia Fernandez, President

However, you may abbreviate titles that come before a name, as in *Dr. Salgado* and *Prof. Mai*.

BODY

Remember not to indent paragraphs if you are using block or modified block format. Instead, skip a line between paragraphs, and keep them relatively short. Doing so enables you to take advantage of white space, thereby making your letter attractive and easy to read. Business letters are written to accomplish a specific purpose, and readers of such letters are usually very busy. So state your purpose and main point—or thesis—as early as you can. If you are responding to a request

for information, as in the preceding sample letter, refer to that inquiry and then make your purpose clear—for example, to schedule a meeting in which to discuss your services with the customer. Similarly, if you want your reader to act on or respond to a question or request for information, state your purpose in the first paragraph.

NOTE « « « «

The only exception to stating your purpose in the first paragraph applies to making a request of a reader who you know is not likely to share your point of view and might even toss your letter aside before reading the reasons behind your request. For example, sales letters typically list a number of the product's advantages and uses *before* asking the reader to buy. Letters denying a customer's request for an adjustment never begin with the bad news. Instead, they explain company policy and present reasons that lead up to a statement which, though positive, makes it clear that the adjustment cannot be approved.

Dear Dean Hentoff:

Can you spare a few minutes to respond to five important questions? Our university is trying to improve services for part-time students, and your insight and suggestions would be invaluable to us. You can return your comments in the enclosed postage-paid envelope.

You might follow this paragraph by discussing deficiencies in the number or nature of current services for part-time students to give Dean Hentoff a better idea of your situation and needs. But in any case, you will have given the dean a clear indication of your purpose at the very outset.

LAST PARAGRAPH

What you put in your last paragraph depends on the purpose of your letter. If you are answering a customer's complaint, you might explain how to return the product or where to send it for repair. If you are thanking customers for their patronage, you might invite them to call whenever they need additional service. In all cases—even when you must deny a person's request or communicate bad news—close on a positive note. Whenever possible, leave the door open to continued correspondence or invite readers to continue doing business with you.

» CAUTION! «

Whenever possible, limit a business letter to one page. Most readers don't have the time or inclination to read long letters. As a result, they might never get to the heart of your message.

CLOSING

The most widely accepted closing consists of the word *Sincerely* followed by a comma. However, *Yours truly*, *Sincerely yours*, and *Respectfully yours*, can also be used. Follow this with your signature (leave four lines of space to accommodate it), your typed name, and, if appropriate, your title.

» CAUTION! «

Avoid clichés such as "Thank you for your time" or "I await a response at your earliest convenience." Instead, put some effort into your choice of language. Your readers will appreciate it. And always end with a complete sentence, not with a participial phrase such as "Hoping to hear from you soon."

ENCLOSURES OR COPIES

Indicate after your signature and title that an enclosure is included or that you have sent copies to other interested parties. *Enc.* (for an enclosure) or *cc:* (for "carbon" copies) followed by a list of additional recipients should be typed flush left, leaving one line space between your typed name and the additional information. If both are included, *cc.* should be typed one line space below *Enc.*

Addressing Business Letter Envelopes

When addressing an envelope, use the exact mailing address that appears in the letter. Centre the address on the envelope. If you are not using a preprinted corporate or organizational envelope, type a return address in the upper left corner. After typing your name, use the exact return address that appears in the letter.

Rosalie Bloom

Rosalie's Roses

5 Gardenhouse Lane

Gardenia, Ontario X0X 0X0

Dr. Marie Anderson

123 Sunset Road

Magnolia, ON X0X 0X0

17.2 Compose special-purpose letters.

The letter by Rosalie Bloom, of Rosalie’s Roses ([section 17.1](#)) responds to a request. Later in this chapter, you will read a resumé cover letter. Although they follow the same general rules of writing, these letters address different purposes and are focused and developed differently. Other common types of business letters are those that request information, sales letters, and letters that say “no.”

17.2a Letters requesting information

Letters that request information contain the following three major components:

1. In the first paragraph, the reason(s) why the information is needed. If appropriate, offer readers an incentive for responding. In the sample letter below, the incentive is that the Downhill Club will share the information it gathers.
2. In the body, a list of specific questions that readers can answer easily. Number or bullet the questions, and leave two or three blank lines between questions so that readers can respond easily by writing their comments directly on your letter.
3. In the last paragraph, an indication of the date by which you need a response and an expression of your gratitude.

NOTE « « « «

If you are sending multiple copies, personalize each letter by addressing the correspondent by name rather than by an anonymous salutation such as “Dear Madam” or “Dear Club President.” Also, increase the incentive for responding by including a self-addressed, stamped envelope.



The Downhill Club
Icehaven Community College
Slopesville, ON X0X 0X0

November 12, 2021

Paula Powder, President
University Student Ski Club
Collegevale, ON X0X 0X0

Dear Ms. Powder:

States reason
information is
needed; offers
incentive to reply.

Our ski club plans to ski the Rocky Top Preserve, which caters to college and university groups, during the winter break. If your club has ever visited Rocky Top, we hope you can provide advice on bus transportation. We are writing to ten other ski clubs as well and will send you a summary of the information we collect. You can write your responses directly on this letter and return it in the enclosed stamped envelope.

1. Our group includes eighty or more skiers. What companies, if any, rent buses with a capacity of forty or greater?
2. Which bus companies offer the most reasonable rental prices?
3. Which company or companies have you found to be the safest and most reliable?
4. Is there any bus company you would not recommend?

Lists specific
questions with
spaces for responses.

Tactfully informs
reader of deadline.

Thank you for taking the time to consider this request. We hope you can respond by November 30.

Sincerely,

Samuel Skilodge

Samuel Skilodge, Vice President
The Downhill Club

17.2b Sales letters

Sales letters, which generate new business or maintain good relations with existing accounts, are usually sent to targeted customers, readers who have been identified as being likely to have an interest in or need for the product or service.

In sales letters, you should:

1. Keep the first paragraph brief; begin by stating the benefits the reader will gain from your product or service. If possible, add an endorsement from a satisfied customer and find a way to compliment the reader. In the letter below, the reader is reminded that she is attending “Ontario’s best university.”
2. In the next paragraph(s), expand on the benefits mentioned in the first paragraph. If necessary, use a numbered or bulleted list to organize this section. Next, explain what makes your company’s products or services better than those of its competitors. Repeat the name of your company and/or product as much as possible without becoming tiresome. Whenever possible, enhance your image. The Pasquale’s Pizzeria letter that follows attracts clients by including positive words such as *fresh*, *homemade*, and *family*.
3. Close by explaining what you want the reader to do: telephone your office? mail an enclosed postcard for more information? stop by your showroom? e-mail or text you? If possible, include an incentive.



Pasquale's Pizzeria
661 Raguza Road
Renfield, ON X0X 0X0

February 22, 2021

Ms. Deborah Allen
Murphy Hall
Pinetree University
Renfield, ON X0X 0X0

Dear Ms. Allen:

Briefly describes product; includes endorsements; congratulates reader on attending "Ontario's best university."

Underlined words enhance restaurant's image.

Closes with an invitation and an incentive.

Welcome to Pinetree University! For over twenty-five years, our family has served the best Italian food in Renfield to students of Ontario's best university. According to finance major Salvatore Marino (2019), "Pasquale's deep-dish pizza is as good as any I've ever eaten." "The vegetable lasagna melts in your mouth," says Angela Diaz (2020) of Brooklyn, Ontario.

We use only fresh ingredients, never canned vegetables or herbs. We roll our own bread and pizza dough every day, and we are famous for our home-made pasta. Pasquale's pizzas and breads are baked in wood-burning, brick ovens, and our sauces are prepared fresh daily. What's more, all our cheeses are imported from Italy, as is our olive oil. Of course, we stuff our own sausages and prepare our meatballs right on the premises.

Renfield offers several other good Italian restaurants, but only Pasquale's delivers directly to your dorm.

Please use the enclosed 30-percent-off coupon to enjoy your first lunch or dinner at Pasquale's in our lovely and quiet dining room. Or have your meal delivered piping hot to your dorm room at no extra charge. We know you will want to eat with our family again.

Sincerely,

Pasquale di Norfrio

Pasquale di Norfrio,
Head Chef and Proprietor

Supports claim in paragraph 1 with specifics about quality.

Explains why Pasquale's is better than the competition.

17.2c Letters that say “no”

“No” letters refuse requests that are unreasonable or impossible to fulfill. Unfortunately, people who must deny such requests run the risk of damaging a long-standing business or professional relationship or of doing harm to the image of their organization, so “no” letters must be carefully crafted. Such a letter appears below.

1. Never begin a “no” letter by denying the request outright. Instead, thank the reader for their request and express your understanding of the problem. Refer to the date of their correspondence, whether it was a letter, an email, a text message, or a telephone call.
2. In the body of the letter, state why you cannot meet the reader’s request. If necessary, refer to official policy, but don’t leave it at that. Explain the reason why the policy was instituted in the first place.
3. Near the end of the letter, offer another solution to the reader’s problem if you can. If none is possible, express your hope that the reader will understand the reasons for your decision. Then state your concern for the reader and express your desire to keep your professional or business relationship intact.



Humanities Department
Bilgrave College
Clambake, ON X0X 0X0

July 30, 2021

Sara Schooner
234 Skipjack Ave.
Westmore, ON X0X 0X0

Dear Ms. Schooner:

Thanks reader for contacting them and makes specific reference to their letter; does not begin by saying "no."

Offers another solution.

Thank you for your letter of July 25. I am pleased to hear that you have transferred to Bivalve College. As you know, the Registrar's Office has accepted twenty-four credits in science and mathematics from Blowfish Institute of Technology. Therefore, I certainly understand your concern about our not accepting your three remaining credits, for English 200: Technical Writing, in transfer for Bivalve's English 101: English Composition.

Blowfish Institute's catalogue description for Technical Writing indicates this is a challenging course. However, the skills for which it demands mastery are different from those required by Bivalve's English 101. Specifically, English 200 does not require students to write argumentative essays or complete documented library/Internet research papers. At Bivalve, the skills needed to complete such assignments are important in general education courses and thus are required for graduation.

States reason for denial; explains rationale behind college policy.

To facilitate your transfer, let me suggest that you try earning the credits for English 101 through our credit-by-exam program. You can make an appointment with our Testing Department in Nautilus Hall 105. If you decide to take this advice, I will be happy to waive the \$50 testing fee.

Tries to reestablish good relations by closing on a positive note.

Welcome to Bivalve, Ms. Schooner. I wish you the best of luck with your studies, and I hope you will call on me if you need further assistance.

Sincerely,

Bernard Barnacle

Bernard Barnacle,
Dean of Humanities

.... » EXERCISE 17A

Composing Special-Purpose Letters

1. Write a letter asking for information about college or university scholarships and/or financial aid. Address your letter to a service organization, such as Kin Canada or the Lions Club; to a labour union, such as Unifor or CUP; to a religious organization; to your local chamber of commerce; or to a government agency. Ask for information and an application. Include information about your major, courses you are taking or have taken, and the college or university you are now attending or to which you plan to transfer. Also, describe your professional goals and explain why you need financial assistance. This website might provide insight:

<https://www.canada.ca/en/services/benefits/education/student-aid.html>

2. Write a sales letter advertising a commercial product or service with which you have been very satisfied. Address the letter to the student body at your school.
3. Pretend you are a customer service representative for a shoe manufacturer and have received a letter requesting that you replace a pair of hiking boots that were ruined when the wearer walked through a swamp. New boots come with instructions on how to apply SuperProof, a waterproofing agent that must be bought separately if customers wish to waterproof their boots. The customer indicated that they had not waterproofed their boots because they thought that having to pay extra for SuperProof was unfair. Write a letter refusing the request.

17.3 Learn to write memoranda.

Memoranda, or memos, are short pieces of correspondence that organizations use internally to make announcements, explain procedures, outline steps in a process, distribute progress reports, and complete many other essential office tasks. Electronic and paper memos are handy for keeping an ongoing log or history of the development of a policy or procedure or for detailing the ways an organization has addressed a particular problem or taken advantage of an opportunity.

In some ways, a memo is like a letter. However, a memo is usually less formal. In addition, a memo can be addressed to a number of people—sometimes to every member of the organization—while a letter is usually addressed to only one or two people. A typical business memo appears below.

Elements of a Memorandum

INFORMATIONAL HEADING

The informational heading of any memo is extremely important. In the TO line, list the recipients as specifically as possible; include titles as appropriate. In the FROM line, include your name and title, and (in printed memos) initial this item. In the DATE line, spell out the month and use cardinal (not ordinal) numbers:

Not: Jan. 8th, 2021

But: January 8, 2021

In the SUBJECT line, include a brief description or title.

BODY

Skip two lines between the SUBJECT line and the body of the memo. Align all text flush left, and leave one line space between paragraphs. Use bullets

or numbers with all listed items. Include the reason you are writing (in the first sentence), followed by any supporting information. All information should be written concisely and in a businesslike tone. Memoranda should be brief—ideally, one page. If you must include additional pages, repeat the information in the TO and FROM lines (in an abbreviated form) and include a page number at the top of each subsequent page: *Katz to Groomers and Trainers—p. 2.*

CLOSING

No closing is necessary in a memo. However, as with business letters, if additional materials are enclosed with the memo, skip one line after the body and type *Enc.* If additional copies are sent to anyone not included in the TO line, skip another line, type *cc:* (for *carbon copy*), and list the additional recipients (Some memo writers simply use *c:* for *copy* because carbon paper is obsolete.) Additional recipients would include anyone whom you want to make aware of the memo's contents but who does not need to act on your information or instructions (for example, your boss or the heads of departments whose personnel are affected).

NOTE <<<<

No formal closing is necessary in memos. If a print copy of the memo is distributed, the writer simply writes their initials at the end of the FROM line.



Letterhead

Photogenic Felines



53 Savanna Parkway
Catnip, ON X0X 0X0

Providing Gorgeous Gatos to the Entertainment Industry

Heading

TO: Groomers and Trainers
FROM: Leo Katz, Director of Marketing
DATE: January 8, 2021
SUBJECT: Photogenic Felines Brochure 2021

↑
2 line spaces
↓

Photographs for our 2021 marketing brochure will be taken on February 1 on the lawn adjoining the exercise field. The day's shooting schedule follows:

↑
1 line space
↓

- 3 male leopards (Lenny, Louis, and Lars)—10:00 to 11:00 am
- 1 female leopard (Lucy)—11:00 to 11:15 am
- 2 female cheetahs (Charisse and Clara)—11:30 am to 12:30 pm
- Lunch (for us)—12:30 to 1:30 pm
- 2 male panthers (Pablo and Pug)—1:45 to 2:45 pm
- 1 male lion and 1 female lion (Leo and Leonora)—3:00 to 4:00 pm

↑
1 line space
↓

Body paragraphs

Animals should be cleaned, brushed, clipped, and well fed when they arrive. Their coats should give off a healthy but subdued glow—we're going for the natural look! Leo's mane should be shiny and easy to manage.

↑
1 line space
↓

← 2.5 cm → Trainers should arrive with their animals 15 minutes early. Cats ← 2.5 cm → should be carefully leashed, but they should have ample freedom of movement and be comfortable.

↑
1 line space
↓

Closing

If you have any questions, please call me at ext. 2359.

↑
1 line space
↓

cc: Frederica Focus, Director of Photography

Felix LeGat, Vice President for Operations

↑

2.5 cm

↓

.... » EXERCISE 17B

Composing Memoranda

1. Pretend you have been made the leader of a four-member student group appointed by the president of your college or university to gather student suggestions about a particular campus problem, such as student parking, the quality of food in the cafeteria, a shortage of campus housing, or the need to expand library holdings. Write a memorandum to your group assigning each member (make up their names, if you like) a particular task in the information-gathering process. You might ask one member to put together a student questionnaire, another to schedule student gripe sessions, and so on.
2. Pretend you have been asked to run a campus blood drive. Write a memorandum to college or university faculty asking them to announce in their classes an appeal for blood donors. When explaining how students can schedule appointments, include information such as times and locations. Also explain the reasons that donors are needed. At the same time, invite the faculty to participate.

17.4 Learn to write resumés and cover letters.

Finding a great job often involves a long and careful search, which begins with writing a resumé. Because employers usually receive more resumés than the number of positions available, you must make your resumé stand out from the rest. An effective resumé includes an accurate summary of your education, your experience, and (especially) your qualifications for a particular job. It may also list personal strengths, such as your ability to communicate and cooperate with others, to work hard and to learn, and to solve problems. Remember, however, that a good resumé is just the beginning; its purpose is to get you a job interview.

NOTE « « « «

Depending on your experience, the requirements for the position, and other factors specific to your search, a resumé can vary in form and content. Thus, if you save your resumé in a computer file, you can change it frequently to emphasize those areas most relevant to a specific position.

The following pages explain what a resumé should contain, and they provide examples of two common types of resumé formats: chronological and functional.

Chronological resumés can be used in all situations, but they are especially popular with people who are just entering the job market. They present the applicant's work history by listing jobs they have held in chronological (time) order. Functional resumés, often used by applicants who are changing jobs, highlight skills the applicant has attained throughout their career.

17.4a Elements of a resumé.

The particular form your resumé takes will depend on your experience, number of years out of college or university, and other variables, but most resumés include the following:

1. **Personal information.** Include your name, address (with postal code), telephone number, email address, and fax number (if you have one). If you

are writing from college or university, include both that address and your home address. In addition, if you think it is appropriate (given the recipient of your resumé), you might include addresses for your social media, website, and blog, if you have them.

2. **Career objective.** Explain the kind of position you are seeking now, but indicate your long-term plans as well.
3. **Statement of special skills or summary of qualifications.** List skills or talents that qualify you for the position. Be concrete but brief. If possible, match the skills and qualities you are describing to the qualifications in the job listing or advertisement.
4. **Education.** Begin with your most recent educational experience and work back in time. If you have just completed a college or university degree, go back no further than high school. (There is no need to include high school information if you have a Master's or other advanced degree or if you have several years of relevant work experience.) List dates of attendance for each school, degrees earned, academic major(s), and honours awarded. Include your grades if they are strong. List specific college or university courses or training seminars you have completed if they are relevant to the position.
5. **Experience.** The setup of this section depends on the resumé format you choose. In a **chronological resumé**, list the jobs or other experience you have had, *in reverse chronological order*; indicate your title, the company or organization name, and the city or province in which you worked. Next, briefly describe your responsibilities and accomplishments by using strong, active verbs, as in this example:

NOTE « « « «

If you are entering the job market while in college or university or soon after graduation, list your education information before the employment section. Otherwise, list your employment information first.

September 2003–Present: Technical Writing Intern, Zoomatic Software, Oak Ridge, ON

Intern with Martha Modem, Director of Documentation. *Write, design, and edit* sections of instructional manuals for Blastoff 4.1, software used in the aerospace industry. *Write, distribute, and collate* evaluation surveys for users of Crashlanding 5.2, which is currently being upgraded.

In a **functional resumé**, your current work history appears in two sections: professional experience and employment history.

- Under ***professional experience***, discuss the responsibilities you have had and the skills you have used in your career. Try to group responsibilities and skills under categories directly related to the job for which you are applying. In the example in [section 17.4b](#), Josephine Jobseeker chose the headings *Management, Development, and Sales and Marketing*. In addition, begin each item with an active verb, using parallel structure for ease of reading.
 - Hired staff of twenty full-time and part-time servers
 - Ordered food, cleaning, and linen supplies
 - Inspected and maintained food-processing machines for cleanliness and efficiency
- The items above are parallel in structure because each begins with a verb (or verbs) followed by a direct object.
- Under ***employment history***, list the names and addresses of current and past employers. Indicate the title(s) of position(s) held, but don't describe your duties in each job (you have already provided that information in the professional experience subsection).

Whichever format you choose, use active verbs to describe your responsibilities. Note the verbs in the previous example and in the following list.

Other Active Verbs

achieve	expand	monitor
analyze	generate	organize
arrange	hire	perform

assess	implement	plan
compile	improve	produce
contribute	increase	research
control	initiate	supervise
coordinate	institute	support
create	investigate	train
develop	lead	troubleshoot
establish	manage	
evaluate	measure	

Combine similar responsibilities in the same item.

Not: Hired and supervised ten full-time servers

Hired and supervised ten part-time servers

Hired and supervised three full-time cooks

But: Hired and supervised twenty full-time and part-time servers, three full-time cooks

Give yourself credit; describe your accomplishments briefly but in detail.

Include items such as

- Major projects or activities you have led or worked on, with an emphasis on collaborative work experiences
- Important reports, proposals, and other major documents you have designed or written
- Products or procedures for which you have received patents or that you have helped develop
- Major problems you have helped solve
- Awards you have won
- Improvements you have made in production, employee relations, safety, or other important areas

- Amounts of money you helped the company earn or save; other savings or profits you helped achieve

In the process, mention personal strengths, such as your ability to communicate and work with others in a team, plan effectively, adhere to deadlines, set priorities, and accomplish a great deal with little supervision. Whenever possible, relate your skills and experience to the employer's needs as stated in the job listing. If you store your resumé electronically, you can revise it easily to emphasize different aspects of your profile to address different job requirements.

6. **Special interests, skills, and other information.** This is *your* resumé; you can include any information you feel is pertinent. For example, you might indicate a willingness to travel or to relocate to another province or even another country. Or you might mention special interests or skills not mentioned earlier that might be relevant to the job you seek. In any case, keep this section brief and relevant. If you are applying for a retail job at a sporting goods store, you might indicate that you are an avid baseball fan. But if you are applying for a job with a computer company, this information might not be relevant.
7. **References.** At one time, most resumés listed references. Today, it is more appropriate to devote this space to information that will help you get an interview. You can present a typed list of references at the interview, or you can attach a separate list of references. Either way, be sure to get permission from those listed to use them as references and be sure to include all their contact information—telephone number, address, email address.

17.4b Sample resumés

The two sample resumés below should give you ideas about how to build your own. The first is a chronological resumé for someone recently out of university. The second is a functional resumé from a more experienced candidate.



Jeremy Jobseeker
125 Eager Lane
Careerville, ON X0X 0X0
789-675-8908
jjobseeker@email.com

Career objective: Entry-level editorial position leading to career in publishing scientific books, manuals, or journals

Provides overview of skills.

Special skills: Proficient in Microsoft Word, Publisher, Power-Point, and Photo Editor

Mentions relevant coursework.

Education: University of Writersville, BA in Technical Writing (May 2021). GPA 3.75/4.00; dean's list eight semesters

Uses reverse chronological order.

Major courses: Writing for the Sciences; Business and Professional Writing; Technical and Scientific Layout and Design; Magazine Reporting and Editing

Garfield Senior High School, Careersville, Ontario, Secondary school degree (May 2017)

Shows he is hardworking and responsible.

Experience:

Fall 2018– Present: Technical Writing Internship with Zoomatic Software, Inc., Oak Ridge, Ontario. Intern with Martha Modem, Director of Documentation. Write, design, and edit sections of instructional manuals for Blastoff 4.1, software used in the aerospace industry. Write, distribute, and collate evaluation surveys for users of Crashlanding 5.2, which is currently being upgraded.

Provides brief but specific description of duties.

Summers 2015–2018: Manager, Tastytop Dairy Shop, Careersville, Ontario. Under Terence Tastytop, owner, hired and supervised twelve full-time and part-time employees. Ordered all food supplies, inspected and maintained three ice-cream makers, opened and closed the business seven days per week, tallied and deposited daily receipts.



Josephine Jobseeker
722 Old Hand Road, Apt. 2B
Dunlooking, ON X0X 0X0
Jobseeker@Internet.com

Objective: Executive position in corporate training and employee development

Lists types of skills mentioned in job posting.

Summary of Qualifications

- History of designing and delivering successful training programs for IT personnel in large corporations.
- Ability to assess client needs and solve complex training and staffing problems.
- Facility for anticipating technology trends and preparing for future needs.
- Record of successful proposal writing that has secured new business.
- Team-building skills used to help manage four successful national training groups.
- Working knowledge of Microsoft Office, Publisher, Project, ACT, and Lotus Notes.

PROFESSIONAL EXPERIENCE

Supports claims with specifics.

Management

- Assisted in directing a team of four national training managers who solicited accounts for instructor-led training, e-learning, and help-desk services.
- Staffed, scheduled, and evaluated on-site training for more than 250 clients in software and IT industries.
- Coordinated work of three curriculum designers in program that, in 2020, offered over sixty-five distinct training modules.
- Hired and evaluated more than forty outside instructors per year.

Begins each item with a verb; uses parallel structure.

Development

- Created and managed new distance-learning modules, including online instruction and videoconferencing, which increased client enrolments by 15 percent in 2019 and 27 percent in 2021.
- Recommended and helped create three new product lines that added over \$150,000 to gross revenues.
- Streamlined and improved communication among sales, design, and instructional personnel by creating and piloting self-contained instructional teams assigned to specific accounts.

Uses accurate but exciting language.

Sales and Marketing

- Wrote proposals resulting in signing of \$3 million in new business in 2019–2020.
- Developed and revised all cost models, resulting in projects coming in at or below budget 100 percent of the time.
- Improved customer retention by 22 percent by authoring new needs-assessment model and instructor-evaluation tools.
- Helped develop and institute year-end review of advances and developments in IT to anticipate training needs of current and potential clients.

Details ways she improved earnings and savings.

EMPLOYMENT HISTORY

2017–Present: Assistant Director of Training
Training and E-Learning Division
Peachtree Computer Services
Dunlooking, ON X0X 0X0

2013–2017: Training Manager/Proposal Writer
Erudite Professional Development Services
Blue Bell, ON X0X 0X0

2011–2013: Human Relations/Training Associate
Oakland Industries
Oakland, ON X0X 0X0

EDUCATION AND AFFILIATIONS

2018–Present: Pursuing MS in Instructional Design (online),
Fairhaven University, Fairhaven, ON X0X 0X0

2011: BA Communications/Computer Design
West College, Westminster, ON
3.6/4.0 GPA

Member and vice president, Dunlooking chapter
of MetroSet; member, National Association of
Instructional Designers

SPECIAL SKILLS/ASSETS

Speak, read, and write Spanish. Willing to travel internationally.
Willing to relocate anywhere in North America.

.... » THE BASICS OF TECHNOLOGY

EMAILING RESUMÉS AND COVER LETTERS

Many companies and organizations allow job applicants to email their resumés and cover letters. If you choose this method, be sure to attach your resumé and cover letter as plain text or ASCII files so that your prospective employer will be able to access them easily.

17.4c Write a cover letter.

A cover letter should accompany every resumé you send. Such a letter gives you an opportunity to expand on the information presented in your resumé. It also allows you to explain how your qualifications and experiences are related to the needs of the organization to which you are applying. If you type your letter using a word processing program, you can easily tailor each letter to the specific requirements described in the job posting or advertisement.

For example, if the position requires the writing of instruction manuals and safety procedures, your cover letter might point out that a set of instructions you wrote for one of your university classes now appears in a university textbook as a sample of effective technical writing.

A cover letter to accompany Jeremy Jobseeker's chronological resumé appears below. The letter addresses the following job advertisement:

Technical writer proficient in the design and writing of safety and instructional manuals for a growing company that creates software for use by the chemical and pharmaceutical industries. Write Personnel Director, Sensational Software, P.O. Box 222, Tech Springs, ON X0X 0X0.



125 Eager Lane
Careerville, ON X0X 0X0

May 1, 2021

Personnel Director
Sensational Software
P.O. Box 222
Tech Springs, ON X0X 0X0

Dear Sir or Madam:

Desired position identified.

I would like to apply for the technical writing position that Sensational Software advertised online. As you will see from my resumé, my bachelor's degree in technical writing and my work with Zoomatic Software have given me the skills and experience to make a valuable contribution to your organization.

Job requirements connected to own experience.

I am particularly interested in the fact that you are seeking someone who can write both software instructional manuals and safety procedures. These are the kinds of writing at which I excel. In university, I completed three courses—all with A's—in which writing effective safety and evacuation procedures was required. In addition, I have prepared several instructional manuals, one of which appears in a university textbook—*Writing for the Sciences and Technologies* by John Q. Professor (McGraw-Hill, 2021)—as a sample of effective student writing.

Availability for interview noted in concluding paragraph.

For my senior internship, I am working with the publications director of Zoomatic Software to write, design, and edit sections of a technical manual used by professionals in the aerospace industry. I also have a good grounding in computer science, having completed eighteen credits for a minor in this subject.

Finally, I am a hard worker. As my resumé indicates, I earned my university tuition by managing an ice-cream store, a job I began when I was only nineteen.

I would be happy to discuss employment at Sensational Software with you at your convenience. Please call me if you would like to know more about my qualifications. Of course, I can travel to Tech Springs for a personal interview.

Concrete details provided.

Claim to be hard working supported by fact.

Sincerely,

Jeremy Jobseeker

Jeremy Jobseeker

789-675-8908

Jjobseeker@email.com

Enc.

.... » EXERCISE 17C

Writing a Resumé and Cover Letter

Look online for job advertisements relevant to your interests and academic preparation. Then write a chronological resumé and a cover letter that address one of those advertisements. To provide details for these documents, look ahead and consider the kinds of college or university courses you might take and the experiences you might have as you work toward a degree in your major.

17.5 Post your resumé on the Web.

In addition to responding to specific job advertisements, you might email your resumé broadcast-style to various employers, whether or not they are advertising a position for which you are qualified. One way of doing this is to email out hundreds of generic resumés and cover letters, but this is often time-consuming. Another way is to post your resumé on a website. You can do this by subscribing to one of many online employment services, which thousands of employers access each day. Several of these employment services are free. Among the easiest to use are:

- Indeed.com
- Monster.com
- Workopolis.com

Some online employment sites ask you to provide information that will be used to generate an electronic resumé. Others allow you to paste your own resumé electronically onto a blank page. Most provide advice on how to write resumés and cover letters and how to prepare for a job interview. Some will even post your cover letter.

In any case, you will also be asked to become a member of the service and to provide pertinent information, such as your career objective, telephone number, email address, location preferences, and willingness to relocate or to travel on the job. Once you have provided all required information, your resumé will be posted on the service's website.

Chapter 17 Checklist

Block and modified block are the most commonly used business-letter formats. Make sure your business letters:

1. Use letterhead or show a return address.
2. Include the date and inside address as well as a salutation, which must be followed by a colon.
3. Use paragraphs that are concise and relatively short.
4. Avoid clichés.
5. End with an appropriate closing, followed by an indication that you have included attachments or enclosures or sent additional copies.

When addressing the envelope for a business letter:

1. Use the same mailing address that appears in the letter.
2. If you are not using a preprinted envelope, type a return address in the upper left corner.
- 3 In addition to standard format requirements, special letters call for the use of other techniques to accomplish their purpose.
 1. Letters requesting information should explain why the information is needed, list specific questions the reader can answer easily, and indicate a date by which a response is needed.
 2. Sales letters should describe the benefits of the product or service to the customer, discuss advantages of the product or service over those of the competitors, and urge the customer to buy.

3. Letters that say “no” should never begin negatively, should state why the writer cannot meet the reader’s request, and should offer another solution, if possible.

When writing memoranda:

1. Begin with a heading that includes TO, FROM, DATE, and SUBJECT lines.
- 4 2. Use block format for the body of the memo.
3. Use bullets or numbers to separate items in a list.
4. Ideally, limit the length to one page.

When writing a resumé:

1. Begin with your name, address, and telephone number. Include an email address and/or fax number, if available.
 2. Briefly state your career objective.
 - 5 3. If you are a recent graduate or are about to graduate, list first your education and then your employment history. Make sure items in these categories are listed in reverse chronological order—that is, from present to past. More experienced candidates might want to use a functional resumé.
 4. To accompany your resumé, write a cover letter that connects job requirements to your skills and experience.
- 6 To make your job search more successful, consider posting your resumé on the Web by using an online employment service.

PART 5. SENTENCE STYLE

1. [18](#) LEARNING ABOUT SENTENCES, CLAUSES, AND PHRASES
2. [18.1](#) Write Sentences, Clauses, and Phrases.
3. [18.2](#) Master Sentence Types.

CHAPTER WRAP-UP

1. [19](#) AVOIDING FRAGMENTS, FUSED SENTENCES, AND COMMA SPLICES
2. [19.1](#) Avoid Sentence Fragments.
3. [19.2](#) Avoid Fused Sentences.
4. [19.3](#) Avoid Comma Splices.

CHAPTER WRAP-UP

1. [20](#) COMBINING SENTENCES THROUGH COORDINATION AND SUBORDINATION
2. [20.1](#) Use Coordination to Combine Sentences.
3. [20.2](#) Use Subordination to Combine Sentences.
4. [20.3](#) Avoid Problems with Coordination and Subordination.

CHAPTER WRAP-UP

1. [21](#) MAINTAINING PARALLELISM
2. [21.1](#) Maintain Parallelism When Using Coordinating Conjunctions.
3. [21.2](#) Maintain Parallelism When Using Correlative Conjunctions.
4. [21.3](#) Maintain Parallelism When Using *than* or *as* to Create Comparisons.
5. [21.4](#) Maintain Parallelism in Lists.

CHAPTER WRAP-UP

1. [22](#) AVOIDING DANGLING AND MISPLACED MODIFIERS
2. [22.1](#) Avoid Dangling Modifiers.
3. [22.2](#) Avoid Misplaced Modifiers.

4. [22.3](#)Avoid Shifting or Confusing Modifiers.
5. [22.4](#)Avoid Split Infinitives.

CHAPTER WRAP-UP

1. [23](#)CORRECTING MIXED CONSTRUCTIONS AND FAULTY SHIFTS
2. [23.1](#)Choose a Logical Subject—a Noun or Pronoun.
3. [23.2](#)Avoid Contradictions.
4. [23.3](#)Revise Sentences That Connect Main and Subordinate Elements with Coordinating Conjunctions.
5. [23.4](#)Make Sure That Words Are Related Logically to One Another.
6. [23.5](#)Avoid *When* or *Where* When Defining, Unless the Term Is a Time or Place.
7. [23.6](#)Avoid Faulty Shifts.

CHAPTER WRAP-UP

1. [24](#)CREATING INTEREST BY VARYING SENTENCE PATTERNS
2. [24.1](#)Create Interest by Varying Sentence Structure.
3. [24.2](#)Create Interest by Varying Sentence Length.
4. [24.3](#)Create Interest by Varying Sentence Type.

CHAPTER WRAP-UP

1. [25](#)WRITING IN A CLEAR AND EMPHATIC STYLE
2. [25.1](#)Create Clarity and Emphasis by Using Strong Verbs.
3. [25.2](#)Create Clarity and Emphasis by Using the Active Voice.
4. [25.3](#)Create Clarity and Emphasis Through Parallelism and Repetition.
5. [25.4](#)Create Emphasis by Arranging Ideas in Ascending Order of Importance.

CHAPTER WRAP-UP

SENTENCE BASICS CHECKLIST

Chapter 18

LEARNING ABOUT SENTENCES, CLAUSES, AND PHRASES

1. [18.1](#) Write sentences, clauses, and phrases.
2. [18.2](#) Master sentence types.

[CHAPTER WRAP-UP](#)

18.1 Write sentences, clauses, and phrases.

18.1a Write sentences.

Writers express complete thoughts in *sentences* using subjects and verbs. A **subject** is the person, place, or thing that completes an action or that is described (*the sun*). A **verb** shows the reader what the subject is doing or helps describe the subject (*rises, is*).

The sun rises. The sun is hot!

18.1b Write clauses.

A **clause** is a group of words with its own subject and verb. There are two kinds of clauses.

1. An **independent (main) clause** is the heart of a sentence; all sentences must contain at least one. An independent clause *can stand alone as a sentence* because it expresses a complete idea.

INDEPENDENT CLAUSES

The thunder boomed.

The waiter is polite.

The car sped along the highway.

Each of these independent clauses has a subject: *thunder, waiter, car*. Each has a verb: *boomed, is, sped*. Each expresses a complete thought. Therefore, each is a sentence.

2. A **dependent (subordinate) clause** also contains a subject and a verb.

However, *it cannot stand alone as a sentence* because it does not express a complete idea.

DEPENDENT CLAUSES

when the thunder boomed

although the waiter is polite

If you left these clauses as they are, your readers would ask, “What happened when the thunder boomed?” and “What about that polite waiter?” To answer these questions, you might join each dependent clause to an independent clause.

JOINING DEPENDENT AND INDEPENDENT CLAUSES

When the thunder boomed, the cat ran under the table.

Although the waiter is polite, he does not get big tips.

In each of these new sentences, the dependent clause (in italics) “depends” for its meaning on the complete idea (in the independent clause) to which it is attached. A dependent clause can be placed at the beginning, in the middle, or at the end of a sentence.

PLACING DEPENDENT CLAUSES IN SENTENCES

Although Maria is over fifty, she looks younger than her children.

Maria, *who is over fifty*, looks younger than her children.

Maria looks younger than her children *although she is over fifty*.

Regardless of their placement in the sentence, dependent clauses contain information that, though necessary, *is less important* than the information in independent clauses.

18.1c Write phrases.

A **phrase** is a group of words without a subject and a verb. Like dependent clauses, phrases can't stand alone. Here are three examples:

PHRASES

while travelling in Canada

nervous and shy

with a loud screech

You can use phrases to communicate information that is less important than the information you put into clauses. A phrase can be placed before, after, or in the middle of a clause.

PLACING PHRASES IN SENTENCES

While travelling in Canada, we saw a family of moose.

The young man, *nervous and shy*, approached his girlfriend's parents.

The red sports car turned the corner *with a loud screech*.

.... » EXERCISE 18A

Writing Sentences, Clauses, and Phrases

Write a phrase, a dependent clause, and an independent clause containing the noun Panama. For example:

Phrase: to Panama

Dependent clause: when I went to Panama

Independent clause: Panama is in Central America.

Then do the same for any five of the following nouns:

store	Matthew
movie	ocean
Sunday	caves
British Columbia	mirror
the Rocky Mountains	children

18.2 Master sentence types.

Sentences come in various types. Your purpose in writing a sentence helps you decide which type to use. Of course, you have to know how to begin and end a sentence.

1. **To provide information**, begin the sentence with a capital letter and end it with a period.

John opened the door.

2. **To ask a question**, begin the sentence with a capital letter and end it with a question mark.

Will you open the door, John?

3. **To make a request or give a command or order**, begin the sentence with a capital letter and end it with a period or an exclamation point.

Request: Please open the door.

Command: Open the door!

4. **To emphasize a point or express a strong emotion**, begin the sentence with a capital letter and end it with an exclamation point.

John screamed, “It’s too hot in here!”

.... » EXERCISE 18B

Using Various Sentence Types

Practise the four sentence types by writing four different kinds of sentences containing any three nouns in the list below. You should end up with twelve sentences in all.

- zoo
- bucket
- visions
- witch
- painting
- classroom
- computer
- riding
- magazine
- book
- baker
- Ottawa
- anger
- time
- restaurant
- letter

As an example, here are four sentences containing the noun window:

Provide information: The window is open.

Ask a question: Did you open the window?

Make a request: Please close the window.

Emphasize a point: I swear I didn't open the window!

.... » CHAPTER WRAP-UP

Read two or three pages in a textbook other than this one. Then do the following:

1. Find ten examples of independent clauses, ten examples of dependent clauses, and ten examples of phrases.
2. Find as many examples as you can of the four sentence types you just studied.

Chapter 19

AVOIDING FRAGMENTS, FUSED SENTENCES, AND COMMA SPLICES

1. [19.1](#) Avoid sentence fragments.
2. [19.2](#) Avoid fused sentences.
3. [19.3](#) Avoid comma splices.

[CHAPTER WRAP-UP](#)

19.1 Avoid sentence fragments.

19.1a Recognize sentence fragments.

A sentence fragment is a group of words that is punctuated as if it were a complete sentence but does not express a complete idea.

One way to spot fragments is to look over each sentence and ask whether it expresses a complete thought. In other words, does it contain all the information it needs to make sense, or is it missing something?

Fragment

A sparrow in an oak tree

(A verb is missing.)

The farmer walked through the field.

Dropped seeds in each furrow.

(A subject is missing in the second item.)

Complete Sentence

A sparrow sat in an oak tree.

(A verb has been added.)

The farmer walked through the field.

He dropped seeds in each furrow.

(A subject has been added.)

Note that a complete sentence must have at least one main (independent) clause. A main clause consists of a subject and a verb, and it expresses a complete idea.

Incomplete Thought

We visited several European capitals. That are famous for their architecture.

("That are famous. . ." has a subject and a verb, but it doesn't express a complete thought. It is a subordinate, or dependent, clause, which cannot stand alone. Note that *that* is a relative pronoun, and relative pronouns cannot act as subjects of main clauses.)

Complete Thought

We visited several European capitals that are famous for their architecture.

(The subordinate clause has been attached to the main clause to form a complete sentence.)

19.1b Correct sentence fragments.

Remember that complete sentences must contain at least one main clause. Subordinate clauses, which have subjects and verbs, do not express complete thoughts and therefore cannot stand alone. They must be attached to main clauses. The same is true of phrases, which are groups of words without subjects and verbs. The following list contains various types of clues you can use to spot fragments and explains how to correct them.

» CAUTION! «

Being is never used by itself as a verb. It needs to be combined with, or replaced by, another form of the verb *to be* (such as *am, was, have been, had been, will be, is, were, has been, are*). Not: The technician being evaluated by a supervisor. But: The technician is being evaluated by a supervisor. Or: The technician was evaluated by a supervisor.

1. Subordinate Clause Fragments

Subordinate clauses can begin with relative pronouns: *that, which, who, whom, and whose*. They can also begin with subordinating conjunctions such as *although, because, if, since, and unless* (see [section 30.8](#) for a more comprehensive list of these conjunctions).

Fragment

Impressionism is a school of painting. That was popular in the nineteenth century.

(The second item is a subordinate clause, which begins with the relative pronoun *that*. A relative pronoun cannot be the subject of a main clause.)

Correct

Impressionism is a school of painting that was popular in the nineteenth century.

(The subordinate clause is now attached to the main clause.)

Fragment	Correct
We never learned to ski. Although we lived in Switzerland for three years.	Although we lived in Switzerland for three years, we never learned to ski.
(The second item, a subordinate clause beginning with the conjunction <i>although</i> , cannot stand alone.)	(The subordinate clause is now attached to the main clause.)

Here are four more examples:

- Fragment: They have relatives in Albania. Which is in southern Europe.
 Revised: They have relatives in Albania, which is in southern Europe.
- Fragment: We spotted a large bird. An eagle that was protecting her nest.
 Revised: We spotted a large bird, an eagle that was protecting her nest.
- Fragment: The Cornells visited the Canary Islands. Where the beaches are rocky.
 Revised: The Cornells visited the Canary Islands, where the beaches are rocky.
- Fragment: When children don't get enough sleep. They become cranky.
 Revised: When children don't get enough sleep, they become cranky.

2. Fragments Beginning with Infinitives

Infinitives are formed by adding the word *to* to the base form of a verb. *To live, to run, to write, to read, and to travel* are examples of infinitives.

Fragment	Correct
To avoid missing his eight o'clock exam. Steven stayed up all night.	To avoid missing his eight o'clock exam, Steven stayed up all night.

Fragment	Correct
The first item is a phrase beginning with the infinitive <i>to avoid</i> . It cannot stand alone.)	(The infinitive phrase has been joined to the main clause.)
Harry and Sheila went to city hall. To apply for a marriage licence.	Harry and Sheila went to city hall to apply for a marriage licence.
(The second item is a phrase beginning with the infinitive <i>to apply</i> . It cannot stand alone.)	(The infinitive phrase has been joined to the main clause.)

3. Fragments Beginning with Gerunds and Participles

A **gerund** is a noun that names an activity. It is formed by adding *-ing* to a verb. *Swimming, reading, eating, hiking, and sleeping* are examples of gerunds.

Fragment	Correct
What's his obsession?	
Texting to friends and family.	What's his obsession? He texts friends and family.
(The second item is a phrase beginning with the gerund <i>texting</i> . It cannot stand alone.)	(The gerund phrase has been turned into a main clause by adding the subject <i>he</i> and by substituting the verb <i>texts</i> for the gerund <i>texting</i> . Note that the phrase shown here would be acceptable as an informal answer to the question asked in the sentence, but it is not a sentence itself.)

A **participle** is a verb form that can also be used as an adjective (a word that describes a noun or pronoun). Participles are formed by adding suffixes such as *-ing, -n, -en, -d, -ed, and -t* to a verb. *Washing, drawn, eaten, seated, created, and kept* are examples of participles. In the case of some irregular verbs, participles have different spellings.

Some of these are *dug*, *fought*, *taught*, and *won*. You can find a list of irregular verbs in [section 31.5](#).

Fragment

Covered with mud from his cross-country mountain-biking marathon. Matt wanted to change his clothes.

(The first item, beginning with the participle *covered*, is a phrase. It cannot stand alone.)

Taught to fence by an Olympic champion. Molly had won several medals by the time she entered high school.

(The first item, beginning with the participle *taught*, is a phrase. It cannot stand alone.)

Correct

Covered with mud from his cross-country mountain-biking marathon, Matt wanted to change his clothes.

(The participial phrase has been joined to the main clause.)

Taught to fence by an Olympic champion, Molly had won several medals by the time she entered high school.

(The participial phrase has been joined to the main clause.)

To practise finding and correcting fragments, click here to access the interactive [“Identify and Edit: Fragments.”](#)

.... » EXERCISE 19A

Eliminating Sentence Fragments

Rewrite the following paragraph to remove sentence fragments. Be sure you can explain the reasons for your corrections.

Brought to Europe from the New World. Potatoes seemed like the ideal crop. They were easy to grow and could be stored for long periods without spoiling. Rich in nutrients. Potatoes could be produced on a small piece of land to feed a family. By the mid-nineteenth century, most of the people in Ireland depended on the potato for their livelihoods and their lives. In fact, much of Ireland’s agricultural lands were given over to the growing of this one crop. Leaving the country vulnerable to a disastrous crop failure. Which finally came in 1845. In that year a fungus, accidentally transported from

America, wiped out the Irish potato crop. For the next five years, the fungus ravaged the potato fields. With more than 1 million people dying of starvation and its accompanying diseases. Another 1 million people were forced to flee Ireland. In order to escape what became known as “the great hunger.” By the time the potato blight had run its course, the population of Ireland had declined 25 percent.

19.2 Avoid fused sentences.

A fused sentence, sometimes called a run-on sentence, occurs when two or more main (independent) clauses are joined without a conjunction or without proper punctuation. Here's an example:

The city learned that a hurricane might soon strike it began to organize an emergency response.

There are two main clauses here:

The city learned that a hurricane might soon strike

It began to organize an emergency response

The problem is that the reader does not know where one clause ends and the other begins. There are five ways to fix this problem:

1. Add a period at the end of the first clause and begin the second with a capital letter.

The city learned that a hurricane might soon strike. It began to organize an emergency response.

2. Place a semicolon between the two clauses.

The city learned that a hurricane might soon strike; it began to organize an emergency response.

3. Place a comma and a coordinating conjunction (*and, but, for, nor, or, so, yet*) between the two clauses.

The city learned that a hurricane might soon strike, so it began to organize an emergency response.

4. Use a semicolon and a conjunctive adverb followed by a comma.
Conjunctive adverbs are words and phrases such as *however*, *therefore*, *moreover*, and *as a result*.

The city learned that a hurricane might soon strike; therefore, it began to organize an emergency response.

5. Turn one of the main clauses into a subordinate clause.

Because the city learned that a hurricane might soon strike, it began to organize an emergency response.

19.3 Avoid comma splices.

A **comma splice** is similar to a fused sentence except that the comma splice connects two independent clauses with a comma alone.

I did not know she had a baby, I had not spoken with her in years.

You can correct comma splices the same way you correct fused sentences:

1. Change the comma to a period and start a new sentence.

I did not know she had a baby. I had not spoken with her in years.

2. Replace the comma with a semicolon.

I did not know she had a baby; I had not spoken with her in years.

3. Add a coordinating conjunction.

I did not know she had a baby, for I had not spoken with her in years.

4. Use a semicolon followed by a conjunctive adverb.

I had not spoken with her in years; therefore, I did not know she had a baby.

Be sure to place a semicolon immediately after the first independent clause. Place a comma after the conjunctive adverb.

5. Turn one independent clause into a dependent clause.

I did not know she had a baby because I had not spoken with her in years.

To practise correcting sentences for Comma Splices and Run-ons, click [here](#) to access the interactive “[Identify and Edit: Comma Splices and Run-ons](#).”

.... » EXERCISE 19B

Eliminating Fused Sentences and Comma Splices

Rewrite the following paragraph to eliminate fused sentences and comma splices. Be prepared to explain the reasons for your corrections.

In the early 1990s, Italian archaeologists working in Syria found a collection of approximately 15,000 inscribed clay tablets including government, commercial, and religious records these artefacts are thought to constitute the archives of a long-lost empire covering both Syria and Palestine. This hitherto undiscovered Canaanite civilization dates from about 2400 BCE, its capital city was called Ebla. The find may cast a great deal of light on biblical history interestingly, many of the place names mentioned in the clay tablets found at Ebla are also found in the Old Testament, including Sinai, Gaza, and Jerusalem place-names such as these were probably well known throughout the area, however, names of people, such as Ab-ra-mu (Abraham) and E-sa-um (Esau) also appear in the tablets, as does Is-ra-ilu (Israel) itself. Ebrum, a Canaanite hero and king, is also mentioned in the tablets, that scholars believe he may be Eber, the man from whom the Hebrews believed they were descended, is perhaps the most intriguing idea that has come from the discovery of this Bronze Age city.

.... » CHAPTER WRAP-UP

Rewrite the following paragraphs to eliminate fragments, fused sentences, and comma splices.

The Greenhouse Effect

The *greenhouse effect* is a term. Describing the process by which the Earth's atmosphere traps heat. The sun's rays heat the surface and atmosphere of the Earth, in so doing they make possible photosynthesis. A process by which plants use light to convert carbon and water into carbohydrates. Essential to the life of plants.

Carbon dioxide is, in turn, excreted by plants, it is also produced by a variety of human activities—such as the burning of hydrocarbon fuels. Along with carbon dioxide, water vapour and other waste products can accumulate in the atmosphere, this creates a kind of barrier to the reflection of solar energy. Some of which would otherwise bounce off the Earth's surface and escape through the atmosphere. If enough carbon dioxide and other materials accumulate. Scientists fear that our environment will become like a greenhouse. Covered by a barrier from which heat cannot escape. They are especially fearful that the more hydrocarbon pollutants we discharge into the atmosphere from factories, motor vehicles, and homes. The more formidable this barrier will become. That, in turn, will trap more heat in the Earth's atmosphere, and on its surface the climate will get warmer. Causing catastrophic environmental changes such as flooding due to the melting of the polar ice caps.

Chapter 20

COMBINING SENTENCES THROUGH COORDINATION AND SUBORDINATION

1. [20.1](#) Use coordination to combine sentences.
2. [20.2](#) Use subordination to combine sentences.
3. [20.3](#) Avoid problems with coordination and subordination.

[CHAPTER WRAP-UP](#)

20.1 Use coordination to combine sentences.

When you ***coordinate*** parts of sentences, you use conjunctions such as *and*, *but*, *or*, *for*, *nor*, *so*, and *yet* to join words, phrases, and clauses of equal importance.

- Maria *and* Varsha drove into the mountains.
- Maria drove the car, *but* Varsha read the road map.

In the first example, two equally important nouns are joined by *and*. In the second, two independent (main) clauses are coordinated with *but*.

20.2 Use subordination to combine sentences.

When you **subordinate** certain words, phrases, or clauses, you make them less important than other parts of the sentence. Let's say you wrote the following sentence:

Maria drove the car while Varsha read the road map.

Maria drove the car is the independent (main) clause in this sentence; it can stand alone. *While Varsha read the road map* is a subordinate (dependent) clause; it cannot stand alone and depends for its meaning on what comes before. Therefore, it is less important than (subordinate to) the main clause.

Subordinate (dependent) clauses, which cannot stand alone, can be introduced by subordinating conjunctions such as *while*, *because*, *since*, *although*, and *unless* and by relative pronouns such as *that*, *which*, *who*, and *whom*. Here are four reasons to combine sentences and sentence parts through coordination and subordination:

1. To avoid fragments (see [section 19.1](#) for more about fragments)

Fragment: I can remember it. The day I got my first bike. Yellow and green. It was called a “Hi-Flyer.”

Revised: I can remember the day *I got my first bike*. It was yellow and green, and *it was called a “Hi-Flyer.”*

As revised, the first sentence uses subordination; the second, coordination.

2. To add variety to sentence openers (see [section 18.1](#) on using dependent clauses)

Lacks I will never forget the first time I drove a car. I was terrified.

variety: I had gotten my permit only two weeks before. I was afraid to get behind the wheel. I was with my cousin. She persuaded me to try.

Revised: I will never forget the first time I drove a car *because I was terrified. Since I had obtained my learner's permit only two weeks before*, I was afraid to get behind the wheel, but *my cousin persuaded me to try*.

The first revised sentence uses subordination. The second uses both subordination *and* coordination. Combining helps the writer avoid beginning each sentence with *I*.

3. To avoid weak repetition (see [section 30.2](#) on using relative pronouns)

Repetitious: The final section of the road led to a valley. The valley was cool, damp, and dark.

Revised: The final section of the road led to a valley, *which was cool, damp, and dark*.

The second sentence is now subordinated to the first because the writer has used the relative pronoun *which*. As a result, *valley* is not repeated.

4. To correct choppiness

Choppy: I love fast cars. I want to drive every one of them. Speed is my life. It's what I do best.

Revised: I love fast cars. I want to drive every one of them *because speed is my life*. It's what I do best!

In the revision, subordination removes choppiness.

Choppy: A hitchhiker walked my way. I stopped to talk with him. He said I couldn't get where I wanted to go. The bridge was out. He told me of another place I could see giant redwoods.

Revised: I stopped to talk to a hitchhiker *who walked my way*. He said I couldn't get where I wanted to go *because the bridge was*

out, but he told me of another place I could see giant redwoods.

In the revision, both coordination and subordination are used to remove choppiness.

20.3 Avoid problems with coordination and subordination.

20.3a Correct illogical and unnecessary coordination.

Use coordination only when the two ideas you are expressing are equal in importance. Otherwise, subordinate the less important idea to the more important one.

Illogical coordination:	The house was an A-frame, and snow slid off the roof easily.
Correct subordination:	<i>Because the house was an A-frame</i> , snow slid off the roof easily.
Illogical coordination:	The cold war ended, and the Soviet Union split up into several independent republics.
Correct subordination:	<i>After the cold war ended</i> , the Soviet Union split up into several independent republics.

In the correct versions, the less important ideas have been subordinated.

20.3b Do not subordinate major ideas.

Make sure that the idea you subordinate is not the major idea. Otherwise, your emphasis will be misplaced.

Illogical emphasis:	Having decided to join a gym, I had gained over 14 kilograms (30 pounds).
Logical emphasis:	Having gained over 14 kilograms (30 pounds), <i>I decided to join a gym</i> .
Illogical	Latin, which had a significant influence on the formation of

emphasis: several modern languages, is studied in few schools.

Logical Although Latin is studied in few schools, *it had a significant emphasis: influence on the formation of several modern languages.*

In each of these examples, the idea to be emphasized appears in the main clause, not in the subordinate clause.

20.3c Correct excessive subordination.

Sometimes combining short sentences into longer, more fluid units causes writers to string together a long series of subordinate clauses. Doing so can make your writing cumbersome and hard to follow.

In *The Woman Warrior*, Maxine Hong Kingston tells the story of the fate of her aunt who lived in a village in China in 1924 and who became pregnant by a man who was not her husband, thereby incurring the wrath of her neighbours, who ransacked the aunt's family's home and killed their farm animals.

Logical In *The Woman Warrior*, Maxine Hong Kingston tells the story of an aunt who, living in a Chinese village in 1924, became pregnant by a man not her husband. As a result, this woman incurred the wrath of her neighbours, who ransacked her family's home and killed their farm animals.

The second version is clearer and easier to read. It replaces one long, awkward sentence with two that are more manageable.

.... » CHAPTER WRAP-UP

The following paragraphs contain sentences that lack variety, sentences that are choppy, and sentences that are repetitious. Some even contain fragments. Rewrite each of these paragraphs by combining sentences.

1. The Stone Age is a period of prehistory. Believed to have begun in Africa about 2,500,000 years ago. It was a time when human beings and

their humanoid ancestors fashioned weapons and tools out of stone and animal bone. It ended about 6000 BCE. At a time when people began to use metals in the manufacture of tools and other implements essential to their survival. The Stone Age is divided into three eras. These are the Paleolithic period, the Mesolithic period, and the Neolithic period. *Lith* is the root word for “stone.” *Paleo* means “old.” *Meso* means “middle.” *Neo* means “new.” Therefore, the three Stone Age periods are often referred to as the Old Stone Age, the Middle Stone Age, and the New Stone Age.

2. The Paleolithic period is by far the longest of the three Stone Age eras. It began about 2,500,000 years ago. Ending around 1300 BCE when the last of the Ice Age glaciers receded. The Old Stone Age was characterized by the use of tools made chiefly of flint. Animal bones began to be used near the end of this period. In order to fashion tools and weapons such as needles and spearheads. The world was then populated by humanoid creatures such as Cro-Magnon man and Neanderthal man, who are the ancestors of *Homo sapiens sapiens*. The scientific term for modern humans. Modern humans began to appear at the end of the Paleolithic era.

Chapter 21

MAINTAINING PARALLELISM

1. [21.1](#)Maintain parallelism when using coordinating conjunctions.
2. [21.2](#)Maintain parallelism when using correlative conjunctions.
3. [21.3](#)Maintain parallelism when using *than* or *as* to create comparisons.
4. [21.4](#)Maintain parallelism in lists.

CHAPTER WRAP-UP

A sentence may contain a series of words, phrases, or clauses. Keep these elements parallel by putting them in the same grammatical form. Doing so makes the sentence smooth and easy to read; it can also make it powerful.

Abraham Lincoln used parallelism in his Gettysburg Address: “government *of the people, by the people, for the people* shall not perish from the earth.” Each italicized item is a prepositional phrase—a preposition followed by a noun—so each uses the same structure. Here are other examples:

To err is human, *to forgive* divine. (Alexander Pope)

Both items are infinitives—that is, verbs preceded by the preposition *to*.

The evil that men do lives after them;

The good is oft interred with their bones. (William Shakespeare)

Two contrasting ideas are expressed in simple sentences.

... for the support of this Declaration ... we mutually pledge to each other *our Lives, our Fortunes, and our sacred Honor.* (Thomas Jefferson)

This list from the Declaration of Independence consists of three nouns, each preceded by a possessive pronoun.

Let every nation know, whether it wishes us well or ill, that we shall
pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.
(John F. Kennedy)

This quotation from the inaugural address uses a series of verb phrases.

NOTE « « « «

For more on parallelism, see [Chapter 25](#).

.... » THE BASICS OF TECHNOLOGY

Parallelism

Many word processors offer grammar and style checkers. To date, no such tool can match the expertise of writers who have mastered the art of sentence structure for themselves. Therefore, rely on your own knowledge and abilities when it comes to editing your sentences for correct structure and, especially, for parallelism.

21.1 Maintain parallelism when using coordinating conjunctions.

Sentences that are not parallel can be wordy and awkward, and they usually lack emphasis. This problem sometimes occurs when sentence parts are incorrectly joined with the coordinating conjunction *and* or *or*.

Not *The Catcher in the Rye* is interesting, well written, and it is parallel: popular with young readers.

Parallel: *The Catcher in the Rye* is interesting, well written, and popular with young readers.

In the original sentence, two items are adjectives, but the third is an independent clause. In the revision, all are adjectives.

Not Many people get up early to jog along country lanes, to observe the parallel: wonder of nature, or just watching the sun come up.

Parallel: Many people get up early to jog along country lanes, to listen to the sounds of nature, or just to watch the sun come up.

In the original sentence, two items are infinitive phrases, but the third is a participial phrase. In the revision, all are infinitive phrases.

21.2 Maintain parallelism when using correlative conjunctions.

Correlative conjunctions—such as *either ... or*, *neither ... nor*, *not only ... but also*, *whether ... or*, and *both ... and*—always appear in pairs. What comes after the second correlative conjunction must be expressed in the same grammatical form as what comes after the first.

Not Some defence experts argue that the attacks of September 11, 2001, parallel: were neither preventable nor were we able to foresee them.

Parallel: Some defence experts argue that the attacks of September 11, 2001, were neither preventable nor foreseeable.

In the first version, an adjective follows the first correlative conjunction, but a main clause follows the second correlative conjunction. In the correct version, adjectives follow both the first and the second correlative conjunctions.

21.3 Maintain parallelism when using *than* or *as* to create comparisons.

As you should do with correlative conjunctions, express what comes after *than* or *as* in the same grammatical form as what comes before these words.

Not I would rather spend the day at the dentist's office than listening to
parallel: another one of his poems.

Parallel: I would rather spend the day at the dentist's office than listen to
another one of his poems.

In the first version, *than* is preceded by a phrase beginning with the verb *spend*, but it is followed by a participle, *listening*. In the correct version, a simple verb appears in both positions.

21.4 Maintain parallelism in lists.

Charges to a committee, procedures that students or employees must follow, characteristics of a group, and many other types of related items can be presented efficiently and clearly in lists. Indeed, information presented in a list is generally easier to read and remember than the same information presented in a block of text. However, items in a list must be expressed in parallel constructions.

City University offers

- Modern, well-equipped facilities.

Not parallel:

- An excellent faculty.
- Degree programs that are varied and relevant.

City University offers

- Modern, well-equipped facilities.

Parallel:

- An excellent faculty.
- Varied and relevant degree programs.

In the first version, the first two items are adjectives followed by nouns, but the third item contains a subordinate clause. In the correct version, all three items are adjectives followed by nouns.

To practise correcting sentences for parallelism, click here to access the interactive [“Identify and Edit: Faulty Parallelism.”](#)

.... » CHAPTER WRAP-UP

Rewrite the following paragraphs to correct problems with parallelism:

The Black community has produced no more dedicated and articulate a spokesperson, nor has a more influential figure represented that community, than W. E. B. Du Bois. Born in 1868, Du Bois graduated as the valedictorian of his otherwise all-white high school class, earned his B.A. at Fisk University in Nashville, and then it was on to Harvard University, where he earned a second bachelor's, a master's, and he was the first Black American to earn a doctorate from that institution. Du Bois then started his long career as college professor and scholar, publishing several works on the problems Black people faced in attaining social and political equality as well as doing well economically.

In his most famous work, *The Souls of Black Folks* (1903), Du Bois wrote: "The problem of the twentieth century is the problem of the color line—the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea." Du Bois believed that Black people had to lead "double lives"—one in which they put their faith in the promises of American democracy and then in the other one they were forced to face the reality of American racism. Therefore, he devoted his life to the attainment of racial equality, helping found the National Association for the Advancement of Colored People (NAACP), editing *Crisis* and *Phylon*, political journals influential in the Black community, writing several social and political studies as well as three autobiographies, and he also became a spokesman for Pan-Africanism, a movement that actively opposed the colonization of Africa.

Chapter 22

AVOIDING DANGLING AND MISPLACED MODIFIERS

1. [22.1](#)Avoid dangling modifiers.
2. [22.2](#)Avoid misplaced modifiers.
3. [22.3](#)Avoid shifting or confusing modifiers.
4. [22.4](#)Avoid split infinitives.

CHAPTER WRAP-UP

Modifiers are words that describe or reveal something about other words. They act as adjectives or adverbs. *Adjectives* describe nouns and pronouns. *Adverbs* describe verbs, adjectives, and other adverbs. Regardless of whether modifiers are adjectives or adverbs, single words, phrases, or dependent clauses, they must always point clearly to the words they describe. (You can find more about phrases and clauses in [section 18.1](#).)

22.1 Avoid dangling modifiers.

Modifiers that do not point clearly to the words they describe make sentences illogical. This situation happens when a writer forgets to mention the word that a modifier is supposed to describe. Such a modifier is said to *dangle*—it has nothing to refer to. Suppose you wrote

Dangling: Walking across the field, the river came into view.

In this sentence, *walking across the field* seems to modify *the river*, but that's impossible. To correct such problems, you must add the word or words you forgot. To do so, however, you might have to rewrite the sentence.

Revised: Walking across the field, I saw the river.

In some cases, the word you forgot will have to be added to the modifier; in others, it will have to be put in the clause that follows the modifier.

Dangling: *After changing into my hospital gown*, the nurse told me to relax.

Revised: After I changed into my hospital gown, the nurse told me to relax.

Dangling: Before replacing a wall outlet, the electricity must be turned off.

Revised: Before replacing a wall outlet, you must turn off the electricity.

To practise correcting sentences for dangling modifiers, click here to access the interactive [“Identify and Edit: Dangling Modifiers.”](#)

.... » EXERCISE 22A

Avoiding Dangling Modifiers

Rewrite the following sentences to correct dangling modifiers.

1. By flossing your teeth daily, gum disease can be prevented.

2. Before engaging in strenuous aerobic exercise, warm-up activities are necessary.
3. Using a small amount of infected matter, serums can be prepared to inoculate people against infectious diseases.
4. Having applied a tourniquet, the bleeding from the victim's wounded arm was stopped.
5. Treated with penicillin, severe allergic reactions can occur.
6. After several years of abusing alcohol, liver disease is often one of the results.
7. Inhaling secondhand smoke, statistics show that the health risks can be significant.
8. Observing safe-sex practices or abstinence, the risks of contracting a sexually transmitted disease can be reduced or eliminated.
9. Following a strict low-calorie diet, weight loss can become a reality.
10. Stung by wasps, bees, or other such insects, powerful toxins can cause severe, sometimes fatal, allergic reactions.

22.2 Avoid misplaced modifiers.

Place the modifier as close to the word it describes as you can. If you don't, your reader may have difficulty telling which word in the sentence you want to modify. Again, the results may be illogical or even funny.

Misplaced: *While still a boy*, my aunt and I went to the rodeo.

This sentence claims that your aunt was once a boy. A better version is:

Revised: While still a boy, I went to the rodeo with my aunt.

Misplaced: My date invited me into the house *with a smile*.

Can a house wear a smile? Instead, try one of these revisions:

With a smile, my date invited me into the house.

Smiling, my date invited me into the house.

Here are other examples:

Misplaced: *To be cooked well*, you must steam vegetables.

Revised: To cook vegetables well, you must steam them.

The veggies should be cooked, not you.

Misplaced: Because John knew only English, he could not read a sign that he saw on a Mexican highway *written in Spanish*.

Revised: Because John knew only English, he could not read a sign *written in Spanish* that he saw on a Mexican highway.

The sign, not the highway, is written in Spanish.

To practise correcting sentences for misplaced modifiers, click here to access the interactive [“Identify and Edit: Misplaced Modifiers.”](#)

. . . . » EXERCISE 22B

Avoiding Misplaced Modifiers

Rewrite the following sentences to correct misplaced modifiers.

1. In the hotel cocktail lounge, guests could find a piano and a torch singer decorated in gold leaf.
2. They decided to build a house on an acre of land with three bedrooms.
3. Breaking down the door, the smoke that the firefighters encountered almost overwhelmed them.
4. Waking up on a rainy morning, the mountain trail we travelled seemed gloomy.
5. We were told to follow instructions for keeping ourselves safe from the security guard.

22.3 Avoid shifting or confusing modifiers.

22.3a Shifting modifiers.

In addition to being illogical, modifiers can be misleading if they are not placed just where they should be. Look at the placement of *only* in the following sentences:

Only Sam worked in Montreal for three years. (No one but Sam worked in Montreal for three years.)

Sam *only* worked in Montreal for three years. (For three years Sam did nothing in Montreal but work.)

Sam worked *only* in Montreal for three years. (Sam worked nowhere but in Montreal for three years.)

Sam worked in Montreal for *only* three years. (Sam worked in Montreal for no more than three years.)

As you see, the writer changed the meaning of the sentence just by shifting the position of one word. Be sure to place modifiers exactly where you want them.

22.3b Confusing modifiers.

Modifiers can cause confusion when they refer to words that come before and after them simultaneously. Consider this sentence:

Confusing: She claimed *yesterday* she saw a UFO.

Did the UFO appear to her yesterday? Or was yesterday when she claimed to have seen it? To answer this question, you need to change the position of the modifier.

Revised: Yesterday she claimed she saw a UFO.

Yesterday was the day she made the claim.

Revised: She claimed she saw a UFO yesterday.

Yesterday was the day she saw it.

22.4 Avoid split infinitives.

In general, avoid split infinitives, which occur when a word comes between the infinitive marker *to* and the verb. In most cases, you can eliminate the intrusive word or place it after the verb.

- | | |
|----------------------|---|
| Split
infinitive: | The police advised us to quickly move to higher ground. |
| Revised: | The police advised us to move quickly to higher ground. |
| Split
infinitive: | The mechanic's recommendation was to completely overhaul
the engine. |
| Revised: | The mechanic's recommendation was to overhaul the engine. |

In the second example, the word *completely* is redundant.

Exception

Trying to avoid a split infinitive can sometimes make your writing awkward. If that's the case, you would do better not to correct it.

- | | |
|------------------------|--|
| Split
infinitive: | The young couple were warned not to naively follow the
advice of their new stockbroker. |
| Awkward
correction: | The young couple were warned not to follow the advice
naively of their new stockbroker. |

.... » CHAPTER WRAP-UP

Rewrite the following items to correct modifier problems and split infinitives.

1. Although born in Freiberg, Vienna is the city in which Sigmund Freud (1856–1939) spent most of his life.

2. After receiving his medical degree in 1881, his attention was turned to the study of psychiatry and nervous diseases.
3. Freud used hypnosis to often treat women suffering from hysteria as a young doctor.
4. In time, he developed a new field of medicine. Indeed, as the founder of psychoanalysis, psychology owes him a great deal.
5. A way to explore the unconscious mind, Freud believed that psychoanalysis could be used to reveal and, thereby, cope with our most hidden fears and desires.
6. By encouraging patients to express their deepest inhibitions, Freud's aim was to get them to deeply delve into their unconscious.
7. Drawing upon his research with female hysterics, the *Interpretation of Dreams* was written by Freud to explain how dreams express our unconscious desires.
8. For Freud, sources of sexuality could be found in the libido. If not satisfied, Freud believed that sexual desire would be imprisoned in the unconscious.
9. Expressed in dreams and nightmares, sometimes these repressed desires would cause a patient to terribly suffer from attacks of irrational fear, guilt, or other types of neuroses.
10. Though rejected by some of Freud's contemporaries, psychiatry continued to be influenced by his theories, and he remains an important figure in the history of medicine.

Chapter 23

CORRECTING MIXED CONSTRUCTIONS AND FAULTY SHIFTS

1. [23.1](#)Choose a logical subject—a noun or pronoun.
2. [23.2](#)Avoid contradictions.
3. [23.3](#)Revise sentences that connect main and subordinate elements with coordinating conjunctions.
4. [23.4](#)Make sure that words are related logically to one another.
5. [23.5](#)Avoid *when* or *where* when defining, unless the term is a time or place.
6. [23.6](#)Avoid faulty shifts.

CHAPTER WRAP-UP

Mixed constructions, which make your writing choppy and illogical, come in several forms. Essentially, all mixed constructions, including faulty shifts, violate the conventions of sentence construction.

23.1 Choose a logical subject—a noun or pronoun.

Sometimes writers begin sentences with a phrase or a subordinate clause that they incorrectly use as the subject of the sentence’s main clause. This is called a predication problem. Review the following examples:

Illogical: By attending college will help me achieve my goals.

Logical: Attending college will help me achieve my goals.

In the first sentence, a prepositional phrase, *By attending college*, is being used as the subject. But only nouns or pronouns can act as subjects. In the second sentence, the preposition *By* has been dropped. The subject is *Attending*, which is a gerund, or a noun that names an activity.

Illogical: Just because she has not returned our call does not mean she is rude.

Logical: Her failure to return our call does not mean she is rude.

Just because she has not returned our call is a subordinate clause; it cannot be the subject of the main clause. In the second sentence, the subject is *failure*; the verb is *does ... mean*.

Illogical: Because she was dizzy worried the doctor.

Logical: The fact that she was dizzy worried the doctor.

In this example, the subordinating conjunction *Because* has been replaced by *The fact*, a noun (plus definite article) that acts as the subject.

23.2 Avoid contradictions.

As you edit, revise or remove any element that contradicts another element and, therefore, makes the sentence illogical.

Contradictory: She was intrigued by the *differences* that we *share* with the English.

Logical: She was intrigued by the *similarities* that we *share* with the English.

Contradictory: The young sea captain soon learned that Moll *didn't have no* money.

Logical: The young sea captain soon learned that Moll *didn't have any* money.

Contradictory: After the election, the candidates cooperated against one another.

Logical: After the election, the candidates cooperated with one another.

23.3 Revise sentences that connect main and subordinate elements with coordinating conjunctions.

Coordinating conjunctions (*and, but, or, for, nor, so, yet*) connect the same kinds of elements: nouns with nouns, adjectives with adjectives, main clauses with main clauses, and so on.

Illogical: He became very nervous, and even to the point of turning pale.

Logical: He became very nervous, even to the point of turning pale.

Logical: He became very nervous, and he even turned pale.

In the first sentence, the coordinating conjunction *and* connects a main clause with a phrase. In the second sentence, the *and* has been removed. In the third sentence, the phrase has been turned into a main clause; thus, the *and* now connects two main clauses. Both the second and third sentences are correct. (For more on coordination, see [Chapter 20](#).)

23.4 Make sure that words are related logically to one another.

Sometimes writers connect parts of sentences in a way that expresses an unintended idea.

Illogical: Every morning, my father cooks, cleans, and walks the dog.

Logical: Every morning, my father cooks breakfast, cleans the kitchen, and walks the dog.

In the first sentence, the *dog* is being cooked, cleaned, and walked. In the second, it is clear that *breakfast* is being cooked, that the *kitchen* is being cleaned, and that only the *dog* is being walked.

23.5 Avoid *when* or *where* when defining, unless the term is time or place.

Illogical: Courtesy is when people show each other respect.

Logical: Courtesy is the practice of showing respect to others.

NOTE « « « «

A good way to begin a definition is with a noun. In the example in [section 23.5](#), the writer equates *courtesy* with the noun *practice* and then explains that practice.

.... » EXERCISE 23A

Correcting Problems in Sentence Logic

Rewrite the following sentences to correct the problems in sentence logic.

1. Alvin Ailey founded the African-American dance troupe that bears his name. It has performed in several countries, including Senegal, Australia, China, and New York City's Metropolitan Opera House.
2. By originating in a Moscow orphanage in 1773, the Bolshoi Ballet gave its first performance in 1776.
3. Developing its own distinctive style of dance was when the Bolshoi Ballet started to become known in Russia.
4. With the rise of the Soviet Union in the 1920s and 1930s was the reason that the Bolshoi Ballet began to perform ballets celebrating the Communist movement.

5. Although I have heard that José Greco was born in Italy of Spanish and Italian parents, I don't have no idea where he learned to dance.
6. The polonaise is the national dance of Poland, and most people believe it is the polka.
7. What we saw while listening to Puccini's *La Bohème* on the car radio made us want to see it live.
8. A romantic dance in three-quarter time, the waltz is where two people glide elegantly across the floor to the beautiful music of composers such as Johann Strauss.
9. If choreographer Agnes de Mille were alive today, she would be turning over in her grave.
10. Just because the polka is popular in Poland doesn't mean it didn't originate in Hungary.

23.6 Avoid faulty shifts.

A ***faulty shift*** occurs when you change from one grammatical construction to another inappropriately. This mistake can make your writing inconsistent and even hard to read. You would create a faulty shift if you wrote:

Shift: Laughter could be heard as we approached the Cheng house.

In this sentence, the subject has shifted needlessly from *laughter* to *we*. A more consistent version might read like this:

Revised: We could hear laughter as we approached the Cheng house.

Now the subject of both clauses is *we*.

The following sections discuss other kinds of shifts to avoid.

23.6a Avoid shifts in verb tense.

In the first sentence below, the verb (*was*) is in the past tense; in the second sentence, the verb (*is*) is in the present tense.

Shift: He was at his desk. Anchorage Park, framed in the window behind him, is blanketed in fog.

Revised: He was at his desk. Anchorage Park, framed in the window behind him, was blanketed in fog.

Now both verbs are in the past tense. (You will find more about verb tenses in [Chapter 31](#)).

23.6b Avoid shifts in sentence type.

Different sentence types demand different patterns. (You can refresh your memory about sentence types by looking again at [Chapter 18](#).)

Shift: I hope that you received my letter, and will you write back soon?

The first part of the sentence makes a statement; the second part asks a question.

Revised: I hope that you received my letter and that you will write back soon.

Both parts of this sentence make a statement.

Revised: Did you receive my letter, and will you write back soon?

Both parts of this sentence ask a question.

23.6c Avoid shifts in point of view.

Shift: If one studies hard, you can get an A in Professor Sullivan's class.

Revised: If you study hard, you can get an A in Professor Sullivan's class.

Revised: If students study hard, they can get an A in Professor Sullivan's class.

In the first item, the writer has shifted from the third-person pronoun *one* to the second-person pronoun *you*. The first revision corrects that problem by using the second-person pronoun *you* consistently. The second revision corrects the problem by using the third-person: *students* and *they*.

23.6d Avoid shifts from indirect to direct questions.

An indirect question states what someone else already asked. It is really a statement.

Shift: We argued about the role of the federal government in a democracy and was the right to free speech absolute?

Revised: We argued about the role of the federal government in a democracy and whether the right to free speech was absolute.

The first item shifts from a statement to a question. The second item contains two statements.

23.6e Avoid shifts from indirect to direct quotations.

An indirect quotation is a paraphrase of a statement, not its word-for-word re-creation.

Shift: The authorities advised us to lock all doors and windows, and residents should report any suspicious noises immediately.

Revised: The authorities advised us to lock all doors and windows and to report any suspicious noises immediately.

The first version begins with an indirect quotation but ends with a direct quotation. The revised version reports two indirect quotations.

To practise correcting sentences for confusing shifts, click here to access the interactive [“Identify and Edit: Confusing Shifts.”](#)

.... » EXERCISE 23B

Avoiding Faulty Shifts

Rewrite the following paragraph to correct faulty shifts. Be prepared to explain each of your changes.

Antonio Stradivarius (1644–1737) was the world’s greatest violin maker. Born in Cremona, Italy, he studied under Nicholas Amati, a master craftsman, and was taught by Amati many of the secrets that make Cremona renowned for the manufacture of musical instruments. However, Stradivarius perfects the art of making stringed instruments. He made subtle modifications to their shapes, and a varnish with special qualities is applied at the end of the process. However, experts disagree about Stradivarius’s materials and methods, but will we ever know why his instruments are of such high quality? Hundreds of his violins are still in existence, but can we say the

same for his violas and cellos? No, they are very rare. Stradivarius continues making musical instruments deep into old age. He dies in his nineties, but his work was continued by his sons Francesco and Omobono.

.... » CHAPTER WRAP-UP

Rewrite the following sentences to correct logic problems and faulty shifts.

1. Because it was built in the first century makes the Roman Colosseum one of the world's oldest buildings.
2. When the Romans founded their civilization, they relied a great deal on what had been left by the Etruscans, whom they totally ignored.
3. The eucalyptus plant is the sole food of the koala bear, which feeds on other plants as necessary.
4. The car dealer advertised for a person to repair transmissions and two sales representatives.
5. Before dawn, we had washed, dressed, and eaten breakfast.
6. Etymology is where the history of words is traced.
7. The instructor lectured on Gresham's law, and then she tests us on it.
8. The Kiowas are nomads who once lived in the Black Hills, but they are forced out by the Sioux and then they move south, even as far as Mexico.
9. The young dancer nearly died in an apartment fire in which he lived.
10. Vaslov Nijinsky, a Ukrainian dancer and choreographer, is still considered one of the greatest ballet dancers since he died in 1950.

Chapter 24

CREATING INTEREST BY VARYING SENTENCE PATTERNS

1. [24.1](#)Create interest by varying sentence structure.
2. [24.2](#)Create interest by varying sentence length.
3. [24.3](#)Create interest by varying sentence type.

CHAPTER WRAP-UP

Variety—the spice of life, as the cliché goes—is no less important in writing than in any other activity. Indeed, varying sentence structure, length, and type will help you maintain your reader’s interest and create emphasis, which is essential to forceful and effective writing.

24.1 Create interest by varying sentence structure.

In addition to containing a subject and verb, complete sentences can include adjectives, adverbs, prepositional phrases, and the like. However, no rule demands that a complete sentence begin with a subject followed by a verb. Interesting writing uses a variety of sentence patterns.

24.1a Begin with an adverb.

Adverbs describe verbs, adjectives, and other adverbs. They help explain when, why, where, or how.

Gradually, the air became thinner, and the mountain climbers had difficulty breathing.

Near the summit, they were forced to use bottled oxygen.

24.1b Begin with an infinitive.

An infinitive is the basic form of a verb preceded by the word *to*. Infinitives that act like nouns can make good sentence openers.

To outlive one's children is a parent's nightmare.

To determine the guilt of a defendant is the job of a jury, not of the newspapers.

24.1c Begin with a preposition or prepositional phrase.

Prepositions connect or show relationships between nouns or pronouns and the rest of a sentence. Prepositional phrases—which contain a preposition, a noun or pronoun, and any other words that modify the noun or pronoun—can be used to begin a sentence.

Without mastering biology, a student might never be admitted to medical school.

On Mount Palomar, which is close to San Diego, the California Institute of Technology operates one of the world's largest astronomical observatories.

24.1d Begin or end with a participle or participial phrase.

A participle is a verb turned into an adjective. Participles end in *-ed*, *-ing*, *-d*, *-t*, or *-n*. A participial phrase is a group of words containing a participle.

Found in all living things, nucleic acids carry information that determines heredity.

In 1884, Mark Twain published *The Adventures of Huckleberry Finn*, considered one of the greatest novels in American literature even to this day.

24.1e Begin with an adjective.

Adjectives, which modify nouns and pronouns, can be effective sentence openers.

Extinct, the Hittite language was spoken more than 3,000 years ago in Asia Minor.

Different from other Western tongues, Finnish, Hungarian, and Estonian are not members of the Indo-European language group.

24.1f Reverse the position of the subject and the verb.

Putting the verb before the subject varies the typical subject + verb + modifiers pattern.

In the foothills of the Guadeloupe Mountains *lie* the Carlsbad Caverns, one of the world's largest underground cave complexes.

Inside cells of higher organisms is a jellylike substance called cytoplasm, which surrounds the nucleus.



24.1g Use a colon.

Place a colon after an independent clause to introduce information that names or explains something in that clause.

Oxygen is abundant on only one planet in the solar system: *Earth*.

Five languages make up the Romance language subgroup: *French, Italian, Portuguese, Rumanian, and Spanish*.

In the first sentence, *Earth* names the *only planet*. In the second sentence, *French, Italian, Portuguese, Rumanian, and Spanish* name the *five languages*.

24.2 Create interest by varying sentence length.

A steady flow of sentences of the same length can put your readers to sleep. Therefore, in general, try to vary the length of your sentences. A good way to do this is to combine short, choppy sentences by using coordination and subordination. Coordination enables you to combine ideas of equal weight into one sentence. Subordination enables you to emphasize one idea over another by expressing the less important one in a subordinate clause or in a phrase. (You can learn more about coordination and subordination in [Chapter 20](#).)

24.2a Combine through coordination.

Choppy:

In the second century bce, Mongoloid peoples sailed across the Straits of Korea. They invaded Japan. They brought with them many ancient customs that survive in Japan to this day. They also introduced the Shinto religion into the islands of Japan. This religion is based on the worship of nature. It teaches that a divine presence fills the natural world.

Combined:

In the second century bce, Mongoloid peoples sailed across the Straits of Korea, and they invaded Japan. They brought with them many ancient customs that survive in Japan to this day and also introduced the Shinto religion into the islands of Japan. This religion is based on the worship of nature, for it teaches that a divine presence fills the natural world.

24.2b Combine through subordination.

Choppy:

The Mohawk Indians lived on the East Coast. They were one of the five nations of the Iroquois confederacy. Three other members of the confederacy were the Cayuga, Oneida, and

Onondaga nations. They inhabited what is now central New York State. The Senecas controlled the west. They lived near Lake Erie.

The Mohawk Indians, who lived on the East Coast, were one of the five nations of the Iroquois confederacy. While three Combined: members of the confederacy, the Cayuga, Oneida, and Onondaga, inhabited what is now central New York State, the Senecas controlled the west, living near Lake Erie.

24.3 Create interest by varying sentence type.

24.3a Use cumulative sentences.

Cumulative sentences begin with the main idea and then add clarifying information in the phrases and clauses that follow. The value of cumulative sentences is that they can convey a great deal of information in a logical, easy-to-follow unit. Here are two examples:

The Roman satirist Seneca condemned the gladiatorial games, believing that they fostered greed, brutality, and poverty in a society that already contained too much of these commodities.

In 1215, the English barons forced King John to sign the Magna Carta, a document forever limiting the power of the monarchy.

24.3b Use periodic sentences.

Unlike a cumulative sentence, a periodic sentence delays the completion of the main idea until the end of the sentence. As a result, a periodic sentence is a good way to create emphasis.

In the thirteenth century, eastern Europe was terrorized by a fierce tribe of warrior horsemen from central Asia, the Mongols.

Note that recasting this item as a cumulative sentence does not produce the same emphasis.

In the thirteenth century, eastern Europe was terrorized by the Mongols, a fierce tribe of warrior horsemen from central Asia.

Here are two more examples of periodic sentences:

In 1492, after the defeat of the last Moslem stronghold, the Iberian peninsula contained two new world powers, Spain and Portugal.

In 1517, Martin Luther, a virtually unknown teacher of theology in Wittenberg, Germany, sparked an ecclesiastical revolution.

24.3c Use rhetorical questions.

Rhetorical questions—those to which the reader and the writer both know the answer and to which no response is expected—serve to create both variety and emphasis. Consider this example (from a paragraph describing the effects of violence on television), which ends with a rhetorical question:

Many North American children watch up to six hours of television every day. They see police dramas where shootings, murders, rapes, armed robbery, and other types of mayhem are regular fare. They have become addicted to the world of professional wrestling, which glorifies a world, albeit phoney, of brutality, sadism, and sexism. And they seem to love martial arts movies, where cracking open an opponent's skull is seen as desirable behaviour. Is it any wonder, then, that so many young children are using violence to resolve disagreements with siblings, friends, and schoolmates?

.... » CHAPTER WRAP-UP

Rewrite the following paragraph by applying the techniques you learned in this chapter for varying sentence structure, length, and type. Feel free to delete or add words as necessary.

Archimedes of Syracuse

Archimedes was born in 287 bce in the Greek city of Syracuse. Syracuse is located in southeastern Sicily. He was a scientist, mathematician, and inventor. He also helped develop modern engineering methods. His discoveries in geometry and physics contributed greatly to the advancement of science. He found a way to measure the volume of a sphere. Some of his principles were adopted by practitioners of calculus, a branch of

mathematics developed nearly 2,000 years after his death. Archimedes' principle is his most famous discovery. It is still used to calculate the weight of a body immersed in a liquid. Archimedes came upon this principle while taking a bath. He was so excited about his discovery that he sat up, jumped out of the tub, and shouted "Eureka!" This word is ancient Greek for "I have found it." However, he had neglected to put on his clothes. His most famous invention is Archimedes' screw. This device is still used to draw well water in some countries. Archimedes died during the Roman invasion of his city in 212 bce. He was solving a knotty mathematical problem when a Roman soldier tried to arrest him. The soldier got angry when Archimedes refused to pay any attention until he had finished solving the problem. The soldier stabbed him.

Chapter 25

WRITING IN A CLEAR AND EMPHATIC STYLE

1. [25.1](#)Create clarity and emphasis by using strong verbs.
2. [25.2](#)Create clarity and emphasis by using the active voice.
3. [25.3](#)Create clarity and emphasis through parallelism and repetition.
4. [25.4](#)Create emphasis by arranging ideas in ascending order of importance.

[CHAPTER WRAP-UP](#)

[SENTENCE BASICS CHECKLIST](#)

25.1 Create clarity and emphasis by using strong verbs.

You can make your writing both interesting and emphatic by using strong verbs. When you choose verbs, try to avoid forms of the verb *to be* (*is, are, was, were, has been*, and so on). These kinds of verbs convey no action and usually serve only to make your writing wordy.

Not: The slowing of the economy was directly related to a sudden rise in interest rates.

But: A sudden rise in interest rates caused the economy to slow.

The second sentence is better than the first, but another alternative uses an even more active verb construction:

Better: A sudden rise in interest rates slowed economic growth.

An even more exciting choice of verbs might be

Better: When interest rates *surged*, they *retarded* economic growth.

Here is another example:

Not: Allied soldiers defeated the Nazis and moved inland.

But: Allied soldiers *routed* the Nazis and *pushed* inland.

As a rule, always choose a single verb over a verb phrase. The latter lacks energy.

Not	But
have an argument	argue
make a decision	decide
offer advice	advise

Not	But
create a plan	plan
provide help	help
give assistance	assist
be abusive to	abuse
conduct a test	test
confer an award	award
place emphasis on	emphasize

25.2 Create clarity and emphasis by using the active voice.

Sentences using the [**active voice**](#) contain subjects that are acting or that are being described. Sentences using the [**passive voice**](#) contain subjects that are being acted on. (You can learn more about active and passive voices in [Chapter 31](#).) There are four reasons to choose the active voice over the passive voice:

1. The active voice is more direct.

The passive voice usually requires more words than the active voice because verbs in the passive voice come in two parts:

1. A helping verb—a form of *to be* (*is, are, was, were, will be*) or a form of *to have* (*has had, will have*)
2. A past participle

Active voice: The scientist completed the experiment.

In the active voice, the subject of the sentence, *scientist*, does the action. The verb is *completed*.

Passive voice: The experiment was completed by the scientist.

In the passive voice, the subject, *experiment*, receives the action. The verb is in two parts: the helping verb *was* and the past participle *completed*. The passive voice also adds the preposition *by*, lengthening the sentence even more.

2. The active voice usually produces a smoother and more natural sentence structure.

Active Several students from my high school graduating class chose to voice: take a year off rather than to attend college or university.

Passive Taking a year off rather than attending college or university voice: was chosen by several students from my high school graduating class.

3. The passive voice can create problems with dangling or misplaced modifiers.

Active Voting overwhelmingly for Proposition 227, Californians voice: decreased support for bilingual education.

Passive Voting overwhelmingly for Proposition 227, support for voice: bilingual education was significantly decreased in California.

The modifier in the second sentence (*voting overwhelmingly for Proposition 227*) dangles: it should (logically) modify *Californians*, but it actually modifies *support*. *Support for bilingual education* did not vote; the *Californians* did.

4. The passive voice can result in forgetting to mention the doer of an action, thereby leaving out important information.

Passive The mayor was criticized for being insensitive to the voice: problems of the poor.

Active The mayor's political opponents criticized her for being voice: insensitive to the problems of the poor.

Active The newspaper editorial criticized the mayor for being voice: insensitive to the problems of the poor.

The first sentence fails to tell us who was criticizing the mayor. Such an omission might be confusing, misleading, and (if intentional) even unethical. The reader is entitled to judge an action, statement, or opinion in relation to its source. Reread the two active-voice sentences; most readers would take the first far less seriously than the second because one's *political opponents* can hardly be considered impartial. On the other hand, a *newspaper*—which is supposed to be impartial—carries greater credibility.

Exceptions—When to Use the Passive Voice

The passive voice is appropriate in the following circumstances:

1. When the agent (doer of an action) is unknown or nonexistent.

Not: Someone abandoned an infant on the church steps.

But: The infant was abandoned on the church steps.

Not: No one can repair the computer.

But: The computer cannot be repaired.

2. When the action is more important than the agent or when the agent is obvious.

The government repealed the Eighteenth Amendment to the

Not: Constitution, the “prohibition amendment,” in 1933, when it
passed the Twenty-first Amendment.

The Eighteenth Amendment to the Constitution, the “prohibition

But: amendment,” was repealed in 1933, when the Twenty-first
Amendment was passed.

3. When using the passive voice makes the sentence more natural or shorter.

Not: The Turkish city of Istanbul once had the name Constantinople.

But: The Turkish city of Istanbul was once called Constantinople.

.... » EXERCISE 25A

Using the Active and Passive Voices

Rewrite the following items by changing the voice from active to passive or from passive to active.

1. During the early days of Ireland, beautiful metalwork and jewellery were created by the Celts.

2. Around 1000 bce, iron was first smelted and used to create tools and utensils by many people of Asia and Europe.
3. Calling himself “Jack the Ripper,” seven women were murdered by a man in London from August 7, 1888, to November 10, 1888.
4. In 1997, a filmmaker produced a movie version of Charles Dickens’s novel *Great Expectations*.
5. At one time, people could see the jaguar in places as far apart as Louisiana and Uruguay. Today, however, one can find it living only in the rain forests of Central and South America.

25.3 Create clarity and emphasis through parallelism and repetition.

Parallelism is a way to connect facts and ideas in a sentence by expressing them in the same grammatical form, thereby giving them the same emphasis. For example, a writer might express an idea in a sequence of three or four nouns, three or four infinitives, three or four prepositional phrases, or three or four subordinate clauses. You can learn more about parallelism in [Chapter 21](#). For now, read this excerpt from American President Kennedy's inaugural address. The adjective phrases that are used to create parallelism appear in italics.

Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans—*born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage*—and *unwilling to witness or permit* the slow undoing of those human rights to which this nation has always been committed.

Repeating important words and phrases can also create emphasis. (See another quotation from President Kennedy's inaugural address at the beginning of [Chapter 21](#).) However, use this technique sparingly and carefully. Repeating the same words or using this technique too many times can make your writing boring and stiff, and it can destroy any natural emphasis.

.... » EXERCISE 25B

Creating Clarity and Emphasis Through Parallelism

Rewrite the following items by using parallel structure:

1. Between 1933 and 1945, the Nazis maintained hundreds of death camps, where millions of political prisoners, homosexuals, Gypsies, and

people of the Jewish faith were imprisoned.

2. The most notorious of these camps were Buchenwald and Dachau in Germany, and the Polish camps of Auschwitz and Treblinka.
3. During the years the Nazis held power in Europe, people from various countries were kept in these camps, and the Nazis tortured and executed millions of them.
4. The first step in the Nazi nightmare was an attempt to exterminate the Jewish people, but this genocide was to be extended to many other people, including Slavs and those living in Hungary.
5. The term *concentration camp* has been used to describe these camps, and the Russian slave labour camps of the Stalinist era are also known by this term.

25.4 Create emphasis by arranging ideas in ascending order of importance.

When writing a sentence containing several items, you can create emphasis by mentioning these items in order of their increasing importance. For example, Thomas Jefferson ends the Declaration of Independence by listing three things that he and his fellow signers are willing to sacrifice for the sake of liberty.

And, for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other *our Lives, our Fortunes, and our sacred Honor.*

Note that the most important of the three is their *sacred Honor*.

.... » CHAPTER WRAP-UP

Rewrite the following sentences to make them clearer and more emphatic by using the techniques you learned in this chapter.

1. The debate over the question of school hours has increased in intensity.
2. The addition of two new faculty positions at the college occurred last fall.
3. When the Romans launched an attack against the enemy's capital, they then made a plan to enter the city by digging a tunnel under its massive walls.
4. Emperor Franz Joseph of the Austro-Hungarian Empire suffered several personal losses: the suicide of his son Rudolph, the assassination of his

wife Elizabeth, and his brother Maximilian, Emperor of Mexico, was killed in a revolution.

5. The Black Death came to Florence, Italy, in 1348, and many of the city's residents died from that disease.
6. In the Middle Ages, there was no help for people who got the plague. Physicians couldn't help them, there was no use giving them medicines, and no assistance came from the government.
7. In 1453, Constantinople was attacked and taken over by the Ottoman Turks.
8. The name of Constantinople was changed to Istanbul by the Ottoman Sultan Mehmed II.
9. Medieval women were often not allowed to work as labourers or to own businesses because the trade guilds, whose members were men, were able to get laws passed that would limit women's participation in the labour force.
10. However, some opportunities for profitable work were still available to women. For example, businesses were sometimes inherited by them upon the death of their husbands.

Sentence Basics Checklist

A **sentence** contains at least one **independent (main) clause**. An independent clause contains a subject and verb, and it expresses a complete idea. It can stand alone as a sentence. A **dependent 1 (subordinate) clause** contains a subject and verb, but it does not express a complete idea and cannot stand alone as a sentence. A **phrase** does not contain a subject and a verb; it can appear before, after, or in the middle of a clause.

The punctuation mark with which you end a sentence depends on your purpose.

1. A sentence that ends with a period provides information or makes a request.
2. A sentence that ends with a question mark asks a question.
3. A sentence that ends with an exclamation point expresses a command or strong emotion.

A **fragment** is a phrase or dependent clause that is punctuated as if it were a sentence, but it does not express a complete thought. To correct this error:

- 3
 1. Join the fragment to an independent (main) clause.
 2. Rewrite the fragment by adding a subject and a verb.
- 4 A **fused (run-on) sentence** connects independent clauses without a conjunction or correct punctuation. To correct this error:
 1. Add a period to the end of one clause, and begin the second with a capital letter.
 2. Place a semicolon between the clauses.

3. Place a comma and a coordinating conjunction between the clauses.
4. Use a semicolon and a conjunctive adverb between the clauses.
5. Make one independent clause a dependent clause.

5 A **comma splice** connects independent clauses with a comma. To correct this error, use the same methods you use to correct fused sentences.

6 **Coordination** combines words, phrases, clauses, and sentences to make them equal in importance. **Subordination** also combines elements, but it makes one less important than the other. Combining can help you avoid fragments and make your writing smoother.

7 Within a sentence, all the items in a series or list of words, phrases, and clauses should appear in the same grammatical form. This principle, which is called **parallelism**, will make your writing smooth and easy to read.

8 **Modifiers** should point clearly and directly to the words they describe. Dangling, misplaced, shifting, or confusing modifiers can make your writing unclear, illogical, or even unintentionally humorous.

Beginning writers should

1. Make sure the subjects of sentences are nouns or pronouns.
 2. Make sure modifiers point clearly to the words they describe.
 3. Rewrite sentences that contain contradictions.
- 9 4. Avoid connecting main and subordinate elements with coordinating conjunctions.
5. Make certain that words in a sentence relate logically to one another.
 6. Avoid *when* or *where* when defining a term unless the term names a time or place.

10 A ***faulty shift*** occurs when you change patterns, tenses, persons, or types

of sentences inappropriately. Such shifts make your writing hard to read.

- 11 As you revise your work, make sure to create interest by **varying sentence structure, length, and type.**

As you revise your writing, make sentences more emphatic by relying on **strong verbs**, using **repetition** and **parallelism**, and **arranging ideas in ascending order of importance**. In addition, keep sentences in the active voice, except when

- 12
1. The agent or subject is unknown or nonexistent.
 2. The action is more important than the agent.
 3. Using the passive voice makes the sentence more natural.

PART 6. WORD CHOICE

1. [26USING A DICTIONARY AND A THESAURUS](#)
2. [26.1Use a Dictionary.](#)
3. [26.2Use a Thesaurus.](#)

CHAPTER WRAP-UP

1. [27USING EXACT LANGUAGE](#)
2. [27.1Distinguish Between Words That Look or Sound Alike.](#)
3. [27.2Distinguish Between Words Whose Meanings Are Often Confused or Misused.](#)
4. [27.3Use Words Appropriate to Context: Connotation.](#)
5. [27.4Eliminate Non-Words.](#)
6. [27.5Use Correct Prefixes.](#)
7. [27.6Use Words in Keeping with Their Intended Functions.](#)
8. [27.7Review a Glossary of Usage.](#)

CHAPTER WRAP-UP

1. [28MAINTAINING APPROPRIATE TONE, STYLE, AND WORD CHOICE](#)
2. [28.1Use Tone Appropriate to Your Subject.](#)
3. [28.2Use Style Appropriate to Your Audience.](#)
4. [28.3Use Language That Is Idiomatic.](#)
5. [28.4Avoid Illogical Constructions.](#)
6. [28.5Avoid Slang, Colloquialisms, and Jargon in Formal Writing.](#)
7. [28.6Avoid Clichés.](#)
8. [28.7Use Concrete and Specific Language.](#)
9. [28.8Avoid Sexist or Biased Language.](#)

CHAPTER WRAP-UP

1. [29MAKING YOUR WRITING CONCISE](#)
2. [29.1Remove Repeated Words.](#)

3. [29.2](#) Remove Unnecessary Synonyms.
4. [29.3](#) Avoid Redundancies.
5. [29.4](#) Remove Labels and Fillers.
6. [29.5](#) Replace a Long Phrase with One Word.
7. [29.6](#) Be Direct—Remove Constructions Such As *It Is* and *There Was*.

CHAPTER WRAP-UP

WORD CHOICE BASICS CHECKLIST

Chapter 26

USING A DICTIONARY AND A THESAURUS

1. [26.1](#) Use a dictionary.
2. [26.2](#) Use a thesaurus.

CHAPTER WRAP-UP

If you are uncertain about the exact meaning of a word, look it up in a dictionary. If you want to use *synonyms* (words with similar meanings) to add variety to your writing, look for additional word choices in a thesaurus.

26.1 Use a dictionary.

In addition to providing the various definitions of a word, a *dictionary* contains information about the word's spelling, pronunciation, and origins. A dictionary also tells which part or parts of speech the word is used as and may offer sample sentences to show you how the word is used in various contexts. Synonyms are often included, as are antonyms, words that are opposite in meaning. Here is a sample dictionary entry:

rich (rich) *adj.* [Old High German, *richi*] 1. owning much money or property; wealthy. 2. well-supplied (with); abounding (in). 3. valuable or costly. 4. full of choice ingredients, as butter, sugar, etc. 5. a) full and mellow: said of sounds. b) deep; vivid: said of colours. c) very fragrant. 6. abundant. 7. yielding in abundance, as soil. 8. [Colloquial] very amusing —*n.* **the rich:** wealthy people collectively. —**rich'ly** *adv.* —**rich'ness** *n.* (*Webster's New World Dictionary*)

What This Dictionary Entry Does

1. It gives the word's pronunciation in parentheses.
2. It tells us that *rich* is an adjective.
3. It explains that *rich* originated from *richi*, a word in a language known as Old High German.
4. It lists eight common meanings of the adjective *rich*.
5. It reveals the adverb and noun forms of the word.

26.2 Use a thesaurus.

A *thesaurus* contains synonyms, words whose meanings are the same as or close to the meaning of the word you have in mind. It also lists antonyms. By making careful selections, you can increase the word choices at your fingertips. Here is a sample thesaurus entry:

rich, adj. wealthy, affluent, opulent; fruitful, fertile, luxuriant; abundant, bountiful; sumptuous; gorgeous; sonorous, mellow. See MONEY, PRODUCTION. Antonyms, see POVERTY, INSUFFICIENCY. (*Roget's College Thesaurus*)

» CAUTION! «

Always use a dictionary to double-check the meanings of words you find in a thesaurus. Words that are synonymous sometimes produce different meanings in different contexts. Let's say you write *My uncle was rich*. You might easily substitute *wealthy* or *affluent* for *rich*. But would *abundant*, *fertile*, or *vivid* convey the same meaning?

.... » CHAPTER WRAP-UP

1. Look up the following eighteen words in a dictionary. For each word, indicate what part(s) of speech it is, its origin(s), and its various meanings.
 - antecedent
 - bellicose
 - conscience
 - diffusion
 - exposition

- hierarchy
- impersonal
- intellectual
- motivation
- obscurity
- perspicacity
- quantitative
- retrograde
- stupefaction
- temerity
- ubiquitous
- vitriolic
- whimsy

2. In a thesaurus, find three synonyms for each of the words in item 1. Use each synonym in a sentence. You should have fifty-four sentences when you complete this assignment. Remember that the meaning of a synonym might differ from that of the original word, depending on the context in which it is used. Therefore, go back to the dictionary to double-check the meaning of the synonym you use.

Chapter 27

USING EXACT LANGUAGE

1. [27.1](#) Distinguish between words that look or sound alike.
2. [27.2](#) Distinguish between words whose meanings are often confused or misused.
3. [27.3](#) Use words appropriate to context: Connotation.
4. [27.4](#) Eliminate non-words.
5. [27.5](#) Use correct prefixes.
6. [27.6](#) Use words in keeping with their intended functions.
7. [27.7](#) Review a glossary of usage.

[CHAPTER WRAP-UP](#)

Make sure you know exactly what a word or phrase means before you use it. Always rely on a dictionary as the final authority on such matters. You can find more examples in the Glossary of Usage, which appears later in this chapter.

27.1 Distinguish between words that look or sound alike.

Read the following three sets of examples, which illustrate how easy it is to confuse words that are spelled alike or sound alike.

New York City is *composed of* five boroughs, or counties.

New York City *comprises* five boroughs, or counties.

Composed of means “made of”; *comprises* means “includes or embraces.” Don’t write *is comprised of* when you mean *is composed of*.

The crown attorney decided to *prosecute* the ex-premier for election fraud.

The Jews were *persecuted* in the Soviet Union as well as in Czarist Russia.

To prosecute means “to place on trial and to seek punishment for a wrongdoing.” *To persecute* means “to oppress, harass, brutalize, or treat unfairly.”

The lovers decided to be *discreet*.

The professor lectured on three *discrete* outcomes of the war.

Discreet means “cautious, careful, and quiet.” *Discrete* means “separate, distinct, or not connected.”

.... » EXERCISE 27A

Distinguishing Between Words That Look or Sound Alike

Make sure you understand the distinction between the meanings of the following paired words. If necessary, consult a dictionary. Then write a sentence that uses each word correctly.

- adolescence/adolescents
- advise/advice
- affect/effect
- antidote/anecdote
- counsel/council
- emigrate/immigrate
- fancy/fanciful
- historic/historical
- oral/aural
- passed/past
- precedence/precedent

27.2 Distinguish between words whose meanings are often confused or misused.

Many words and phrases are used incorrectly in daily conversation and even in writing. Here are some examples:

Not: The speaker *inferred* that the government might raise taxes.

But: The speaker *implied* that the government might raise taxes.

To imply means “to suggest.” *To infer* means “to draw a conclusion from what is said or written.” Speakers and writers imply; listeners and readers infer.

Not: His constant interrupting *aggravated* me.

But: His constant interrupting *annoyed* (or *irritated*) me.

To aggravate means “to make a bad situation worse.” In most cases, *annoy* or *irritate* is a far more exact term.

Not: She wore a *fantastic* dress.

Not: She wore a *fabulous* dress.

But: She wore a *beautiful* dress.

The use of *fantastic* should be limited to discussions of *fantasy*, the portrayal of plots, settings, and characters that have no basis in reality. Similarly, *fabulous* refers to the literary genre known as the fable, stories in which animals take on human roles.

Not: The army was *decimated*; no one returned alive.

But: The army was *decimated*, but the remaining troops fought on to victory.

Decimated does not mean “destroyed.” It means “reduced by 10 percent.” Note the word’s prefix, *deci-*, which means “ten” in Latin. Popularly, *decimate* often means “to severely weaken.”

.... » EXERCISE 27B

Distinguishing Between Words Whose Meanings Are Often Confused

Make sure you understand the distinction between the meanings of the following paired words. If necessary, consult a dictionary. Then write a sentence that uses each word correctly.

- adulterate/(commit) adultery
- amoral/immoral
- apathetic/disinterested
- atheist/agnostic
- bimonthly/semimonthly
- concave/convex
- continuous/continual
- eulogy/epitaph
- famous/infamous
- further/farther
- healthy/healthful
- incredible/incredulous
- mad/angry
- presently/currently

- sympathy/empathy
- unique/(very) different
- verbal/oral

27.3 Use words appropriate to context: Connotation.

Words have denotations—their core, objective, or essential meanings. But many words also have connotations—the shades of or variations in meaning that they suggest. For example, it is one thing to say, “I drank a glass of beer.” It is quite another to say, “I guzzled a glass of beer.” *To drink* is a fairly neutral term, meaning simply “to consume a liquid.” *To guzzle*, on the other hand, suggests drinking quickly and without stopping. It has a negative connotation.

Whenever you consider connotations, keep your audience and purpose in mind. Let’s say you are writing to members of the Royal Canadian Legion. It would be more effective to claim that increasing the Canadian defence budget at this time is unwise than to say that it is silly or immoral. Also consider your writing situation and your purpose. For example, you can explain that poor hygiene practices can result in offensive body odour, or you can say that not showering regularly will make a person stink. The former is softer, the latter more direct and emphatic. Finally, avoid inflammatory language. It is unfair, and it often backfires because intelligent readers find it offensive. For instance, it is one thing to call the mayor a conniver; it is another to question their integrity. It is one thing to say that the government’s policies make poor people slaves to the welfare system. It is quite another to say that such policies make poor people dependent on welfare. Here are some more examples:

Not: The guests *grazed* on the expensive caviar and other exotic appetizers.
But: The guests *enjoyed* the expensive caviar and other exotic appetizers.

Grazed is associated more with animals than with humans. (However, if your purpose is to suggest that the guests ate as intently and eagerly as grazing animals, using the term metaphorically might be quite effective!)

Not: The doctor *contrived* to break the news to us gently.

But: The doctor *tried* to break the news to us gently.

Contrived implies underhandedness, which is probably not what the writer of this sentence wished to convey.

Not: Because she was a single mother with a small income, Gloria had to be *stingy*.

But: Because she was a single mother with a small income, Gloria had to be *frugal*.

Stingy has a decidedly negative connotation, implying a mean-spirited or unreasonable concern for money. *Frugal* has a more positive connotation. The single mother is to be admired for the care she takes with her limited funds.

.... » EXERCISE 27C

Using Words Appropriate to Context

Read over the following pairs of words. Then, in a sentence or two, explain how one word in the pair differs in connotation from the other.

- criticize/disparage
- defy/challenge
- discuss/debate
- enemy/adversary
- immorality/iniquity
- opposed/hostile
- praise/flattery
- question/confront

27.4 Eliminate non-words.

Be sure that the words you use are actual words and not just incorrect, though common, variations of those words.

Not: After dinner, they ordered *expresso* and cream puffs.

But: After dinner, they ordered *espresso* and cream puffs.

Not: “Don’t use excessive *verbage*,” said the teacher.

But: “Don’t use excessive *verbiage*,” said the teacher.

Not: After World War I, the nation attempted to return to *normality*.

But: After World War I, the nation attempted to return to *normal*.

Not: The university instituted a plan that increased the number of students being *retented*.

But: The university instituted a plan that increased the number of students being *retained*.

.... » EXERCISE 27D

Replacing Non-Words

Provide the correct alternative for the following non-words:

- cohesivity
- courageness
- hesitantness
- indecisivity
- indigentness
- nuturate

- pompousivity
- proudful
- sentimentalness
- hamogenous

27.5 Use correct prefixes.

Make sure that the prefix you put before a word is the correct one for that word.

Not: The news he brought us was *inimportant*.

But: The news he brought us was *unimportant*.

.... » EXERCISE 27E

Using Correct Prefixes

Rewrite the following with the correct prefixes.

- imbitter
- inhance
- inpact
- inpeach
- instable
- intangle
- unconsequential
- unconsiderate
- unhospitable
- untangible

27.6 Use words in keeping with their intended functions.

Use words according to their intended functions, which are determined by the parts of speech under which they are classified.

Not: We had a *fun* time.

But: We had an *enjoyable* time.

In the first sentence, the writer uses the word *fun* as an adjective to describe *time*. But *fun* is a noun, not an adjective.

Not: She is a very *religion* woman.

But: She is a very *religious* woman.

In the first sentence, the writer uses the word *religion* as an adjective to describe *woman*. But *religion* is a noun, not an adjective.

Not: The Ryans are in the market for a *use* car.

But: The Ryans are in the market for a *used* car.

The word *use* is a verb; the word needed here is an adjective, *used*.

Not: The children were *really* hungry.

But: The children were *very* hungry.

In formal writing, *really* should be replaced with *very*.

27.7 Review a glossary of usage.

The glossary that follows includes words commonly confused (such as *affect* and *effect*), words commonly misused (*lay*), and words that are nonstandard (such as *themselves*). Review the list carefully. If you have a question about a word that is not listed here, check your dictionary.

a/an

A and *an* are indefinite articles because they point to something in a general way. *A* is used when the word that follows it begins with a consonant sound: *a horror movie, a house, a university, a year*. *An* is used when the word that follows it begins with a vowel sound: *an architect, an honour, an hour, an incredible experience*. Note that not all words that begin with vowels actually begin with vowel sounds, and not all words that begin with consonants have initial consonant sounds.

accept/except

Accept is a verb meaning “to receive.” (A community college will usually *accept* any applicant who has a high school diploma.) *Except* can be a preposition meaning “excluding.” (My nephew likes all vegetables *except* lima beans.) It can also be a verb meaning “to exclude.” (Her cousin was *excepted* from the wedding list.)

ad/advertisement

In formal writing, use the full word *advertisement*. (They read the *advertisement* with interest.)

adapt/adopt

Adapt is a verb that means “to adjust to or become accustomed to” and implies a modification of some sort. (In spite of their reservations, they easily *adapted* to their new situation.) *Adopt* is a verb that means “to take or to choose something voluntarily.” (They decided

	to <i>adopt</i> both children even though they already had ten. The department voted to <i>adopt</i> the textbook for all classes.)
adverse/averse	<i>Adverse</i> means “contrary,” “hostile,” or “unfavourable.” (The jury returned a verdict <i>adverse</i> to the defendant.) <i>Averse</i> means “being opposed.” (None of the eleven members of the committee was <i>averse</i> to the chairperson’s suggestions.)
advice/advise	<i>Advice</i> is a noun. (The value of good <i>advice</i> is not immediately recognized.) <i>Advise</i> is a verb. (The faculty member <i>advised</i> the student to drop the course.)
affect/effect	<i>Affect</i> is usually a verb meaning “to influence.” (Automobile emissions can <i>affect</i> the earth’s atmosphere.) <i>Effect</i> is usually a noun meaning “result.” (The <i>effects</i> of global warming are difficult to determine.) <i>Effect</i> can also be a verb meaning “to bring about.” (The antidepressants they were taking eventually <i>effected</i> a change in their personality.)
aggravate/irritate	<i>Aggravate</i> is a verb meaning “to make worse or more serious.” (Her sciatica was <i>aggravated</i> by her sitting in a chair in front of a computer for more than four hours without a break.) In formal writing, avoid using it colloquially to mean “to annoy.” Instead, use <i>irritate</i> . (He was <i>irritated</i> [not <i>aggravated</i>] by the loud music coming from the upstairs apartment.)
agree to/agree with	<i>Agree to</i> means “to give consent” or “to go along with.” (She won’t <i>agree to</i> her future mother-in-law’s long guest list for the wedding.) <i>Agree with</i> means “to come to an understanding.” (She <i>agreed with</i> the plan to redecorate the living room.)
ain’t	<i>Ain’t</i> is nonstandard and should be avoided in

	formal writing. Instead, use <i>am not</i> , <i>are not</i> , or <i>is not</i> .
allowed/aloud	<i>Allowed</i> refers to having permission to do something. (Even though Carrie was only fourteen, her mother <i>allowed</i> her to go on a date.) <i>Aloud</i> refers to speaking in a normal tone and volume, as opposed to a whisper. (Talking <i>aloud</i> in the library was frowned upon.)
allude/refer	To <i>allude</i> is to mention something indirectly. (She <i>alluded</i> to his overdrawn bank account.) To <i>refer</i> is to mention something directly. (In his speech, he <i>referred</i> to his problem with alcohol.)
allusion/illusion	An <i>allusion</i> is an indirect reference. (The poet made an <i>allusion</i> to the Bible.) An <i>illusion</i> is a misleading image. (David Copperfield employs <i>illusions</i> in his magic tricks.)
alot/a lot/allot	<i>A lot</i> is the correct form; <i>alot</i> is a misspelling. <i>Allot</i> means to apportion. (He was <i>allotted</i> five acres of his parents' estate.)
already/all ready	<i>Already</i> means "previously." (He planned to include a cheque in the envelope, but he had <i>already</i> sealed it.) <i>All ready</i> means "prepared." (They were <i>all ready</i> to leave when the rain started.)
alright/all right	The accepted spelling is <i>all right</i> . (The children were <i>all right</i> .) <i>Alright</i> is unacceptable in formal writing.
altogether/all together	<i>Altogether</i> means "entirely." (The dancer was <i>altogether</i> brilliant in her performance.) <i>All together</i> means "gathered together." (The campaign workers were <i>all together</i> at the rally.)
ambiguous/ambivalent	<i>Ambiguous</i> is an adjective meaning "doubtful" or "unclear." (The premier's answers to the reporter's questions were <i>ambiguous</i> .) <i>Ambivalent</i> is an adjective meaning "uncertain" or "having simultaneous and contradictory

among/between	feelings.” (His feelings about the candidate were <i>ambivalent</i> .) Use <i>among</i> when dealing with more than two entities. (<i>Among</i> the candidates, he was the most popular.) Use <i>between</i> when dealing with only two entities. (Diane’s choice was <i>between</i> dropping out of university at midterm and finishing the semester.)
amoral/immoral	<i>Amoral</i> means “being neither moral nor immoral” or “being beyond a code of morality.” (Even though he had religious training, he was completely <i>amoral</i> .) <i>Immoral</i> means “lacking morality.” (Genocide is <i>immoral</i> .)
amount/number	Use <i>amount</i> with quantities that cannot be counted. (The tornado left a large <i>amount</i> of damage in its wake.) Use <i>number</i> with those things that can be counted. (There were a <i>number</i> of reasons why she did not want to attend the game.)
angry at/angry with	To say that someone is <i>angry at</i> someone or someone’s actions is nonstandard. Use <i>angry with</i> instead. (They were angry <i>with</i> [not <i>at</i>] John.)
ante-/anti-	The prefix <i>ante-</i> means “prior to” or “earlier than.” (Cotton was king in the <i>antebellum</i> South.) The prefix <i>anti-</i> means “against” or “opposed to.” (Many Northerners were strong supporters of the <i>antislavery</i> movement.)
anxious/eager	To be <i>anxious</i> indicates a state of emotional discomfort based on the idea or fear that something negative is about to happen. (Joe became <i>anxious</i> when he heard the police car’s wailing siren and saw its flashing lights.) To be <i>eager</i> implies a desire to do something. (Joe was <i>eager</i> to leave on his cruise of the Mediterranean.)
anybody/anyone/any	Written as one word, <i>anybody</i> and <i>anyone</i> are

body/any one	indefinite pronouns and are interchangeable. (Does <i>anyone</i> [<i>anybody</i>] want to go to the movies?) Written as two words (<i>any body</i> [adjective + noun] and <i>any one</i> [adjective + pronoun]), they refer to a single element or group. (Name <i>any one</i> of the Great Lakes. Name <i>any body</i> of water in Canada.)
anymore	<i>Anymore</i> is an adverb used primarily in negative situations. (She has told so many lies I can't believe her <i>anymore</i> .)
anyways/anywheres	Both are nonstandard and should not be used in informal writing. Use <i>anyway</i> or <i>anywhere</i> .
apprise/appraise	<i>Apprise</i> means “to notify.” (The utility company had to <i>apprise</i> its customers of any rate increase.) <i>Appraise</i> means “to set a value on.” (For insurance purposes, the diamond ring was <i>appraised</i> at \$15,000.)
as/like	<i>As</i> is a subordinating conjunction. (<i>As</i> I told you yesterday, I can't make the meeting.) <i>Like</i> is a preposition and is followed only by a noun or noun phrase. (Charles looks <i>like</i> his father.) Do not use either word in place of the intensifier <i>very</i> .
awful/awfully	Not: The committee looked <i>awfully</i> tired after sixteen hours of negotiations. But: The committee looked <i>very</i> tired after sixteen hours of negotiations.
awhile/a while	<i>Awhile</i> is an adverb, so it cannot function as the object of a preposition, such as <i>for</i> . Therefore, you should not write “Stay <i>for awhile</i> .” The form <i>a while</i> is a noun preceded by an article. Thus, you can say “Stay for <i>a while</i> .” You can also say “Stay <i>awhile</i> .”
backup/back up	<i>Backup</i> is a noun or adjective referring to something that serves as a substitute or support.

	(Don't forget to save your information on a <i>backup</i> disk.) <i>Back up</i> is a verb phrase. (Don't forget to <i>back up</i> the information. Be careful when you <i>back up</i> your car.)
bad/badly	<i>Bad</i> is an adjective; <i>badly</i> is an adverb. Use the adjective form after linking verbs (<i>be, is, are, was, were, appear, become, grow, seem, prove</i>) and after sense verbs (<i>feel, look, smell, sound, taste</i>). (I feel <i>bad</i> about missing your recital.) The adverb form modifies a verb or an adjective. (The Jets <i>badly</i> needed the victory to make the playoffs.)
being as/being that	Both forms are nonstandard. Use <i>because</i> instead.
beside/besides	<i>Beside</i> is a preposition meaning "next to." (They sat <i>beside</i> each other on the dais.) <i>Besides</i> is an adverb meaning "in addition." (<i>Besides</i> the Golden Globe, she won the Academy Award.) <i>Besides</i> is also a preposition meaning "other than." (The doctors decided something <i>besides</i> the food he ate was causing the nausea.)
between you and I/between you and me	<i>Between you and I</i> is incorrect. <i>Between</i> is a preposition that requires the objective case (<i>me</i>). <i>I</i> is the subjective case. Not: Just <i>between you and I</i> , I don't believe any part of his story. But: Just <i>between you and me</i> , I don't believe any part of his story.
breath/breathe	<i>Breath</i> is a noun; <i>breathe</i> is a verb. (Take a deep <i>breath</i> , and then <i>breathe</i> at a normal rate.)
bring/take	Use <i>bring</i> when something is being brought to you. (She will <i>bring</i> me my lottery ticket before tonight's drawing.) Use <i>take</i> when something is being moved away. (<i>Take</i> these coffee cakes to the bake sale.)
can/may	Use <i>can</i> to express an ability to do something.

	(Alice <i>can</i> act with the best of them.) Use <i>may</i> to express either permission or possibility. (No, you <i>may</i> not go to the movies tonight [permission, or in this case lack of permission]. You <i>may</i> pass the test, but only if you study hard [possibility].)
cannot	<i>Cannot</i> is preferred to <i>can not</i> .
capital/capitol	A <i>capital</i> is the official seat of government, as well as a crime calling for execution. (The <i>capital</i> of Canada is Ottawa. He was charged with a <i>capital</i> crime.) A <i>capitol</i> is a building in which a government meets. (The design of the state's <i>capitol</i> building is based on the <i>Capitol</i> in Washington, DC.)
censor/censure	<i>Censor</i> as a verb means “to delete material considered offensive.” (Some people believe the government should <i>censor</i> television programs.) <i>Censure</i> as a verb means “to reprimand” or “to condemn.” (The politician was <i>censured</i> for accepting gifts.)
cite/site/sight	<i>Cite</i> means “to quote from or to refer to an authority.” (When writing a research paper, you must <i>cite</i> all your sources.) <i>Site</i> means “a place.” (The construction <i>site</i> is full of hazards.) <i>Sight</i> means “something that can be seen.” (They enjoyed seeing the <i>sights</i> on their vacation.) <i>Sight</i> also means “the ability to see.”
climatic/climactic	<i>Climatic</i> relates to the climate (weather). (The depletion of the ozone layer is causing <i>climatic</i> changes.) <i>Climactic</i> relates to a climax (the end of events). (In the <i>climactic</i> scene of the play, Sweeney Todd inadvertently kills his wife.)
coarse/course	<i>Coarse</i> is an adjective meaning “rough,” “harsh,” or “crude.” (The material for this coat felt <i>coarse</i> to the touch.) <i>Course</i> is a noun meaning “accustomed procedure” or “unit of study.” (He

	needed to take an additional eight <i>courses</i> in his major in order to graduate.)
compare to/compare with	<i>Compare to</i> relates to resemblances between dissimilar things. (He <i>compared</i> her radiant smile <i>to</i> a ray of sunlight.) <i>Compare with</i> relates to examining similar things to determine their similarities or their differences. (She <i>compared</i> the typed manuscript <i>with</i> the original handwritten one to see what changes the author had made.)
complement/compliment	<i>Complement</i> is a verb meaning “to go with” or “to complete.” It can also be a noun meaning “something that completes.” (His flowered tie does not <i>complement</i> his checkered jacket.) <i>Compliment</i> is a verb meaning “to flatter.” It can also be a noun that means a “flattering remark.” (The paper’s critic <i>complimented</i> her on her performance.)
conscience/conscious	<i>Conscience</i> is a noun meaning “moral principles.” (He was unable to sleep because his <i>conscience</i> bothered him.) <i>Conscious</i> is an adjective meaning “to be awake” or “to be aware.” (Even though she had been hit on the head by the falling debris, she was still <i>conscious</i> of her surroundings.)
continual/continuous	<i>Continual</i> implies occurring regularly or frequently. (The <i>continual</i> telemarketing calls interfered with her ability to concentrate.) <i>Continuous</i> means “uninterrupted.” (The <i>continuous</i> car alarm kept the neighbours awake for over an hour.)
could care less/couldn’t care less	The correct version is <i>couldn’t care less</i> . <i>Could care less</i> indicates there is some element of care left, which generally is not what is meant.
could have/could of	<i>Could have</i> is the correct usage. <i>Could of</i> is incorrect.
council/counsel	A <i>council</i> is a group of people who meet to

	consult, deliberate, or discuss. (The faculty <i>council</i> makes recommendations about curricula to the administration.) As a verb <i>counsel</i> means “to advise or to recommend.” (Her lawyer <i>counselled</i> her about the next course of action in her lawsuit.) As a noun, <i>counsel</i> means an “adviser.” (The judge recognized <i>counsel</i> for the defence.)
desert/dessert	A <i>desert</i> is made up of sand. (They were stranded in the <i>desert</i> .) A <i>dessert</i> is something you eat after dinner. (After dinner, they had pecan pie for <i>dessert</i> .)
different from/different than	The preferred form is <i>different from</i> . (Joan’s opinions of the movie were <i>different from</i> Roger’s.) <i>Different than</i> may be used to avoid an awkward construction. (Is your itinerary <i>different than</i> it was originally?)
disinterested/uninterested	<i>Disinterested</i> means “impartial and free from bias.” (Their boss was <i>disinterested</i> when discussing the reasons for each of the employees’ complaints against the other.) <i>Uninterested</i> means “not interested.” (He was <i>uninterested</i> in the outcome of the local school board election.)
e.g.	In formal writing, use <i>for example</i> or <i>for instance</i> rather than the Latin abbreviation <i>e.g.</i> (<i>exempli gratia</i>).
elicit/illicit	<i>Elicit</i> is a verb meaning “to bring out.” (The reporter tried to <i>elicit</i> a response from the senator.) <i>Illicit</i> is an adjective meaning “unlawful.” (The politician was accused of having an <i>illicit</i> affair.)
emigrate/immigrate	<i>Emigrate</i> means “to leave one’s country to go somewhere else.” (The family next door to us <i>emigrated</i> from Latvia.) <i>Immigrate</i> means “to come into a country.” (Because of the fighting in their country, they <i>immigrated</i> to Canada.)

eminent/imminent	<i>Eminent</i> means “outstanding” or “distinguished.” (<i>The Allegory of Love</i> was written by the <i>eminent</i> scholar C. S. Lewis.) <i>Imminent</i> means “about to happen.” (The prime minister’s news conference is <i>imminent</i> .)
etc./and etc.	<i>Et cetera</i> (<i>etc.</i>) means “and the rest.” <i>And etc.</i> , meaning “and and the rest,” is redundant.
eventually/ultimately	<i>Eventually</i> means “at an unspecified time in the future.” (The admiral knew they would <i>eventually</i> meet the enemy fleet.) <i>Ultimately</i> means “in the end” or “at the furthest extreme.” (<i>Ultimately</i> , the dropping of the atom bomb ended the war.)
everybody/everyone	<i>Everybody</i> and <i>everyone</i> are singular pronouns meaning “every person.” (Is <i>everybody</i> happy? Is <i>everyone</i> satisfied?)
everyplace/everywhere	<i>Everyplace</i> is informal; use <i>everywhere</i> .
explicit/implicit	<i>Explicit</i> means “directly expressed or clearly defined.” (The professor gave <i>explicit</i> directions about the writing assignment.) <i>Implicit</i> means “implied or unstated.” (The rules of the game were <i>implicit</i> .)
farther/further	Although these words were once used interchangeably, <i>farther</i> is now preferred when referring to physical distance. (Barrie is <i>farther</i> north than Orangeville.) <i>Further</i> is now used when referring to nonphysical distance. (We were told not to read any <i>further</i> in our textbook until after we had taken the examination.)
fewer/less	<i>Fewer</i> refers to things that can be counted. (<i>Fewer</i> people showed up at the meeting than we expected.) <i>Less</i> refers to general amounts. (The new recipe calls for <i>less</i> sugar than the old one specified.)
flaunt/flout	<i>Flaunt</i> means “to display” (usually in a negative sense). (She <i>flaunted</i> her newfound wealth.)

gonna/going to	<p><i>Flout</i> means “to treat with contempt” or “to scoff at.” (She <i>flouted</i> the rules of good manners.)</p>
good/well	<p><i>Gonna</i> is a common misspelling based on pronunciation. The correct form is <i>going to</i>.</p> <p><i>Good</i> is an adjective. (Even though it is two weeks old, the fruit still looks <i>good</i>.) <i>Well</i> is an adverb. (Did you sleep <i>well</i>?) Both <i>well</i> and <i>good</i> can be used when referring to a state of health, but there are subtle differences. Therefore, <i>well</i> is preferred. (I feel <i>well</i> today.)</p>
hanged/hung	<p>Both words are the past tense of <i>hang</i>. <i>Hanged</i> refers to an execution. (Nazi war criminal Adolf Eichmann was <i>hanged</i> in Israel after a trial.) For all other situations, use <i>hung</i>. (The decorator <i>hung</i> pictures on each side of the fireplace.)</p> <p>Use <i>hardly</i> by itself instead of <i>can't hardly</i> and <i>not hardly</i>, which are considered double negatives.</p>
hardly	<p>Not: I can't hardly see the shoreline because of the fog. But: I can hardly see the shoreline because of the fog.</p>
has got/have got	<p><i>Got</i> is unnecessary in such constructions and should not be used.</p> <p>Not: She <i>has got</i> three more days to prepare for her recital. But: She <i>has</i> three more days to prepare for her recital.</p>
heros/heroes	<p><i>Heros</i> refers to sandwiches. (We always have <i>heros</i> for dinner on Mondays.) <i>Heroes</i> refers to people. (Children often think of athletes as <i>heroes</i>.)</p>
hopefully	<p><i>Hopefully</i> is an adverb that means “in a hopeful manner” and can modify a verb, an adjective, or another adverb. (They waited <i>hopefully</i> for their</p>

	number to be drawn in the lottery.) <i>Hopefully</i> (meaning “I hope”) is commonly used as a sentence modifier in speech and in informal writing, but it should be avoided in formal writing.
i.e.	Not: <i>Hopefully</i> , the guests will arrive on time. But: <i>I hope</i> the guests will arrive on time.
in/into	In formal writing, use <i>that is</i> rather than the Latin abbreviation <i>i.e.</i> (<i>id est</i>).
ingenious/ingenuous	<i>In</i> indicates location or condition. (The detective found the murder weapon hidden <i>in</i> the clock by the front door.) <i>Into</i> indicates movement or a change in condition. (Laura walked <i>into</i> the room and surprised everyone.)
in regards to/irregardless/regardless	<i>Ingenious</i> means “clever.” (Sondheim’s lyrics are <i>ingenious</i> .) <i>Ingenuous</i> means “naïve” or “frank.” (He was <i>ingenuous</i> in his response to the situation.)
its/it’s/its’	Nonstandard for <i>as regards</i> , <i>in regard to</i> , or <i>regarding</i> . <i>Irregard-less</i> is nonstandard.
kind of/sort of	<i>Regardless</i> is the accepted form. (They decided to buy a new car <i>regardless</i> of the cost.)
led/lead	<i>Its</i> is the possessive pronoun. (The university will hold <i>its</i> graduation on Thursday.) <i>It’s</i> is the contraction of <i>it is</i> . (Because storm clouds are rolling in, <i>it’s</i> likely to rain before evening.) <i>Its’</i> is an error.
	Use <i>somewhat</i> instead of <i>kind of</i> or <i>sort of</i> .
	Not: The film <i>Attack of the Clones</i> was <i>kind of</i> disappointing.
	But: The film <i>Attack of the Clones</i> was <i>somewhat</i> disappointing.
	<i>Led</i> is the past tense of the verb <i>lead</i> . (The performer <i>led</i> the audience in a sing-a-long.)

liable/libel

Lead is a noun that refers to a metal. (Many older buildings are contaminated by *lead* paint.)

Liable means “responsible” or “legally obligated.” It also relates to something unpleasant and is usually used with the word *to*. (Harold is *liable to* lose his court case.) *Libel* refers to writing something malicious about another person. (Harold sued the newspaper for *libel*.) These two verbs cause numerous problems. Here are the troublesome tenses:

Present	Past	Present Participle	Past Participle
lie (<i>to recline</i>)	lay	lying	lain
lay (<i>to place</i>)		laid laying	laid

lie/lay

Note that the past tense of *lie* is the same as the present tense of *lay*. *Lie* is an intransitive verb, meaning it doesn’t take an object, while *lay* is a transitive verb, meaning it does take an object.

Not: Michael is so depressed that he *lays* in bed all day.

But: Michael is so depressed that he *lies* in bed all day.

Not: The waiter *lay* the fork in the wrong place.

But: The waiter *laid* the fork in the wrong place.

loath/loathe

Loath means “unwilling to do something contrary to one’s way of thinking.” (She was unusual; she was *loath* to cheat on her tax returns.) *Loathe* means “to dislike someone or something.” (Susan *loathed* her brother-in-law’s attitude toward women’s liberation.)

loose/lose

Loose is an adjective meaning “not tight.” (Amy

lots/lots of	prefers <i>loose</i> clothing when it is humid.) <i>Lose</i> is a verb meaning “to misplace” or “not to win.” (I predict the team will <i>lose</i> on Sunday.)
maybe/may be	Avoid using <i>in</i> place of <i>many</i> , <i>much</i> , or <i>a lot</i> . <i>Maybe</i> is an adverb meaning “possibly.” (Annie sings, “The sun will come out tomorrow,” not, “ <i>Maybe</i> the sun will come out tomorrow.”) <i>May be</i> is a verb phrase. (There <i>may be</i> an easier solution, but I don’t know what it is.)
may have/may of/might have/might of	<i>May have</i> and <i>might have</i> are the correct forms. <i>May of</i> and <i>might of</i> are incorrect.
medium/media/mediums	The singular form is <i>medium</i> . The plural form is <i>media</i> (or <i>mediums</i>).
off of/off	<i>Off of</i> is incorrect. Use <i>off</i> . Not: He jumped <i>off of</i> the bridge. But: He jumped <i>off</i> the bridge.
OK/O.K./okay	All three spellings are acceptable, but all should be avoided in formal writing.
oral/verbal	<i>Oral</i> means “spoken” or “having to do with the mouth.” Therefore, it would be correct to say that “the dental hygienist completed a thorough <i>oral</i> examination.” It would also be correct to say that “Joan delivered an excellent <i>oral</i> presentation to our history class.” <i>Verbal</i> means “relating to words, whether spoken or written.” (Her inability to grasp the <i>verbal</i> subtleties of the contract cost her a lot of money.)
passed/past	<i>Passed</i> is the past tense of the verb <i>pass</i> . (With help from a tutor, she <i>passed</i> the exam.) <i>Past</i> usually refers to a former time. (Alexis didn’t consider her husband’s <i>past</i> before she married him.)
percent/percentage	<i>Percent</i> is used with a specific number. (There is a 60 <i>percent</i> chance of rain tomorrow.) <i>Percentage</i> is used with a descriptive term such

personal/personnel	as <i>large</i> or <i>small</i> , not with a specific number. (A large <i>percentage</i> of the votes were not counted.) <i>Personal</i> refers to something that is private. (She received a letter marked “ <i>Personal</i> .”) <i>Personnel</i> generally refers to employees. (All the <i>personnel</i> had to wear identification badges.)
plus	<i>Plus</i> should not be used to join two independent clauses. Not: The rain helped clear the air; <i>plus</i> , it was good for the plants. But: The rain helped clear the air; <i>in addition</i> , it was good for the plants.
precede/proceed	<i>Precede</i> is a verb meaning “to go before.” (In spelling, the letter <i>i</i> usually <i>precedes</i> the letter <i>e</i> .) <i>Proceed</i> is a verb meaning “to continue” or “to advance.” (When you are finished with the first part of the test, you may <i>proceed</i> to the second part.)
principal/principle	<i>Principal</i> is a noun meaning “the head of a school or organization,” “a sum of money,” or “something of chief importance.” (The <i>principal</i> closed the school at noon. He spent both the <i>principal</i> and the interest of his investment as soon as he received them. Dehydration is the <i>principal</i> cause of heat stroke.) <i>Principle</i> is a noun meaning “a basic truth, rule, doctrine, or assumption.” (Religious <i>principles</i> are important to many people throughout the world.)
quite/quiet/quit	<i>Quite</i> is an adverb meaning “completely” or “positively.” (She was <i>quite</i> happy with her promotion to associate professor.) <i>Quiet</i> is an adjective meaning “free from noise” or “calm.” (The audience was so taken by her performance that they remained <i>quiet</i> for almost thirty seconds before breaking into thunderous applause.) <i>Quit</i> is

	a verb meaning “to leave (a job).” (He <i>quit</i> working at the bank.)
quote/quotation	<i>Quote</i> is a verb. Do not use it as a shortened form of the noun <i>quotation</i> . Not: He recited a long <i>quote</i> from Martin Luther King Jr.’s “I Have a Dream” speech. But: He recited a long <i>quotation</i> from Martin Luther King Jr.’s “I Have a Dream” speech.
raise/rise	<i>Raise</i> is a transitive verb meaning “ <i>to elevate</i> ,” “ <i>to build</i> ,” or “ <i>to move to a higher position</i> ” and takes a direct object. (The neighbours got together and <i>raised</i> a new barn to replace the one that had burned down.) <i>Rise</i> is an intransitive verb meaning “ <i>to get up</i> ,” “ <i>to ascend</i> ,” or “ <i>to increase</i> ” and does not take a direct object. (They decided to <i>rise</i> at 3 a.m. and go fishing. She had to wait for the dough to <i>rise</i> before adding the candied fruit.)
real/really	<i>Real</i> is an adjective; <i>really</i> is an adverb. (The characters in <i>Monsters, Inc.</i> certainly looked <i>real</i> . She was hurt <i>really</i> badly in the building collapse.)
respectively/respectfully	<i>Respectively</i> is an adverb meaning “singly, in the order designated.” (He announced the winners <i>respectively</i> .) <i>Respectfully</i> is an adverb meaning “with respect.” (He <i>respectfully</i> answered the questions asked by the judge.)
sensual/sensuous	<i>Sensual</i> relates to satisfying the physical, especially sexual, appetites. (Both of them found the movie to be highly <i>sensual</i> .) <i>Sensuous</i> relates to the senses. (They found the gently falling rain to be <i>sensuous</i> .)
set/sit	<i>Set</i> is a transitive verb meaning “to put or place” and takes a direct object. (<i>Set</i> the glass down carefully.) <i>Sit</i> means “to be seated” and does not take a direct object. (<i>Sit</i> down and be quiet.)

shall/will	<p><i>Shall</i> is used for first-person questions requesting consent or an opinion. (<i>Shall we leave?</i>) <i>Will</i> is the future-tense helping verb for all persons: I, you, he, she, it, we, they will. (I <i>will</i> start listening when you start making sense.)</p>
should have/should of	<p><i>Should have</i> is the correct spelling. <i>Should of</i> is incorrect.</p>
sometime/some time/sometimes	<p><i>Sometime</i> relates to an indefinite or unstated time. (As Mae West said, “Why don’t you come up and see me <i>sometime</i>?”) <i>Some time</i> relates to a span of time. (I <i>will</i> need <i>some time</i> to make up my mind.) <i>Sometimes</i> means “now and then.” (I <i>sometimes</i> go to the movies on Monday nights.) <i>Stationary</i> means “remaining in one place.” (The table is <i>stationary</i>; it cannot be moved.) <i>Stationery</i> refers to paper. (She wrote her letter on expensive <i>stationery</i>.)</p>
stationary/stationery	<p><i>Supposed to</i> is the correct spelling. <i>Suppose to</i> is incorrect.</p>
suppose to/supposed to	<p><i>Than</i> is a conjunction used in comparisons. (Jodi and Bill arrived earlier <i>than</i> the other ticket buyers.) <i>Then</i> is an adverb denoting time. (Read the instructions; <i>then</i> assemble the bicycle.)</p>
than/then	<p><i>There</i> is an adverb specifying place. (Stand <i>there</i> if you want to see the prime minister.) <i>Their</i> is a possessive pronoun. (<i>Their</i> house is on the corner.) <i>They’re</i> is a contraction of <i>they are</i>. (<i>They’re</i> too tired to stay awake.)</p>
there/their/they’re	<p><i>To</i> is a preposition that also serves as an infinitive marker. (<i>To</i> vote, you have <i>to</i> register by going <i>to</i> city hall.) <i>Too</i> is an adverb meaning “also,” “to an excessive degree,” or “very.” (Because the classroom was <i>too</i> cold, the professor cancelled the lecture.) <i>Two</i> is a number. (The <i>two</i> of them decided to attend the reception.)</p>
to/too/two	<p>Both are acceptable, but <i>toward</i> is preferred.</p>
toward/towards	

try to/try and	Whichever one you choose, use it consistently. <i>Try to</i> is the correct form. <i>Try and</i> is incorrect. (Bob's mother should <i>try to</i> understand his problem.)
TV/television	In formal writing, use the full word <i>television</i> . (His favourite <i>television</i> show is <i>Law and Order</i> .)
unexceptionable/ unexceptional	<i>Unexceptionable</i> means "not open to criticism" or "beyond reproach." (Robert's handling of the situation was <i>unexceptionable</i> .) <i>Unexceptional</i> means "ordinary" or "commonplace." (The critics unanimously described the play as <i>unexceptional</i> .)
use to/used to	<i>Used to</i> is the correct spelling. <i>Use to</i> is incorrect.
wait for/wait on	<i>Wait for</i> means "to wait for someone or something." (We had to <i>wait</i> an hour for the plane.) <i>Wait on</i> relates to being served. (The hostess had to <i>wait on</i> us because the restaurant was short of help.)
wanna/want to	<i>Wanna</i> is a common misspelling based on pronunciation. The correct form is <i>want to</i> .
weather/whether	<i>Weather</i> relates to the condition of the atmosphere. (The <i>weather</i> outside is frightening.) <i>Whether</i> is a conjunction used to introduce the first of two or more alternatives. (<i>Whether</i> you decide to stay or to go is of no concern to me.)
who/which/that	<i>Who</i> is used to refer to people and to animals with names. (She is the woman <i>who</i> was captured on the surveillance tape. Rin Tin Tin and Lassie are the two dogs <i>who</i> had their own television shows.) <i>Which</i> is used to refer only to things and to animals. (Those are my books, <i>which</i> need to be returned to the library by tomorrow. They captured the circus's black bear, <i>which</i> tried to break into the house.) <i>That</i> is used to refer to

who's/whose

things and to most animals, and it also may be used to refer to a group or class of people. (A green Nissan was the car *that* ran the red light. Those are the people *that* signed the petition.)

would have/would of

Who's is a contraction of *who is*. (*Who's* going to the dance tonight?) *Whose* is a possessive pronoun. (*Whose* car are we taking to Quebec City?)

your/you're

Would have is the correct term. *Would of* is incorrect.

Your is a possessive pronoun. (*Your* purse was found in the changing room.) *You're* is a contraction of *you are*. (*You're* lucky that your money was not stolen.)

.... » CHAPTER WRAP-UP

Rewrite the following paragraph to improve exactness:

The enthused crowd of students were huddled into the auditorium to hear a lecture from a speaker who had become infamous the world over. This was not the first time, however, that the college had invited a Nobel Prize lariat to speak. Indeed, the precedence had been set more than forty years before, when Enrico Fermi, the Italian physicist, had chatted to a packed house of science pupils on the pledge of the atom as a source of indefinite energy. This time, however, the discourse was meant for a far more diverse audience, for the current lecturer had received a reward in literature. Several of the students in the audience were inspiring young poets and novelists, and they listened with carefulness, as the speaker recalled the inceptions of her literary career. She persisted that the basic device for all blooming writers was a deep appreciation of the word, whether oral or verbal. Thus, she counseled the students to do as much reading, writing, and listening as probable. She also recommended that they continue to flock to academic lectures such as the one they were presently attending. She also encouraged them to observe both natural and human behaviour in search of worldwide themes and queries they might discuss in their writing.

Chapter 28

MAINTAINING APPROPRIATE TONE, STYLE, AND WORD CHOICE

1. [28.1](#)Use tone appropriate to your subject.
2. [28.2](#)Use style appropriate to your audience.
3. [28.3](#)Use language that is idiomatic.
4. [28.4](#)Avoid illogical constructions.
5. [28.5](#)Avoid slang, colloquialisms, and jargon in formal writing.
6. [28.6](#)Avoid clichés.
7. [28.7](#)Use concrete and specific language.
8. [28.8](#)Avoid sexist or biased language.

[CHAPTER WRAP-UP](#)

28.1 Use tone appropriate to your subject.

Your subject determines your *tone*. Tone reveals the writer's attitude toward the subject. Let's say you want to write letters to the editor of a local newspaper on three different issues. Depending on your subject, you might use a humorous, a serious, or a mixed tone.

1. A **humorous tone** might be appropriate in a letter in which you poke fun at the city council's recent decision to require police officers to patrol on roller blades.
2. A **serious tone** might work in a letter explaining the dangers of lead poisoning to children.
3. A **mixed tone**—one that is serious and also pokes fun—might be effective in a letter responding to the government's explanation of why it must raise taxes.

Of course, tone is not as simple a concept as explained above, and it will vary widely from writer to writer, even when the subject is the same. However, these three classifications should help you choose the kind of tone appropriate to your subject.

28.2 Use style appropriate to your audience.

Your audience determines your *style*. Your audience is made up of the people who will read your writing. Once you have determined who your audience is, you can choose the level of language or the style that is appropriate to use with those readers. There are, in general, three levels of language, or styles, to choose from:

1. **Informal.** You can use informal language when writing to yourself and to friends and acquaintances.
2. **Familiar.** You might want to use familiar language when writing to relatives or to the editor of a local or college or university newspaper or when composing short business memos to your colleagues at work.
3. **Formal.** This is the kind of language you should use when writing college or university essays; formal letters; or official business, technical, or government reports. Your audience for such writing will be instructors, classmates, business associates, and the like. The rest of this chapter explains the kind of language you should avoid in formal writing, which is the kind of writing you should use to complete academic assignments.

28.2a Avoid *you* in formal writing.

Avoid the pronoun *you* and its various forms in formal writing unless you are addressing the reader directly. For example, if you write a letter to a friend with a drug problem, you might say

If you continue abusing drugs, you will ruin your life.

However, if you are writing an essay that addresses a wide and varied audience—some of whom have no drug problem—you might say

Drug abuse ruins lives.

.... » EXERCISE 28A

Avoiding *You* in Formal Writing

Rewrite the following items without addressing the reader directly. In other words, do not use the pronoun you or any words formed from you, such as your or yourself.

1. You will find Yellowstone National Park in Wyoming, although you can visit parts of it in Montana and Idaho.
2. Because Yellowstone is located in the Rocky Mountains, some of its mountains rise above 3,048 metres (10,000 feet). You can get excellent views of the park from several places, including Mount Washburn.
3. The Yellowstone River, which is nearly 1130 kilometres (700 miles) long, cuts through what is known as “the Grand Canyon of the Yellowstone.” You should not confuse this place with the better-known Grand Canyon of Arizona.
4. The Grand Canyon of the Yellowstone offers you spectacular views. Its volcanic rock walls of red, orange, yellow, and brown will appeal to your artistic side and fill you with awe.

28.2b Choose single-verb constructions.

Sometimes verbs can be combined with prepositions to form phrasal verbs. Using too many of these makes your writing less formal. In some instances, phrasal verbs can have more than one meaning. Therefore, try to use single, strong verbs in formal writing. Here are a few examples:

Phrasal Verb More Formal Verb

bring up	raise, suggest
build up	strengthen, construct

Phrasal Verb More Formal Verb

check out	leave a hotel, examine
come up	rise, climb, appear
figure out	understand
find out	discover, learn
help out	assist
hold on to	grasp
let out	release
lie down	recline
look up	research, find
run up	accumulate
set up	create, establish
stand up for	support, defend, sponsor
stay around	linger, remain
take off	leave, rise, absent oneself
think about	consider
turn down	reject, lower
use up	exhaust
work out	exercise, solve

28.3 Use language that is idiomatic.

Many phrases in English take forms and convey meanings that are governed by convention (repeated use) and not by rules or even logic. For example, we *sit up* with a sick friend, but we *sit down* to eat dinner. In many instances, unidiomatic expressions result from using the wrong preposition in a phrase.

Unidiomatic: The Simpsons had dinner *over* our house.

Idiomatic: The Simpsons had dinner *at* our house.

Unidiomatic: In World War II, American volunteers led supply convoys to China *down* the Burma Road.

Idiomatic: In World War II, American volunteers led supply convoys to China *along* the Burma Road.

Here are some other examples:

Unidiomatic

able of	able to
according with	according to
angry at	angry with
capable to	capable of
desirous to	desirous of
different than	different from
equal with	equal to
inferior than	inferior to
on the area	in the area
preferable than	preferable to
prior than	prior to
the reason why is because	the reason is that
sure and	sure to
try and	try to

Idiomatic

Unidiomatic
plus which

Idiomatic
in addition to which

28.4 Avoid illogical constructions.

When editing, read each sentence carefully to make sure that it conveys logical ideas.

1. Avoid using a preposition without considering its meaning.

Illogical: As leader of the Soviet Union, Gorbachev had many political problems *in which* he could not overcome.

Logical: As leader of the Soviet Union, Gorbachev had many political problems *that* he could not overcome.

Illogical: His lifestyle differs from mine *by* he is more active.

Logical: His lifestyle differs from mine *because* he is more active.

2. Avoid leaving out important words.

Illogical: She rushed *out* her house.

Revised: She rushed *out of* her house.

Illogical: Dancing the polka was *so* fun.

Revised: Dancing the polka was *so much* fun.

In the example above, the illogicality is that the adverb *so* modifies the noun *fun*, but only adjectives can modify nouns. In the revised version, the adjective *much* modifies *fun*, and the adverb *so* modifies *much*.

.... » EXERCISE 28B

Using Formal, Idiomatic, and Logical Constructions

Rewrite the following sentences to make them more formal, idiomatic, and logical:

1. Running under the Channel Tunnel, trains can make the trip from London to Paris in less than three hours.

2. Paul Broca, a nineteenth-century physician, found out which part in the brain controls speech.
3. In the biography *His Holiness*, Carl Bernstein and Marco Politi talk about Pope John Paul II's role in the fall of communism in Eastern Europe.
4. Hundreds of years ago, the Maya built great cities in which one can still see these in Mexico.
5. As he reached Fort Ticonderoga, the colonial soldier came up to a British sentry, who asked him to say who he was.

28.5 Avoid slang, colloquialisms, and jargon in formal writing.

28.5a Avoid slang.

Slang is informal language. It might be appropriate in a relaxed conversation with friends, but slang is not standard English and should be avoided in college or university essays and reports. In fact, slang varies from group to group and changes over time. As a result, some readers may not recognize your particular brand of slang and may therefore get confused when they read it.

Slang: I decided that I would be out of there before I got hassled.

Formal: I decided to leave before I was harassed.

Slang: They weren't into laying guilt trips on their kids.

Formal: They tried not to make their children feel guilty.

28.5b Avoid colloquialisms.

Colloquial expressions appear in spoken conversations even among educated people. Some are used only in particular locales; others are common to the entire English-speaking world. Often, the meaning of a colloquial expression differs from the literal meaning of the words it contains.

Colloquial expressions are fine in informal or familiar writing, but they should be avoided in formal writing such as the kind used in academic assignments, business and technical reports, and other types of professional writing.

Colloquial: After *working out*, Serena took a shower.

Formal: After *exercising*, Serena took a shower.

Colloquial: Cara is *pretty* tired.

Formal: Cara is *very* tired.

28.5c Avoid jargon.

Jargon is language specific to a particular profession, discipline, or field of endeavour. Sometimes, such words can take on new meanings when removed from those contexts. For example, *bottom line* has come to mean “the essence or heart of a question or topic.” But this phrase comes from the accounting profession in which the bottom line, being the last line of a ledger, indicates whether money has been earned or lost.

Jargon includes language to which special meanings have been attached. Using jargon with an audience that is well versed in the subject matter or discipline can save time and help you communicate specialized information quickly and effectively. However, using jargon with lay readers—those who are not expert in the discipline you are discussing—may rob your writing of its clarity and effectiveness, unless, of course, you define special terminology as you go along.

For example, a dentist might discuss the treatment for gum disease differently with a dental hygienist than he or she would with a patient. To the latter, the dentist might explain that annual office cleanings by a trained hygienist and that daily brushing, flossing, and rinsing will be necessary to prevent further problems. When discussing the patient’s condition with a dental hygienist, however, the dentist might express concern over the onset of gingivitis in the patient and prescribe a regimen of oral prophylaxis, as well as home intervention, to prevent the condition from developing into periodontitis.

Ask yourself the following questions before you decide to use jargon in a particular piece of writing:

1. Is the audience familiar with such terminology? If not, can I conveniently insert definitions of these terms without interfering with the reader’s train of thought?
2. Is jargon necessary to my purpose, or can I communicate effectively using nonspecialized language?

Sometimes writers use jargon simply to impress. Ironically, they often succeed only in confusing their readers. So, if the answer to either of the questions above is no, replace the jargon with language that is simpler and more common. The list below contains examples of unnecessary jargon and the clearer, simpler, and more common alternatives.

Jargon

The premier intends to interface with his constituents at the confab of agricultural exhibitors.

Utilization of the inner lane is prohibited unless you are accelerating beyond slower-moving vehicles.

Expectorating on the pedestrian causeway is strictly prohibited.

Common Phrasing

The premier intends to talk to people at the local fair.

Keep right except to pass.

Don't spit on the sidewalk.

28.6 Avoid clichés.

Clichés are expressions that lack freshness and emphasis because they have been overused. Clichés can be used in everyday spoken conversation without a problem, but they tend to make formal writing flat, uninteresting, and even unclear. Whenever you can, replace clichés with fresher, more exciting, or more specific language.

Cliché: The teacher kept her students *on their toes*.

Revised: The teacher kept her students *alert and eager to learn*.

The following partial list will give you an idea of the kind of language you should look for and replace as you put freshness and originality into your writing.

Clichés

acid test	face the music	paid your dues
as good as done	fall on deaf ears	passed away
as the crow flies	fly like an eagle	picture-perfect
at all costs	foaming at the mouth	pure as snow
better half	going places	rest assured
bit the dust	green with envy	rite of passage
breaking my neck	grinning from ear to ear	sacred cow
broken record	healthy as a horse	short and sweet
clear as mud	hit the deck	sick as a dog
cold, hard facts	hit the sack	sink or swim
cool as a cucumber	hot potato	stone-cold sober
dark horse	keep your shirt on	stone's throw
dead as a doornail	ladder of success	strong as an ox
drunk as a skunk	like the plague	tighten our belts
early bird	little lady	to the point
easy for you to say	old hat	turn for the worse

edge of the seat on your own white as a ghost

.... » EXERCISE 28C

Correcting for Slang, Colloquialisms, Jargon, and Clichés

Revise the following sentences to avoid problems such as those discussed in [sections 28.5](#) and [28.6](#):

1. A stone's throw from the centre of modern Athens is the ancient Acropolis.
2. In 480 bce, the Persians invaded Athens and pretty much wasted every building in the Acropolis. In no time (by 467 bce), however, the Greeks had rebuilt the civic buildings and temples.
3. Off the coast of Ecuador, the Galápagos Islands consist of nine large islands and about fifty bits of land that seem to jump out of the Pacific Ocean. They have been called “the world’s end” because most of them are rocky and desolate to the point of seeming weird.
4. However, in places where vegetation does grow, pesky flies and aggravating mosquitoes annoy anyone crazy enough to visit. In other areas of the Galápagos, the rocks are so sharp that they can cut a hiker’s shoes to shreds.
5. Charles Darwin was the first scientist to visit the Galápagos Islands. While observing the local critters, he got the bright idea that something was funny about many of them.
6. Today, Darwin’s theory is old hat, but when it was first published, it raised a few eyebrows, for it flew in the face of the creation theory of the universe as explained in religious texts.

28.7 Use concrete and specific language.

Words that are *concrete* point to something the reader has experienced or can experience through one or more of the five senses. Thus, things that are concrete are usually material. Abstract words name concepts, ideas, emotions, and other intangibles. Such things, although quite real, exist in the writer's mind or heart. Thus, readers find abstract language harder to grasp than concrete language. Note the difference between the two types of nouns in the following list.

Abstract	Concrete
affection	kiss, embrace
anger	shout
capital punishment	hanging
church	cathedral
happiness	laughter, smiles
pollution	smog
public transportation	city bus
rudeness	sneer
sadness	tears, sobbing
violence	punch, shot, fistfight

Specific words and phrases are far more descriptive and focused than those that are general. As you read the words and phrases in the following table, note how much more effective the language becomes from left to right.

General	Less General	Specific
school	university	University of Montreal
vegetable	legume	snap peas
television show	police drama	Law and Order

General	Less General	Specific
entertainer	rock star	Bruce Springsteen
fuel	gasoline	unleaded premium
fast food	hamburger	Big Mac
automobile	sport utility vehicle	Ford Explorer
computer software	Search engine	Bing

.... » EXERCISE 28D

Using Concrete and Specific Language

Using language of your own choosing, rewrite the following sentences to make the language more concrete and specific.

1. He played a musical instrument with a band that appeared at outdoor public events.
2. Alicia is majoring in three different subjects, and she maintains a high grade point average.
3. The car raced along the road through the mountains and across the river.
4. Children in the day care centre seemed to behave badly after having watched a cartoon that portrayed violent characters.
5. The crowd became fearful when the disaster struck.

28.8 Avoid sexist or biased language.

As you learned earlier, the language you choose affects your tone and your style. More important, it affects your credibility as a writer. Thus, it is necessary to replace sexist or biased language with more acceptable alternatives. Most people try to avoid offensive language because of considerations related to common decency and because they know it will decrease the effectiveness of their writing and speech. Sometimes, however, we use language that is offensive to others without realizing that we are doing so. Therefore, it is important to pay attention to this concern when you edit your work.

28.8a Avoid gender-specific terms.

Unless you are referring to a specific individual whose gender you know, use gender-neutral terms.

Not	But	Not	But
chairman	chair, chairperson	policeman	police officer
clergyman	member of the clergy	mailman	mail carrier
comedienne	comedian	repairman	technician
congressman	representative	salesman	sales representative
fireman	firefighter	stewardess	flight attendant
manhole cover	utility cover	waitress	server
mankind	humankind	workman	worker
poetess	poet	workmanship	quality

Remember, too, that mentioning gender unnecessarily might be offensive. For example, refer to the *doctor*, not to the *woman doctor*; to the *stockbroker*, not to the *female stockbroker*; to the *nurse*, not to the *male nurse*.

28.8b Develop a sensitivity to biased language.

Words such as *bitch*, *Wop*, *Polack*, *darky*, and *fag* are inexcusably harmful, despicable, and rude. Never use such language. Also, stay away from clearly insulting terms such as *blind as a bat*, *spastic*, *fat*, *retarded*, and *stupid*.

In addition, however, sensitize yourself to other types of language that, though not as obviously offensive, may disturb your readers or serve to depersonalize those it describes. For example, don't call someone a *diabetic* when referring to them as a *person with diabetes* is just as easy. Don't characterize someone as *handicapped* or *disabled*; instead, refer to them as *someone with a disability*. (People with disabilities and their advocates refer to this thoughtful practice as "putting the person before the disability.")

In addition, avoid stigmatizing people as *victims*, *targets*, or *sufferers* of a disease. Write *a person with AIDS*, not *an AIDS patient*. Refer to someone in a wheelchair as such, not as a *user of a wheelchair*. In addition, do not mention a person's race, sex, sexual orientation, religion, or national origin unless such information is essential to the understanding of your message. Consider these examples:

Not: Although David's parents were born in Canton, he eats in Italian restaurants more often than in Chinese restaurants.

But: David eats in Italian restaurants more often than in Chinese restaurants.

Or: David can speak Cantonese because his parents, who were born in China, speak the language at home.

Not: Our electrician, who is gay, has never overcharged us.

But: Our electrician has never overcharged us.

Or: Our electrician lost two customers when they found out she is gay.

Finally, apply adjectives fairly and objectively. For example, writing that *the men were nervous, and the women were hysterical* can be construed as sexist.

.... » EXERCISE 28E

Avoiding Sexist or Biased Language

Rewrite the following sentences to eliminate sexist or biased language.

1. The workmanship of the furniture was evident in the care the craftsman had taken in joining the corners of the drawers.
2. Although she is a cripple, Felicia still loves sports.
3. Whenever the Italian lady next door cooks meatballs, the smell drifts into our living room.
4. The child was revived by an Hispanic emergency medical technician and a black firewoman.

.... » CHAPTER WRAP-UP

Rewrite the following sentences using what you have learned in this chapter.

1. When you go up to Washington, DC, make sure to go by Arlington National Cemetery, which is right over the river, and have a look at the Tomb of the Unknown Soldier.
2. Also, have a peek at the Capitol Building, where congressmen introduce, debate, and pass legislation.
3. Diabetes gets its name from the Greek Aretaeus, an ancient doc, who used the word to describe an illness of which you get thirsty and have to pee a lot.
4. On the 1600s, doctors who checked out the urine of diabetics found that it was “sweet,” or loaded with glucose sugar.
5. Today, we know that diabetes is caused from the body’s inability to produce, or soak up, insulin, which controls the use of glucose.
6. Therefore, analyzing blood and urine samples for high levels of glucose has become the acid test for diabetes.

7. A diabetic can look healthy as a horse, but if the disease is not treated, they can lose appetite and throw up a lot.
8. In extreme cases, a victim of diabetes can become as sick as a dog and even croak.

Chapter 29

MAKING YOUR WRITING CONCISE

1. [29.1](#) Remove repeated words.
2. [29.2](#) Remove unnecessary synonyms.
3. [29.3](#) Avoid redundancies.
4. [29.4](#) Remove labels and fillers.
5. [29.5](#) Replace a long phrase with one word.
6. [29.6](#) Be direct—remove constructions such as *it is* and *there was*.

CHAPTER WRAP-UP

WORD CHOICE BASICS CHECKLIST

Wordiness comes from using more words than you need to get your message across. Sometimes students become wordy simply to provide the number of words required by the assignment. Don't fall into that trap. Unnecessary words make your writing boring and sometimes confusing.

Wordiness is natural in the early stages of the writing process. In fact, many writers feel comfortable including more words than they need in rough drafts, just to make sure they have covered the topic. That's why it's best to correct wordiness when editing—*after* you have finished a few drafts.

Editing for wordiness doesn't mean that you should make your writing flat and uninteresting or that you should use short, choppy sentences. It means you should remove words that either serve no purpose or say the same things as other words you have used.

29.1 Remove repeated words.

Repeating a word in the same sentence or in a nearby sentence can cause wordiness. Edit your work carefully to avoid this problem.

Not: She is the best swimmer of the three Rumanian swimmers.

But: She is the best of the three Rumanian swimmers.

Not: The children love hockey. Hockey is the children's favourite sport.

But: The children love hockey; it is their favourite sport.

One easy way to eliminate wordiness is to use pronouns rather than to repeat nouns. In the previous example, the pronoun *it* replaces the noun *hockey*, and the pronoun *their* replaces the noun *children's*.

29.2 Remove unnecessary synonyms.

Synonyms are words that mean the same as other words you have used. Don't use them unless they add new information.

Not: She threw away the broken stereo that doesn't work.

But: She threw away the broken stereo.

Not: He pays annual dues to his athletic club every year.

But: He pays annual dues to his athletic club.

.... » EXERCISE 29A

Eliminating Repeated Words and Unnecessary Synonyms

Rewrite the following items by removing unnecessary words. Combine sentences if necessary.

1. A galvanometer is an instrument used in physics. This instrument measures electrical current in a circuit.
2. Direct electrical current flows in one direction. Its value remains the same and never changes.
3. A generator converts mechanical energy by changing it into electrical energy.
4. A voltmeter is a measuring device for determining the volts in either alternating current or direct current.
5. The type of thermometer invented by David Gabriel Fahrenheit (1686–1737) was the alcohol thermometer. He also invented the type that uses mercury.

6. Fahrenheit also developed the Fahrenheit temperature scale, which is used to measure temperatures in the United States. On this scale, water boils at 212 degrees Fahrenheit and freezes at 32 degrees Fahrenheit.
7. Anders Celsius introduced another system for measuring temperatures. It is often called the Celsius scale after its inventor.
8. The Kelvin scale is a way to measure absolute temperatures. Its starting point is absolute zero (-459.67 degrees Fahrenheit). Absolute zero, as defined in physics, is the point at which the motion of molecules essentially stops moving.

29.3 Avoid redundancies.

A **redundancy** occurs when you use two or more words that mean the same thing. It amounts to saying the same thing twice.

Not: They had never seen a dead corpse.

But: They had never seen a corpse.

All corpses are dead; therefore, *dead* is unnecessary.

Not: She spoke the honest truth.

But: She spoke the truth.

Describing truth as *honest* adds nothing to the meaning. After all, can truth be dishonest?

Common Redundancies

Wordy	Better
absolutely essential	essential
advance forward	advance
as of yet	yet
at this point in time	at this time
basic fundamentals	basics
both together	both
brilliant genius	genius
but yet	yet
combine together	combine
each and every dollar	every dollar
eleven p.m. at night	eleven p.m.
evil villain	villain
extremely overwhelming	overwhelming

Wordy	Better
free gift	gift
in my opinion, I believe	I believe
refer back to	refer to
rise up	rise
still continues	continues
still persists	persists
the reason is because	the reason is
the reason why	the reason
totally useless	useless
valuable asset	asset
very unique	unique
visible to the eye	visible

.... » EXERCISE 29B

Eliminating Redundancies

Rewrite the following sentences to eliminate redundancies.

1. Although the art dealer claimed the painting of Audubon's woodpeckers was an authentic original, the buyer knew it was a total reproduction, for the signature of the artist's name was misspelled.
2. On September 1, 1939, Nazi armies advanced forward into Poland, an act of violent aggression that opened World War II in Europe.
3. The Black Death was a plague disease that swept over Europe during the fourteenth century, killing millions of the population's inhabitants.
4. The evil villain in Shakespeare's *Othello* is named lago. Some scholars argue that the reason why lago wishes to totally destroy Othello is that lago is thoroughly consumed by jealousy.

5. It was absolutely essential for American intelligence to break Japan's secret code; otherwise, the U.S. Navy might have lost the naval Battle of Midway, an event that could have completely eliminated chances for an American victory in the Pacific.

29.4 Remove labels and fillers.

Labels are words that tell us what other words are. They are often useless.

Not: Jason is the kind of person who enjoys music.

But: Jason enjoys music.

Useless Labels

Wordy	Better
green in colour	green
the month of July	July
the science of biology	biology
large in size	large
the French language	French
a friendly personality	friendly

Fillers are words that do little but distract readers. In the following sentences, fillers are in italics. They can be eliminated without any change in a sentence's meaning.

Not: The plant *that makes* Ford trucks needs mechanics *who are* skilled.

But: The Ford truck plant needs skilled mechanics.

Not: Many *of the people who* graduated from Monroe High School are politicians.

But: Many graduates of Monroe High School are politicians.

» CAUTION! «

Forming an adjective by attaching *like* or *type* to a noun can make your writing wordy.

Not: The meal was served in a family-like style.

But: The meal was served family style.

Common Fillers

Wordy

people who work in a hospital

a person who paints houses

a teacher who is dedicated to students

try and see

try to see

the warehouse located in Dover

I would like to thank you

Better

hospital workers

house painter

a dedicated teacher

try to **or** see

try to **or** see

the Dover warehouse

Thank you

.... » EXERCISE 29C

Removing Labels and Fillers

Rewrite the following sentences to remove labels and fillers.

1. Elizabeth Blackwell excelled at the practice of medicine. She was the first woman to earn a degree in medicine from a university located in the United States.
2. One has to learn a new alphabet if they want to read the works of Maxim Gorky (1868–1939) in the original, for he wrote in the Russian language.
3. Although he is famous for his writing, Gorky is also remembered for his participation as a supporter of the Bolsheviks in the Russian revolutionary war.
4. Anyone who is a fan of Italian opera knows the story of *Tosca* by the composer Giacomo Puccini.

5. People who love the circus might enjoy Giuseppe Verdi's *Aida*, an opera in which elephants that come from Africa appear on the stage.
6. Many families that emigrated from China in the nineteenth century settled on the West Coast. Today, the province of British Columbia is home to many people who were born in Canada but who are of Asian descent.
7. The nations of Poland and Germany, which share a border, have not always been neighbours that are friendly.
8. The vocabulary of the art of opera evolved in Italy; as a result, operatic concepts and techniques have names in the Italian language.
9. In June 1944, when Allied landing craft and combat ships appeared off the coast of the province of Normandy, the Nazi commanders must have known that "Fortress Europa" would fall.
10. In an effort to try and make better diagnoses, doctors who examine patients are now using new types of technology such as magnetic resonance imaging (MRI).

29.5 Replace a long phrase with one word.

A group of words that acts as a verb, an adjective, or an adverb can often be replaced by a single word.

Not: Considering the fact that the bridge was under water, Rita had to turn back.

But: Because the bridge was under water, Rita had to turn back.

Common Wordy Phrases

Wordy	Better
arrive at an agreement	agree
at the present time	now
conduct a test	test
conduct an investigation	investigate
due to the fact that	because
during the course of	during
gave approval to	approved
have an argument	argue
make an analysis of	analyze
place emphasis on	emphasize

.... » EXERCISE 29D

Replacing Long Phrases

Rewrite the following sentences to replace long phrases with one-word alternatives.

1. Using keywords is a good way to conduct a search on the Internet.
2. Both *Shindler's List* and *Life Is Beautiful* contain scenes in which Nazi guards conduct an examination of Jewish prisoners to determine who should stay alive.
3. Before World War II, most people could not go to college or university in the United States for the reason that they could not afford the tuition. After the war, however, the GI Bill made college or university more affordable for people who had served in the military.
4. During the Great Depression of the 1930s, about one-third of the labour force was in need of employment.
5. One reason the Japanese defeated the Russians in 1904 was on account of that fact that the Russian fleet had to travel a long distance away from its home port before engaging the Japanese navy.
6. The electron microscope can see much smaller objects than an ordinary microscope can see because it uses electrons, not light, to create the magnification of an image.
7. A popular song of the 1960s tells us that Andrew Jackson gave chase to the British on January 8, 1815. Jackson's victory had no effect on the outcome of the War of 1812 due to the fact that Britain and the United States had signed a peace treaty on December 14, 1814.

29.6 Be direct—remove constructions such as *it is* and *there was*.

Constructions such as *it is/was*, *there is/was*, and *there are/were* are often unnecessary. This is especially true when they appear before the subject and verb of a sentence.

Wordy: There were children playing in the yard.

The subject of the sentence is *children*; the verb is *were playing*. Why not start the sentence with these words?

Direct: Children were playing in the yard.

.... » EXERCISE 29E

Being Direct

Rewrite the following sentences to make them more direct.

1. It was in 1928, while working on a treatment for influenza, that Sir Alexander Fleming discovered penicillin.
2. Fleming noticed that there was mould growing on one of his laboratory dishes, and he determined that it was this mould that had destroyed bacteria he was trying to grow.
3. It was decided by the Nobel Prize Committee in 1945 that Fleming should be honoured for his medical research. There were two other scientists, Howard Florey and Ernst Chain, who shared the prize with Fleming because of their help in discovering penicillin.

4. It is because penicillin is effective against a wide variety of disease-causing bacteria that Fleming's work is so important.
5. There is one significant drawback to penicillin. It has been found that some people are allergic to the drug, but there is a simple test to determine whether a patient will react negatively.

To practise eliminating wordiness from your sentences, click [here](#) to access the interactive “[Identify and Edit: Wordy Sentences](#).”

.... » CHAPTER WRAP-UP

Rewrite the following student essay to eliminate wordiness.

My family made a day trip to the beach last summer. Getting ready for our day trip required so much preparation and so much work that I almost decided not to go and to stay home.

It was the night before that we made the decision to get an early start. That morning, of course, we overslept and got up later than we had hoped; the reason was because we had forgotten to reset the alarm the night before. I awoke from sleep at exactly 7:03 a.m. Rising up from the bed, I became anxious and nervous, for I was fully aware that the drive to the beach would be a difficult ordeal.

The drive was about 320 kilometres (200 miles) in length, and if we didn't leave any time before 7:30 a.m., we would surely meet heavy, bumper-to-bumper traffic along the country-like roads that we would have to take to get to the beach.

I rushed into the shower and completed my regular showering routine in three minutes flat. At the same time, I made a mental list in my mind of all the things we had to take: beach chairs, towels and blankets, suntan lotion, reading materials, books, magazines, and, of course, food and beverages—all the food and beverages we liked most.

As soon as I was dressed, I went down into the basement to find our cooler, which was very large in size. It is absolutely essential for the long day trips

that our family enjoys taking. It was during the course of my search for the cooler that I knocked over four large boxes and the metal-type bed that is made of iron, nearly crushing my foot and seriously injuring myself.

Of course, as I was finishing the job of filling the cooler and loading up the car, my children proceeded to have an argument about who was to sit where in the car. My daughter shouted loudly that it was her turn to sit up in the front seat. That was the kind of discussion that took forever to resolve but we finally got going. When we were finally under way, however, my young son, who is five years old, decided that he would tell us he had to go to the bathroom. So we turned around and went back home. As you have probably guessed by now, we left a long time after 7:30 a.m. The roads were crowded with cars, and our trip to the beach took about six hours to get there. By the time we arrived, it was time to return home again.

Word Choice Basics Checklist

- 1 Use a dictionary to check the meanings of words. Never use a word unless you are certain you know what it means. Use a thesaurus to find synonyms and antonyms. Always use a dictionary to check the meanings of words you find in the thesaurus.
- 2 As you edit and proofread your work, make sure you have not confused one word with another or have mistaken the meaning of a word.
- 3 Use a dictionary to check that the words you are using are appropriate to your **intended meaning** and to the verbal **context** you have created.
- 4 Use words according to their **intended functions**. For example, *automobile* can be used as a noun but also as an adjective, as in *automobile dealer*. However, the noun *fun* cannot be used as an adjective. Therefore, writing *we had a fun time* is incorrect.
- 5 Review the **glossary of usage** ([section 27.7](#)) to help you remember the correct forms and meanings of words that are often confused.
- 6 Maintain a tone that is appropriate to your subject. Maintain a style that is appropriate to your audience.
- 7 As you revise, carefully review phrases and other constructions to make sure they are **logical** and **idiomatic**. Always **avoid you** in formal writing, unless you are addressing the reader directly.
- 8 Write in formal language by avoiding **slang**, **colloquialisms**, and **jargon**.
- 9 Make your language interesting by replacing **clichés** with vocabulary that is fresh. Also, rely as much as possible on language that is concrete and specific.
- 10 Never allow **biased** or **sexist language** to creep into your writing.
- 11 Eliminate **wordiness** during the editing process, *after* you have revised your paper several times.
- 12 Remove repeated words and unnecessary synonyms.
- 13 Avoid **redundancies**, words that say the same thing twice.
- 14 Remove **labels** and **fillers**.
- 15 Replace long phrases with single words.

15 Be direct. Try not to begin sentences with *It is*, *There are*, or similar constructions.

PART 7. GRAMMAR

1. [30](#) LEARNING PARTS OF SPEECH
2. [30.1](#) Recognize Nouns.
3. [30.2](#) Recognize Pronouns.
4. [30.3](#) Recognize Verbs.
5. [30.4](#) Recognize Articles.
6. [30.5](#) Recognize Adjectives.
7. [30.6](#) Recognize Adverbs.
8. [30.7](#) Recognize Prepositions.
9. [30.8](#) Recognize Conjunctions.

CHAPTER WRAP-UP

1. [31](#) MASTERING VERB FORMS AND TENSES
2. [31.1](#) Know What a Verb Does.
3. [31.2](#) Learn Verb Tenses.
4. [31.3](#) Keep Verb Tenses Consistent.
5. [31.4](#) Use Linking and Helping Verbs.
6. [31.5](#) Learn the Irregular Verbs.
7. [31.6](#) Learn to Use the Active and Passive Voices.
8. [31.7](#) Become Familiar with the Four Verb Moods.

CHAPTER WRAP-UP

1. [32](#) MAINTAINING SUBJECT-VERB AGREEMENT
2. [32.1](#) Make Verbs Agree with Subjects.

CHAPTER WRAP-UP

1. [33](#) LEARNING PRONOUN TYPES, CASES, AND REFERENCE
2. [33.1](#) Learn Pronoun Types.
3. [33.2](#) Use Pronoun Cases Correctly.
4. [33.3](#) Check Pronoun Reference.

CHAPTER WRAP-UP

1. [34](#)MAINTAINING PRONOUN-ANTECEDENT AGREEMENT
2. [34.1](#)Make Pronouns Agree with Their Antecedents.
3. [34.2](#)Avoid Sexist Pronouns.

CHAPTER WRAP-UP

1. [35](#)USING ADJECTIVES AND ADVERBS CORRECTLY
2. [35.1](#)Learn to Identify Adjectives.
3. [35.2](#)Learn to Use Participles.
4. [35.3](#)Compare Adjectives Correctly.
5. [35.4](#)Learn to Identify Adverbs.
6. [35.5](#)Compare Adverbs Correctly.
7. [35.6](#)Use Adjectives and Adverbs with Sense Verbs.

CHAPTER WRAP-UP

GRAMMAR BASICS CHECKLIST

Chapter 30

LEARNING PARTS OF SPEECH

1. [30.1](#)Recognize nouns.
2. [30.2](#)Recognize pronouns.
3. [30.3](#)Recognize verbs.
4. [30.4](#)Recognize articles.
5. [30.5](#)Recognize adjectives.
6. [30.6](#)Recognize adverbs.
7. [30.7](#)Recognize prepositions.
8. [30.8](#)Recognize conjunctions.

CHAPTER WRAP-UP

To become an effective writer, you will have to analyze your work carefully. But first you should learn terms that will help you talk about your writing with your instructors and classmates. Doing so will also help you edit and revise your work. You don't need to memorize these terms, but you should know how they are used.

Words are classified as *nouns*, *pronouns*, *verbs*, *articles*, *adjectives*, *adverbs*, *prepositions*, and *conjunctions*. These are the [parts of speech](#). Nouns or pronouns and verbs act as the basis of a sentence, but the others are also important.

30.1 Recognize nouns.

A noun names a person, place, or thing. There are two types of nouns: **common nouns** and proper nouns. Proper nouns name specific persons, places, and things; they are capitalized.

Types of Nouns

Common Nouns Proper Nouns

woman	Eleanor
country	Nigeria
language	Japanese
lake	Lake Ontario
religion	Islam

NOTE <<<<

Watch for words that end in *-ing* and that stand for activities: *swimming*, *writing*, *talking*, *asking*, and *loving*, for example. They, too, are nouns.

Nouns act as subjects and objects. The subject of a sentence is a person, place, or thing that does an action or is described. In other words, if you ask, “Who is doing something?” or “Who is being described?” your answer will be a subject.

NOTE <<<<

A sentence does not need an object, but it must have a subject. *The captain is ill*, for example, has no object.

NOUNS AS SUBJECTS

The *captain* gives orders. (The captain acts.)

The *captain* is ill. (The captain is described.)

The object of a sentence is a person, place, or thing that is receiving an action.

NOUNS AS OBJECTS

The captain saluted the *officers*.

The captain praised the *soldiers*.

Nouns are *singular* (one) or *plural* (more than one). To make *most* nouns plural, add *-s* or *-es* to the singular. For example, the plural of *captain* is *captains*. However, there are exceptions. Some nouns change their spelling (*mouse/mice*), and a few even use the same spelling in the plural as in the singular (*deer/deer*).

Noun Plurals

REGULAR NOUNS		EXCEPTIONS	
Singular	Plural	Singular	Plural
cat	cats	woman	women
vehicle	vehicles	child	children
swimming pool	swimming pools	louse	lice
injury	injuries	leaf	leaves

.... » EXERCISE 30A

Using Nouns as Subjects and Objects

1. Identify each noun as common (cn) or proper (pn) and as singular (sing) or plural (pl).
 - husband
 - running

- students
- Canada
- Ottawa
- mechanic
- Coca-Cola
- boats
- sister
- tractor
- doctor
- hamburger
- flowers
- Spanish
- Mary Ann

2. Reread what you learned about a sentence in [section 18.1](#). Then, on a separate piece of paper, write two sentences containing each noun in item 1 of [Exercise 30A](#). In the first sentence, use the noun as a subject; in the second, use it as an object. For example:

Subject: The *children* rode their bicycles.

Object: The parents carried their *children* home.

30.2 Recognize pronouns.

A pronoun replaces a noun; it, too, stands for a person, place, or thing. Like nouns, pronouns are singular or plural. For example, *I* is singular, and *we* is plural. Some pronouns act as subjects, some as objects, and some as words that show possession. Learn the following personal pronouns:

Personal Pronouns

Pronouns as subjects:	I, we, you, he, she, it, one, they, who
Pronouns as objects:	me, us, you, him, her, it, one, them, whom
Possessive pronouns:	my, mine, our, ours, your, yours, his, her, hers, its, their, theirs, whose

You can learn other types of pronouns in [Chapter 33](#). For now, become familiar with relative pronouns. They introduce dependent (subordinate) clauses, which you can read about in [section 18.1](#). To refresh your memory, here are examples of dependent clauses that are introduced by the relative pronouns *that* and *who*:

She walked into a room *that was filled with flowers*.

Mr. Wilson, *who lives next door*, is a grouch.

Relative Pronouns

that	whichever	whom
whatever	who	whomever
which	whoever	whose

.... » EXERCISE 30B

Using Pronouns as Subjects and Objects

Write fifteen sentences, each of which contains one of the personal pronouns listed in [section 30.2](#). In sentences 1 to 5, use pronouns as subjects; in sentences 6 to 10, use pronouns as objects; in sentences 11 to 15, use pronouns to show possession (ownership). Here are some examples to get you started:

Subject: *I* called my family last night.

Object: Mother could not hear *me*.

Possession: *My* telephone is not working right.

30.3 Recognize verbs.

A verb shows what a subject does (action) or describes that subject.

The river *flooded* the town.

Flooded is a verb of action.

James *is* sick.

Is is a verb that describes.

NOTE « « « «

Words that end in *-ing* cannot act as verbs when they stand alone. They must be paired with helping verbs:

My car *is being* towed!

We *are seeing* a change in his attitude.

She *was running* for the bus.

You can learn more about verbs in [Chapter 31](#).

.... » EXERCISE 30C

Identifying and Using Verbs

1. Underline verbs in the following passages:

- Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, or oppose any foe to assure the survival and the success of liberty. (President John F. Kennedy, Inaugural Address)

- Poverty is being tired. I have always been tired. They told me at the hospital when the last baby came that I had chronic anemia caused from poor diet, a bad case of worms, and that I needed a corrective operation. I listened politely—the poor are always polite. The poor always listen. They don’t say that there is no money for iron pills, or better food or worm medicine. The idea of an operation is frightening and costs so much that, if I had dared, I would have laughed. (Jo Goodwin Parker, “What Is Poverty?”)
2. Read [Chapter 18](#), which explains the makeup of a sentence. Then, on a separate piece of paper, write ten sentences, each of which uses a different verb from the following list:

jump paint arrive stand leave
speak play eat fight read
ride give receive drink answer
load hunt fool view lead

Here are two examples to get you started:

I *received* a letter from Mary.

Our instructor *gave* Phil a book.

30.4 Recognize articles.

An *article* is a short word that comes before a noun and points to it. The articles are *a*, *an*, and *the*. *The* points to a specific person, place, or thing.

The clock is on *the* mantel.

The elephant eats peanuts from *the* box.

A and *an* do not indicate something specific.

A clock tells time. (*Any* clock tells time.)

An elephant eats peanuts from *a* box. (*Any* elephant eats peanuts from *any* box.)

.... » EXERCISE 30D

Identifying Nouns, Pronouns, Verbs, and Articles

In the passages that follow, write cn over common nouns, pn over proper nouns, pron over pronouns, v over verbs, and art over articles.

1. The Galesburg Marine Band marched past, men walking and their mouths blowing into their horns as they walked. (Carl Sandburg, “The Funeral of General Grant”)
2. By walking, begging rides, both in wagons and in the cars, in some way, after a number of days, I reached the city of Richmond, Virginia. (Booker T. Washington, “Matriculating at Hampton”)
3. Aunt Margaret came from Chicago, which consisted of the Loop, Marshall Field’s, assorted priests and monsignors, and the black-and-white problem. (Mary McCarthy, “Uncle Myers”)

4. At that moment she was a young girl standing on a wharf at Merry Point, Virginia, waiting for the Chesapeake Bay steamer with her father. ... William Howard Taft was in the White House, Europe still drowsed in the dusk of the great century of peace, America was a young country, and the future stretched before it in beams of crystal sunlight. (Russell Baker, *Growing Up*)

30.5 Recognize adjectives.

An adjective tells the reader something about a person, place, or thing. In other words, it describes, or modifies, a noun or pronoun. An adjective answers questions such as “Which?” “What kind of?” and “How many?” Adjectives can come before the noun they modify.

The *angry* dog charges the fence.

We ate a *delicious* dinner.

NOTE <<<<

When an adjective modifies a plural noun, the adjective does not become plural:

He purchased two *new* cars. (*Not*: He purchased two *news* cars.)

The jackets were *red*. (*Not*: The jackets were *reds*.)

However, an adjective that tells something about the subject of a sentence can come after a linking verb.

The food was *delicious*.

The dog is *angry*.

30.6 Recognize adverbs.

An adverb modifies, or tells something about, a verb, an adjective, or another adverb. Adverbs answer questions such as “Where?” “When?” “How?” “How much?” “How often?” and “To what extent?” Here are some examples:

Although the team played *well*, it lost the close match.

Well modifies the verb *played*.

Although the team played *well*, it lost the *extremely* close match.

Well modifies the verb *played*; *extremely* modifies the adjective *close*.

Although the team played *very well*, it lost the *extremely* close match.

Very modifies the adverb *well*; *well* modifies the verb *played*; *extremely* modifies the adjective *close*.

Adverbs

quickly	heavily	often	when
easily	lightly	never	where
effortlessly	thickly	seldom	now
merely	richly	sometime	just
truly	beautifully	ahead	beyond
happily	only	then	more
strongly	similarly	behind	less
silently	intensely	well	
loudly	usually	very	

You probably noticed that many adverbs end in *-ly*. But don't be fooled; many don't. Look at those in columns 3 and 4. In addition, some words that end in -

ly can be adjectives—*early*, *orderly*, and *earthly*, for example.

.... » EXERCISE 30E

Identifying and Using Adjectives and Adverbs

1. *Write adj over adjectives and adv over adverbs in the following paragraphs.*
 - One of my favorite approaches to a rocky seacoast is by a rough path through an evergreen forest that has its own peculiar enchantment. It is usually an early morning tide that takes me along that forest path, so that the light is still pale and fog drifts in from the sea beyond. (Rachel Carson, “Walking to the Seacoast”)
 - I am the man in the middle; for where I stand determines where the middle is. I am compassionate; those less compassionate than I are “cold,” and those more compassionate than I are “sentimental.” I am steadfast; those less steadfast than I are “fickle,” and those more steadfast than I are “stubborn.” (Sydney J. Harris, “The Man in the Middle”)
2. On a separate piece of paper, write five sentences, each of which uses at least one adjective and one adverb from the following lists.

Adjectives	Adverbs
tired	favourite
bright	very
beautiful	warmly
calm	cold
stormy	truly
	fully
	completely
	delicious
	thoroughly
	difficult
	well
	quickly
	loudly
	seldom

30.7 Recognize prepositions.

A [preposition](#) comes before a noun or pronoun and shows how that word is related to other words in the sentence. When you join a preposition with a noun or pronoun, you create a phrase, one of the sentence parts discussed in [section 18.1](#).

Prepositions

about among beyond from of to
above at by in on toward
across before despite inside out under
after behind during into over upon
against below for near through with
along between

Prepositional Phrases

under the boardwalk during her visit
for the children at three o'clock
on the ledge despite the traffic
in the room between us
into his pocket from the heart
over the bridge through the valley
near the door above the window

30.8 Recognize conjunctions.

A conjunction joins words or ideas. A coordinating conjunction joins words or ideas of the same importance. A subordinating conjunction joins ideas by showing that one is less important than the other.

Coordinating: A huge balloon sailed by, *and* the children screamed with joy.

Subordinating: Because a huge balloon sailed by, the children screamed with joy.

In the first sentence, the coordinating conjunction *and* joins two equally important ideas. In the second, the subordinating conjunction *because* introduces an idea that is now less important than what follows in the independent clause.

You can read about independent and dependent (subordinate) clauses in [section 18.1](#). By using conjunctions to join independent clauses and dependent clauses, you can vary the way you organize sentences.

Coordinating Conjunctions Subordinating Conjunctions

and	after	in order to
but	although	since
for	as long as	unless
nor	as soon as	until
or	as though	when
so	because	whenever
yet	if	while

.... » EXERCISE 30F

Identifying Prepositions and Conjunctions

Write prep over prepositions and conj over conjunctions in this passage by William Least Heat Moon.

The only shade along Arizona 87 lay under the bottom sides of rocks; the desert gives space then closes it up with the heat. To the east, in profile, rose the Superstition Mountains, an evil place, Pima and Maricopa Indians say, which brings on diabolic possession to those who enter. Somewhere, among the granite and greasewood was the Lost Dutchman gold mine.

North of the Sycamore River, saguaro, ocotillo, paloverde, and cholla (cactus) surrendered the hills to pads of prickly pear the size of a man's head. The road climbed and the temperature dropped. At Payson, a mile high on the northern slope of the Mazatzal Mountains, I had to pull on a jacket. ("Arizona 87")

.... » CHAPTER WRAP-UP

After reading the following paragraph, identify as many nouns, pronouns, verbs, articles, adjectives, adverbs, prepositions, and conjunctions as you can. Remember to distinguish between proper nouns and common nouns. Also, explain how nouns and pronouns are used: as subjects, as objects, or as words that show ownership.

The road into Saladsburg, Pennsylvania, takes several twists and turns until it comes to a small steel bridge and crosses on to Main Street in this sleepy village with a population of 250. In the center of town is Saladsburg's landmark: Cohick's Trading Post, home of Cohick's famous ice cream. The building is approximately 50×75 feet, or a total of about 3,750 square feet. Outside are two gas pumps and a reassuring sign: "If you treat your customers well, they will always come back." Once inside, patrons are confronted with a magnificent potpourri. On the front counter sits a wheel of aged sharp cheddar, from which they may cut their own portions. As they stroll over the creaking old pine boards and down the narrow aisles, they encounter everything from buckshot to butter pecan ice cream. Other items range from hardware and agricultural supplies to dry goods, from sporting goods and hunting licenses to locally grown produce. The walls of the store are lined with animals that were shot or trapped and later stuffed: a

porcupine, squirrels, several possum, a moose, and a rattlesnake. At the rear is a huge black bear mounted in a ferocious pose. (Nancy Boemo, “The Trading Post Is a Survivor”)

Chapter 31

MASTERING VERB FORMS AND TENSES

1. [31.1](#)Know what a verb does.
2. [31.2](#)Learn verb tenses.
3. [31.3](#)Keep verb tenses consistent.
4. [31.4](#)Use linking and helping verbs.
5. [31.5](#)Learn the irregular verbs.
6. [31.6](#)Learn to use the active and passive voices.
7. [31.7](#)Become familiar with the four verb moods.

CHAPTER WRAP-UP

The essential elements of a sentence are a subject and a verb. In earlier chapters, you learned that a subject is a person, place, or thing (noun or pronoun) that acts, is acted upon, or is described. This chapter contains basic information about verbs and verb tenses.

31.1 Know what a verb does.

A **verb** (1) tells what the subject does, (2) tells what is done to the subject, or (3) describes the subject by connecting it with the words that follow.

1. A verb shows action by telling what the subject does.
 - Shakespeare *wrote* poems and plays.
 - She *ran* down the street.
2. A verb shows action by telling what is done to the subject.
 - She *has been elected* class president.
 - Math 105 *will be taught* next semester.
3. A verb describes the subject by connecting it with an adjective or with other words.
 - Miriam *has been* ill.
 - The car *weighed* over 900 kilograms.

Strengthen Your Writing with Vivid Verbs

Vivid verbs make your writing flow like a rapid stream. Dull verbs cause it to move without energy. Both sentences below are correct, but the second is stronger and more interesting.

The glass *broke* as a rock *hit* the window.

The glass *shattered* as a rock *smashed* the window.

31.2 Learn verb tenses.

The tense of a verb shows time. There are three basic tenses: *past*, *present*, and *future*.

31.2a Learn the present tense.

Verbs in the present tense tell readers about current facts or events—things happening right now. The present tense also shows habitual action, an action that occurs over and over again. Therefore, you can write

I walk the dog. OR I walk the dog every day.

Regular Verbs

All forms of regular verbs in the present tense are spelled alike *except one*.

Regular Verbs in Present Tense

Singular	Plural
I walk	We walk
You walk	You walk
He, she, it, one, anyone <i>walks</i>	They walk

The exception comes in third-person singular verbs, which end in *-s*. The third-person singular pronouns are *he*, *she*, *it*, *one*, *anybody*, *anyone*, *nobody*, *no one*, *someone*, *somebody*. A third-person singular subject can be a *singular* noun too. For example, the nouns *Charlene* and *horse* are singular and can act as subjects.

I *walk* every day. He *walks* every day.

You *walk* every day. No one *walks* every day.

We *walk* every day. Charlene *walks* every day.

They *walk* every day. My horse *walks* every day.

» CAUTION! «

Third-person singular verbs in the present tense end in *-s* even though their subjects are singular. Remember that, unlike plural nouns, plural verbs (those used with *we*, *you*, and *they*) do not end in *-s*.

Irregular Verbs

Irregular verbs are spelled differently in different tenses. (You will find a list of common irregular verbs in [section 31.5](#).) Be aware that the verb *to be* changes its spelling even in the present tense.

Present Tense of *To Be*

Singular	Plural
I am	We are
You are	You are
He/she/it/one is	They are

.... » EXERCISE 31A

Using the Present Tense

The following paragraph uses the first-person singular pronoun, I. Rewrite the paragraph by substituting a third-person pronoun, he or she, for I. Then add -s to each verb that needs it. Keep all verbs in the present tense.

I suffer from rheumatoid arthritis, a chronic disease afflicting millions of people. I often experience severe pain in the joints in my fingers, arms, and legs. Sometimes I become weak, and I seem to be burning up with high fevers. During these severe attacks, I lose all ambition and do little more than stay in bed and listen to music. I realize that my fingers are becoming twisted and deformed, another result of the disease. For relief from pain, I turn to aspirin and other anti-inflammatory drugs. I also engage in regular exercise

to keep my joints and muscles as limber as possible. I know that my condition might persist for the rest of my life, but I continue to hope that a cure will be found soon.

31.2b Learn the past tense.

Verbs in the *past tense* tell your readers of actions that have been completed.

Regular Verbs

To form the past tense of a regular verb, add *-d* or *-ed* to the basic form of the verb.

PAST TENSE OF REGULAR VERBS

I <i>lived</i> in Sudbury for two years.	They <i>recognized</i> their children.
Lincoln <i>freed</i> the slaves.	No one <i>answered</i> the phone.
She <i>repaired</i> the toaster.	James <i>travelled</i> to Mexico last year.
Someone <i>robbed</i> the store!	

Irregular Verbs

The past tense of irregular verbs is formed in various ways. That's why they are called irregular—they don't follow the rules. Consider the verb *to be*, for example.

Past Tense of *To Be*

Singular	Plural
I <i>was</i>	We <i>were</i>
You <i>were</i>	You <i>were</i>
He/she/it/one <i>was</i>	They <i>were</i>

You'll find a list of other irregular verbs in [section 31.5](#).

.... » EXERCISE 31B

Using the Past Tense

The following short outline of the early history of Mexico uses regular verbs in the present tense. Rewrite the paragraph by putting these verbs in the past tense.

When the Spanish conquer Mexico at the beginning of the sixteenth century, they encounter several Native American peoples. The Spaniards marvel at what they discover. Cities of stone, complete with large buildings, religious and municipal complexes, paved streets, and even sports arenas appear all over Mexico. The Maya live in the southeastern part of the country. They rule over vast territories now in the modern Mexican states of Yucatan and Chiapas. The Aztecs dominate central Mexico. They construct their capital city on a tract of land surrounded by water. After the Spanish complete their conquest, they establish Mexico City, their capital and the current capital of Mexico, in the same spot.

31.2c Learn the future tense.

The *future tense* tells readers about events or facts that will occur or will be true at a later time. To form the future tense, place a *helping word* (or words) before the basic form of the verb.

James *will arrive* on the train tomorrow afternoon.

The verb is *arrive*; the helping word is *will*.

Sylvia *is going to study* Spanish next semester.

The verb is *to study*; the helping words are *is going*.

31.2d Learn the perfect tenses.

The *perfect tenses* combine *have*, *has*, or *had* with the past participle of a verb. To form the past participle of a regular verb, add *-d* or *-ed* to the basic form of the verb. The past participles of irregular verbs are listed in [section 31.5](#).

Present Perfect

Use the *present perfect* tense when you talk about an action that began in the past and is continuing in the present. Verbs in the present perfect use the helping word *have* in all cases except the third-person singular, which uses *has*.

I *have studied* piano for eight years now.

You *have not completed* the homework.

We *have run* in the marathon for the past six years.

The students *have begun* work on a research project.

She *has attended* all her classes so far this term.

The package *has been mailed*.

Someone *has turned on* the radio.

The committee *has elected* Francis chairperson.

Past Perfect

Use the *past perfect* tense when you talk about an action that happened in the past but that came before another event that also took place in the past. Verbs in the past perfect use the helping word *had*, the past tense of *have*, in all cases.

past perfect

past

She *had attended* all her classes before she *got sick*.

Had attended is the past perfect tense of the verb *attend*; it describes an action that happened before the subject got sick. *Got* is the simple past tense of the verb *get*.

past perfect

past

I *had studied* piano for eight years before I *played* in a concert.

Future Perfect

Use the ***future perfect*** to describe future events that will come before other events in the future. Verbs in the future perfect tense use the helping words *will have*.

By the time I reach my twentieth birthday, I *will have studied* piano for eight years.

This sentence means that the subject will practise the piano for eight years before turning twenty.

She *will have attended* all her classes this semester before the day ends.

Jason *will have studied* forty hours prior to taking the exam.

31.2e Learn the progressive tenses.

The ***progressive tenses*** combine a form of *to be* with the present participle, the *-ing* form of a verb. Progressive tenses show continuing action.

Present Progressive

I *am working* with him on the project.

The singer *is writing* new songs.

You *are dieting* to lose weight.

Past Progressive

I *was working* with him on the project.

The singer *was writing* new songs.

You *were dieting* to lose weight.

Future Progressive

I *will be working* with him on the project.

The singer *will be writing* new songs.

You *will be dieting* to lose weight.

Present Perfect Progressive

I *have been working* with him on the project.

The singer *has been writing* new songs.

Past Perfect Progressive

I *had been working* with him on the project.

The singer *had been writing* new songs.

NOTE <<<<

If you are writing about a past event that occurred the day after another event, don't use the word *tomorrow* to show the passage of time. Instead, use expressions such as *the next day* or *the following day*.

Not: Every night, the bakers began work at 10:00 in order to have fresh bread *tomorrow*.

But: Every night, the bakers began work at 10:00 in order to have fresh bread *the next day*.

The first sentence is illogical; it tells us that the bread will be ready on the day after the sentence is being written!

31.3 Keep verb tenses consistent.

It is important to keep verb tenses consistent. Of course, you will sometimes have to shift from one tense to another, but be careful not to confuse your readers or to break the flow of your writing. First choose a controlling, or main, tense for your project; then switch to other tenses only when you need to describe actions that occurred or will occur *at other times*.

Let's say you write about how hard you find your college or university mathematics class. You choose the present as your controlling tense as you write this sentence:

I spend three hours a night on my math homework, and I still barely *pass* the quizzes my teacher *gives* us.

Spend, *pass*, and *gives* are in the present tense.

You can shift logically into the past if you decide to compare this course with the math you took in high school.

Back then I rarely *studied*, yet I *received* good grades.

Studied and *received* are in the past tense.

You might even make good use of the future tense.

Learning math *will help* me with the physics course I *will take* next year.

Will help and *will take* are both in the future tense.

However, you would not write

I spend three hours a night on my math homework, and I still barely *passed* the quizzes my teacher *will give* us.

Here the writer should not have switched tenses, for the three actions in the sentence are occurring at the same time. Therefore, switching tenses in this case is illogical and makes the sentence confusing.

.... » EXERCISE 31C

Keeping Verb Tenses Consistent

Rewrite the following paragraph to correct illogical shifts in verb tense.

Confucius, the Chinese philosopher, lived in the sixth century BCE. When he is only three years old, his father dies, and Confucius grows up in great poverty. At the time, government corruption was sapping China's strength and causing a decline in the people's well-being. Indeed, it leads to a decline in the general state of morality and, in turn, will even cause civil disorder. Confucius wants none of this, and he decided to become a teacher of the values and moral lessons he has read about in the literature and philosophy of the ancients. One of his most important teachings was that truly virtuous people had an obligation to teach by example. In fact, public officials, argues Confucius, are able to maintain order among those they govern only by pursuing an ethical and just life.

31.4 Use linking and helping verbs.

Some verbs do not show action. Linking verbs help describe a subject by connecting it to a noun or an adjective. Linking verbs include *be, am, is, are, was, and were*. *Become, feel, grow, look, seem, smell, and sound* can also be linking verbs.

noun

They *were* police officers.

adj.

The little boy *seems* confused.

» CAUTION! «

If a helping verb is omitted, a sentence fragment or an unclear sentence can result.

Fragment: Dr. Jones *assisting* with the experiment.

Complete: Dr. Jones *is assisting* with the experiment.

Helping verbs are used with other verbs to make specific time references and to create verb phrases. In fact, as you have seen, helping verbs are used with the future tense and with the perfect and progressive tenses. Helping verbs include *am, is, are, was, were, be, being, and been*. *Do, have, shall, and will* can also be helping verbs.

Dr. Jones *is assisting* with the experiment.

Downloading music *has replaced* compact discs.

31.5 Learn the irregular verbs.

There are more than 300 irregular verbs in English. Their past tense is *not* formed by the addition of *-d* or *-ed* to the basic form of the verb. Note that the past participles of some of these verbs are also irregular.

Present	Past	Present Participle	Past Participle
arise	arose	arising	arisen
awake	awoke	awaking	awaked, awoken
beat	beat	beating	beaten
break	broke	breaking	broken
bring	brought	bringing	brought
catch	caught	catching	caught
choose	chose	choosing	chosen
cling	clung	clinging	clung
come	came	coming	come
dig	dug	digging	dug
do	did	doing	done
draw	drew	drawing	drawn
drive	drove	driving	driven
eat	ate	eating	eaten
fall	fell	falling	fallen
feel	felt	feeling	felt
fly	flew	flying	flown
forgive	forgave	forgiving	forgiven
get	got	getting	got, gotten
give	gave	giving	given
go	went	going	gone
hold	held	holding	held
keep	kept	keeping	kept

Present	Past	Present Participle	Past Participle
know	knew	knowing	known
lay	laid	laying	laid
lead	led	leading	led
lie	lay	lying	lain
lose	lost	losing	lost
make	made	making	made
meet	met	meeting	met
ride	rode	riding	ridden
rise	rose	rising	risen
run	ran	running	run
see	saw	seeing	seen
send	sent	sending	sent
sit	sat	sitting	sat
speak	spoke	speaking	spoken
steal	stole	stealing	stolen
teach	taught	teaching	taught
tear	tore	tearing	torn
throw	threw	throwing	thrown
win	won	winning	won
write	wrote	writing	written

31.6 Learn to use the active and passive voices.

In the active voice, the subject of the sentence is the person or thing doing the action or being described. In the passive voice, the subject of the sentence is the person or thing being acted upon. The passive voice requires a two-part verb:

A helping verb—a form of the verb *to be* (*is, are, was, were, will be*) or a form of the verb *to have* (*has, had, will have*)

A past participle

Active voice: Massive earth movements created the Himalayan mountains about 50 million years ago.

The subject of the sentence, *movements*, does the action; the verb is *created*.

Passive voice: The Himalayan mountains were created by massive earth movements about 50 million years ago.

The subject of the sentence, *mountains*, receives the action. The verb is in two parts: the helping verb *were* and the past participle *created*.

The passive voice requires more words and is less direct than the active voice. For that reason, you should rely on the active voice in most cases. However, you can use the passive voice when the agent (person or thing that does an action) is unknown, obvious, or unimportant. You can also use the passive voice when there is no agent.

Agent unknown: The money *was stolen* this morning.

Agent obvious: Cures for AIDS *are being actively researched*.

Agent An eighteenth-century burial ground *was discovered* during
unimportant: excavations for an office building.

No agent: Unfortunately, the common cold still *cannot be cured*.

31.7 Become familiar with the four verb moods.

Verbs have tenses (past, present, future, and so on) and voices (active and passive). They also have moods, which help convey the writer's intent.

The indicative mood conveys an action or information that the writer believes is true:

Tokyo *is* the capital of Japan.

Technological advances *have made* automobiles more fuel efficient.

The subjunctive mood reports actions that the writer knows are contrary to fact:

If I *were* rich, I would buy a sports car.

If Stalin *were* alive today, he would be stunned to see the changes democracy has brought to Eastern Europe.

NOTE <<<<

Sentences in the subjunctive convey information that the writer knows is not true, for *I am not rich*, and *Stalin is not alive*. Note that, in the subjunctive, the present tense of the verb *to be* is *were*, not *am*, *are*, or *is*, as in the indicative mood.

- Indicative:
 - I am
 - You are
 - He, she, it, one is

- We are
- You are
- They are
- Subjunctive:
 - I were
 - You were
 - He, she, it, one were
 - We were
 - You were
 - They were

The subjunctive mood can also be used to communicate a desire.

I wish I *were* rich.

Professor Mendoza is such a good teacher that his students wish the semester *were not* over.

The customers hoped that the sale would be extended.

The *imperative mood* communicates a command or a request.

“Stop!” ordered the police officer.

Please return all books promptly.

The imperative is also used to give instructions or explain a process.

Turn on the computer.

Click on the program icon.

Open a new document.

NOTE <<<<

In sentences using the imperative, the subject *you* is understood.

The *conditional mood* communicates information that could be true depending on the circumstances. Conditional statements usually begin with the word *if* or constructions that mean *if*.

If the university receives a funding grant, we will be using a new chemistry lab next spring.

Had Hitler won the war, most Europeans would now be speaking German.

.... » CHAPTER WRAP-UP

Revise the following essay written by student MaryAnn Sullivan. It contains numerous verb errors, which have been added by the authors of this book. Be prepared to discuss the reasons for the changes you make.

The Journey Home

It was a cool, rainy morning in October, and the youth conference is coming to an end. Everyone said good-bye and started walking toward the waiting buses. We are leaving the convention centre and all our new friends, whom we have made during our week-long stay. As we boarded our buses, a depression fell over everyone because no one really wants to leave. It seemed as if the weather worsened as we head slowly toward the city. The rain trickled down the bus windows, and small floods are forming in low-lying areas of the road.

It was 11 in the morning when we reached the airport, and it is already busy with early-morning travellers. The pace seems to quicken when we entered the terminal, as commuters hustle past us to catch their planes. A hurricane is heading toward the city and the surrounding coast, and the airlines wanted to

get as many people out as they could before the storm hits with full force tomorrow. We were escorted to our seats on the airplane, and we all feel secure and somewhat happy that we were going home. Suddenly, I hear Mark yell, "The engine is on fire!" I couldn't believe what I have heard, and I looked out the window, only to see red and orange flames shoot out of the number one engine. Then the captain, in a very calm voice, announces, "Ladies and gentlemen, we will be delayed due to mechanical difficulties." Everyone looked at each other and slowly gathered his or her things. Then the flight attendants escort us once again, but this time it was off the plane to the waiting area.

Many of us were very tired from lack of sleep, and we try to relax while waiting for our flight to be called. About four hours had passed, and the storm was slowly approaching. We have all gathered around the phones to call our anxious parents and update them on what has happened. Those who had already talked with their parents stared aimlessly out the large tinted windows while sheets of rain pour down fiercely on them. Darkness had begun to fall and the wind has picked up significantly. Pieces of heavy debris were being kicked up like feathers and scattered over the runways.

After about five hours, we were told that we can board our plane again. We found our seats and prepare ourselves for the worst. The comfortable feeling we had before is gone and replaced by fear. The engines start, and we begin to move to our position on the runway. The sounds of the engines could hardly be heard over the pounding rain and howling wind. The tension in the air was thick, and silence falls over everyone as we begin our takeoff. The wind seems to guide us as we rocked from side to side, and a young woman in the back of the plane became hysterical and starts to scream. A small, blond boy in the front of the plane decided to break the tension by throwing his arms in the air, as if he were on a roller coaster, and yells, "This is fun!" This innocent outburst made some people laugh, but many others are still petrified and clung to their seats for dear life. The turbulence continues, rocking us to and fro, and we all just prayed that it will end. Suddenly, we broke above the cloud line, and the turbulence stopped. The airplane levels and the bumpy ride became a memory.

That horrible day took place almost five years ago, but my memory of it is as clear as if it has happened yesterday. Whenever I need to get on an airplane, I remembered everything that took place as the plane is fighting the weather to get into the air. It makes me nervous to remember that day, but it also made me realize that nothing can ever be as bad as that flight home. For many of us, that takeoff was the worst and longest five minutes of our lives, and most of us never forget it as long as we live.

Chapter 32

MAINTAINING SUBJECT-VERB AGREEMENT

1. [32.1](#) Make verbs agree with subjects.

[CHAPTER WRAP-UP](#)

When two words “agree,” they are of the same number. That means that both are singular (one) or both are plural (more than one).

32.1 Make verbs agree with subjects.

A verb agrees with its subject in number. That is, if the subject is *singular* (one), the verb is singular; if the subject is *plural* (more than one), the verb is plural.

The *book* *is* on the table.

The subject of the sentence, *book*, is singular; therefore, the verb, *is*, is also singular.

The *books* *are* on the table.

The subject, *books*, is plural; therefore, the verb, *are*, is also plural.

You can have problems with agreement if you don't understand the number of the subject or if you choose the wrong word as the subject. Here are ten ways to avoid such problems:

1. Decide whether the subject is singular or plural. Most plural subjects, usually nouns, end in *-s* or *-es*.

Singular Plural

building	buildings
box	boxes

2. Don't be confused by words that come between a subject and a verb.

Not: The rivalry between the teams *are* fierce.

But: The rivalry between the teams *is* fierce.

The subject of the sentence is *rivalry*, not *teams*. Therefore, the sentence needs a singular verb, *is*. *Between the teams* is simply a phrase that

describes *rivalry*.

Not: The screams of the lost boy echoes in the cave.

But: The screams of the lost boy echo in the cave.

The subject of the sentence is *screams*, not *boy*. *Screams* is plural; the verb, *echo*, is also plural.

» CAUTION! «

Form singular verbs by adding *-s* or *-es* to the simple form of the verb when *he*, *she*, *it*, or *one* (the third-person singular) is your subject.

he, she, it, one appears (singular)

but

they appear (plural)

Spotting Words That Come Between Subjects and Verbs

Words that come between subjects and verbs can cause you to mistake the true subject. They often appear in phrases that begin with words such as these:

accompanied by in addition to of the

along with including plus

as well as in front of together with

besides not to mention with

Not: The patients, along with their doctor, is willing to speak about the new treatment.

But: The patients, along with their doctor, are willing to speak about the new treatment.

Not: Archimedes, as well as Plato, Aristotle, and Sophocles, have an important place in ancient Greek civilization.

But: Archimedes, as well as Plato, Aristotle, and Sophocles, has an

important place in ancient Greek civilization.

3. Use a plural verb with subjects joined by *and*.

Carrie and Robert have decided to buy a house.

The subject, *Carrie and Robert*, is plural; the verb, *have decided*, must also be plural.

4. Use singular verbs with gerunds. A *gerund* is a noun that ends in *-ing* and names an activity. Here are some examples of gerunds: *swimming, eating, breathing, laughing, voting, understanding*.

Donating food and clothing to charity helps the less fortunate.

The subject is *donating*, not *food and clothing*; therefore, it takes a singular verb, *helps*.

» CAUTION! «

The verb is singular if both parts of the subject refer to the same person, place, or thing.

His one and only is his wife.

The subject, *one and only*, refers to the same person, so it is singular. The verb must also be singular.

5. Use singular verbs with subjects joined by *or, either ... or, or neither ... nor* if both subjects are singular.

By now, rain or snow has fallen in the mountains.

Each part of the subject, *rain* and *snow*, is singular; therefore, the verb is also singular. However, *if both subjects are plural*, use plural verbs.

Either his parents or his grandparents were born in Manitoba.

Each part of the subject, *parents* and *grandparents*, is plural; therefore, the verb, *were born*, is also plural.

If one part of the subject is singular and the other is plural, the verb agrees with the one closest to it.

Neither the principal nor the teachers are here.

Neither the teachers nor the principal is here.

6. When a relative pronoun—*who*, *which*, or *that*—is a subject, make the verb agree with its antecedent, the word to which it refers.

Beloved is a novel about a woman who suffers the death of a child.

Who refers to *woman*, which is singular. Therefore, the verb, *suffers*, is singular.

People who suffer from diabetes can be helped.

Who refers to *people*, which is plural. Therefore the verb, *suffer*, is plural.

7. Use a singular verb when an indefinite pronoun, such as *any*, *each*, *every*, *either*, or *neither*, is the subject.

Not: Each of her sisters are a college graduate.

But: Each of her sisters is a college graduate.

Each, not *sisters*, is the subject. Therefore, the verb must also be singular.

Not: Either Roberto or Michael are calling.

But: Either Roberto or Michael is calling.

Roberto or Michael (either one, but not both) is calling; therefore, the verb must be singular.

Indefinite pronouns that end in *-one* or *-body* also take singular verbs. They include *anyone*, *anybody*, *everyone*, *everybody*, *none*, *no one*, *nobody*, *somebody*, and *someone*.

Everybody here knows my brother.

Everybody is singular; it takes the singular verb *knows*.

None of us has been invited.

The subject is *none*, not *us*; therefore, the verb, *has*, is singular.

Indefinite Pronouns

-One Words -Body Words

any	one	anybody
each	anyone	everybody
every	everyone	nobody
either	no one	somebody
neither	none	someone

8. If a sentence begins with *there* or *here*, the subject comes after the verb; look for it there.

Here is the article we were searching for.

There are two answers to that question.

In the first sentence, the subject is *article*, not *here*. *Article* is singular; therefore, the verb must be *is*. In the second sentence, the subject is *answers*, not *there*. *Answers* is plural; therefore, the verb must be *are*.

9. If a subject follows the verb, read the whole sentence to find the subject before deciding whether the verb should be singular or plural.

In a stand by the front door are several umbrellas.

The subject of the sentence is *umbrellas*, not *stand* or *door*; therefore, the verb should be plural.

10. A collective noun, such as *company*, *family*, *class*, *community*, *troop*, or *committee*, names a group. Use a singular verb if *one* group is named. Use a plural verb if *more than one* group is named.

The class has voted to raise money for the United Way.

The subject, *class*, is one unit; therefore, the verb, *has voted*, is singular.

The committees have voted to write new by-laws.

The subject, *committees*, is more than one unit; therefore, the verb, *have voted*, is plural.

To practise identifying and correcting subject-verb agreement errors in your sentences, click here to access the interactive "[Identify and Edit: Problems with Subject-Verb Agreement](#)."

.... » CHAPTER WRAP-UP

Rewrite the following selections to correct subject-verb agreement problems.

Ramayana

The *Ramayana*, an epic poem of the ancient Hindus, date back more than 2,000 years. According to literary historians, the poet Valmiki or some unknown writer are thought to have authored this long narrative. Ancient poems and songs, as well as tales from Hindu mythology, was collected and then combined into the *Ramayana*. Reading these tales and myths provide an insight into the development of Hindu thought. Here is expressed the value system and the cultural ideals of ancient India. Important to the action and meaning of the poem are a group of characters each of whom represent an ideal. For example, there is Dasa-ratha (the ideal king) and Sita (the ideal wife). However, at the centre of the work stand Rama, the ideal prince who

give the poem its name. By suffering pain and hardship, Rama become the symbol of endurance, sacrifice, and duty. These virtues, as well as a belief that people must behave according to the role life assigns them, forms the foundation of ancient Hindu thought.

Korea

The peninsula of Korea, which stretches into the sea some 965 kilometres (600 miles), lie south of Manchuria. To the east is the Japanese islands. A nation that has been overrun by its larger and more powerful neighbours several times, Korea was split into two separate nations after the war of the early 1950s. Since that time, South Korea's economy, which follow the capitalistic model and enjoys the opportunities that come with free enterprise systems, have been growing steadily. In the north, on the other hand, the growth of industry and commerce have been stunted because of a repressive communist government. Indeed, visitors to the north notices immediately upon crossing the border that they have entered another, poorer country. People in the south has a great diversity of employment opportunities because of the many businesses and industries that have sprung up there in the last fifty years. For their counterparts in the north, on the other hand, a farm or a fishing boat are the more likely employment venue. As a matter of fact, the standard of living for the typical South Korean make them one of the most prosperous of all people in the Pacific Rim.

Chapter 33

LEARNING PRONOUN TYPES, CASES, AND REFERENCE

1. [33.1](#)Learn pronoun types.
2. [33.2](#)Use pronoun cases correctly.
3. [33.3](#)Check pronoun reference.

CHAPTER WRAP-UP

Pronouns refer to and take the place of nouns.

The students are from Korea. *They* came here in 1992.

Africa is a large continent; *it* contains many countries.

By replacing nouns, pronouns help you avoid repetition. Without them, the sentences above might read

The students are from Korea. The students came here in 1992.

Africa is a large continent; Africa contains many countries.

33.1 Learn pronoun types.

The five types of pronouns are *personal*, *relative*, *indefinite*, *demonstrative*, and *reflexive*.

33.1a Learn the personal pronouns.

Personal pronouns can be used as subjects, objects, or possessives.

Subjects	Objects
<i>I</i> enrolled in Spanish 101.	Jacky praised <i>me</i> .
<i>You</i> missed dinner.	My mother likes <i>you</i> .
<i>He</i> came late.	Ms. Aroyo met <i>him</i> .
<i>She</i> had an appointment.	Professor Chen called <i>her</i> .
<i>It</i> was cold.	Vanessa ended <i>it</i> .
<i>We</i> got lost.	The family trusts <i>us</i> .
<i>You</i> are a large family.	The party includes <i>you</i> .
<i>They</i> took the train.	The music pleased <i>them</i> .
Possessives	
<i>My</i> bill came.	The bill is <i>mine</i> .
<i>Your</i> new car is here.	The new car is <i>yours</i> .
<i>His</i> dog is barking.	The dog is <i>his</i> .
<i>Her</i> class ended.	The class is <i>hers</i> .
<i>Its</i> roof is damaged.	The roof is <i>its</i> .
<i>Our</i> cameras are missing.	The cameras are <i>ours</i> .
<i>Your</i> rights are precious.	The rights are <i>yours</i> .
<i>Their</i> home is a ranch.	The home is <i>theirs</i> .

33.1b Learn the relative pronouns.

The *relative pronouns* connect groups of words to nouns or to other pronouns. *That* and *which* refer to animals, objects, or ideas. *Who*, *whoever*, *whom*, and *whomever* refer to people. *Whose* can be used in all cases.

The family enjoyed a pizza *that* Rinaldo cooked.

She studied Buddhism, *which* is a major world religion.

Andy spoke with students *who* majored in history.

The company *whose* employees were honoured is Apex Lamp.

33.1c Learn the indefinite pronouns.

The *indefinite pronouns* listed below refer to people and things that are not named or are not specific.

any	everyone	one
anybody	everything	some
anyone	few	somebody
each	nobody	someone
everybody	no one	

Anybody can join the club.

Everyone has paid a dollar.

Angela told *no one* about the problem.

Somebody turned off the light.

33.1d Learn the demonstrative pronouns.

The *demonstrative pronouns*—*that*, *this*, *those*, *these*—refer to nouns that come *after* them.

Is *this* car rented?

Are *those* classes still open?

» CAUTION! «

Don't use *this* when you mean *the*, *a*, or *an*.

Not: As we marched onto the field, I felt this energy fill my body.

But: As we marched onto the field, I felt an energy fill my body.

33.1e Learn the reflexive pronouns.

The [reflexive pronouns](#) end in *-self* or *-selves*. Use them when the subject of a sentence does something to itself.

I want to enjoy *myself*.

Andrew forgot *himself* and laughed out loud.

The cat scared *itself* when it looked into the mirror.

They give *themselves* no credit.

Pronouns ending in *-self* can also create emphasis.

I saw him take the money *myself*.

Alice *herself* has competed in the Olympics.

» CAUTION! «

Don't write *ourselves* for *ourselves*.

Don't write *theirselfs* or *themselfs* for *themselves*.

Don't write *hissself* for *himself*.

33.2 Use pronoun cases correctly.

Which pronoun you choose depends on its use as a subject, complement, object, or possessive. These uses determine the pronoun's case.

33.2a Use pronouns as subjects.

Personal pronouns you can use as subjects are listed in [section 33.1](#). You can also use indefinite and demonstrative pronouns as subjects.

Indefinite: *Everyone* is here.

Someone has stolen Peter's car.

Anyone can join our team.

Demonstrative: *That* is my coat.

Those are Jeannine's parents.

Writers can get confused about which pronoun to use when a compound subject consists of a noun and a pronoun or of more than one pronoun.

Not Angelo and me play basketball on Tuesdays.

But: Angelo and I play basketball on Tuesdays.

Not: Marjorie and her went swimming.

But: Marjorie and she went swimming.

Not: They and us had dinner.

But: They and we had dinner.

These sentences demand subject pronouns, doers of actions.

» CAUTION! «

If a pronoun comes before and refers to a subject, the pronoun is a subject too.

Not: Us students were asked to volunteer.

But: We students were asked to volunteer.

Students is a subject, so the correct pronoun is *we*.

An Easy Way to Select the Proper Subject Pronoun

1. Cross out the first part of the subject.

2. Then ask yourself whether the new sentence makes sense.

- Angelo and me play basketball on Tuesdays. (?)

Marjorie and her went swimming. (?)

They and us had dinner. (?)

33.2b Use pronouns as complements.

Complements refer to subjects and are connected to them by such verbs as *is*, *are*, *was*, *have been*, and *will be*. Complement pronouns are the same as subject pronouns.

“It is *I* (not *me*),” Fino said as he knocked on the door.

An honest woman is *she* (not *her*) who speaks the truth.

It was *they* (not *them*) who taught us to love dogs.

33.2c Use pronouns as objects.

Direct Objects

Personal pronouns you can use as direct objects are listed in [section 33.1](#).

You can also use indefinite and demonstrative pronouns as objects.

(Remember, objects receive action.)

- Indefinite: Betty likes *everyone*.
 Peter saw *no one* on the lake.
 Fran knows *somebody* who speaks Creole.
- Demonstrative: I heard *that* rumour yesterday.
 We bought *those* books in Kingston.

Compound Objects

Writers can get confused about which pronoun to use when the object contains a noun and a pronoun or contains more than one pronoun.

Not: Freddie challenged Angelo and I to a game.

Not: Evelyn called Sonia and she.

Not: The clerk overcharged both them and we.

The lists in [section 33.1](#) show that *I*, *she*, and *we* are subjects–doers of action. In these three sentences, these words are used as objects–receivers of action.

But: Freddie challenged Angelo and *me* to a game.

But: Evelyn called Sonia and *her*.

But: The clerk overcharged both them and *us*.

» CAUTION! «

If a pronoun comes before and refers to an object, the pronoun is an object too.

Not: They invited *we* students to dinner.

But: They invited *us* students to dinner.

In this example, *students* is a direct object, so the correct pronoun is *us*.

An Easy Way to Select the Proper Object Pronoun

1. Cross out the first part of the object.
2. Then ask yourself whether the new sentence makes sense.
 - Freddie challenged Angelo and I to a game. (?)
 - Evelyn called Sonia and she. (?)
 - The clerk overcharged both them and we. (?)

Objects of Prepositions

A preposition comes before a noun or pronoun and shows how that word is related to the rest of the sentence. Pronouns that come after prepositions act as objects.

My sister called to *me* (not *I*) across the field.

Mayor Mendoza spoke with *them* (not *they*) yesterday.

The dean wrote letters for Ida and *her* (not *she*).

» CAUTION! «

The possessive pronoun *its* does not have an apostrophe. *It's* is not possessive; it means “it is.”

Not: The dog lost it's leash.

But: The dog lost its leash.

33.2d Use pronouns as possessives.

Personal Pronouns as Possessives

Pronouns you can use as possessives appear in [section 33.1](#). They show ownership of or a relationship with a noun that follows. Some possessives come before the noun; others come after it.

My mother is an officer. The car was *mine*.
His brother is fifteen. The bill is *hers*.
Our children just called. The challenge is *ours*!
Their home was new. The fault is *theirs*.

Indefinite Pronouns as Possessives

To make the indefinite pronouns in [section 33.1](#) possessive, add -'s

Everyone's right to vote is sacred.

No one's children should go hungry.

Someone's purse was found in the theatre.

Possessive Pronouns with -ing Nouns

Nouns ending in *-ing* (gerunds) describe activities: *swimming*, *crying*, *running*, *speaking*, *thinking*, and the like. Use possessive pronouns before such nouns.

My (not *me*) moving out of the house was a mistake.

I remember *our* (not *us*) pushing the car out of the mud.

Your (not *you*) calling me unethical is hypocritical!

His (not *him*) snoring disturbed us.

Their (not *them*) coming home late angered her mother.

» CAUTION! «

Don't confuse *their* with *they're* or *there*. *They're* means "they are"; *there* indicates a place.

Not: There house was small.

Not: They're house was small.

But: Their house was small.

33.2e Avoid problems with *who*, *whom*, and *whose*.

Who is a subject: *Who* are you?

Whom is an object: *Whom* do you trust?

Whose is possessive: *Whose* socks are these?

Special problems can occur when *who* and *whom* come in the middle of a sentence.

I met the woman *who* spoke to the class.

I met the woman *whom* Professor Jones invited to class.

Both of these sentences are correct. In the first example, *who* is the subject of the verb *spoke*. In the second, *whom* is the object of *invited*.

» CAUTION! «

Never use *its'*, *theirs'*, *her's*, *hers'*, *our's*, *ours'*, *your's*, or *yours'*. These words do not exist.

An Easy Way to Choose Between *Who* and *Whom*

1. Put brackets around the part of the sentence that follows *who* or *whom*.

I met the woman who/whom [spoke to our class].

I met the woman who/whom [Professor Jones invited to class].

2. Decide whether the pronoun is the subject or object of the words in brackets.

3. If it's the subject, use *who*; if it's the object, use *whom*.

» CAUTION! «

Don't confuse *whose* with *who's*. *Who's* means "who is."

Not: I met a man who's hair was blue.

But: I met a man whose hair was blue.

33.2f Use pronouns after *than* or *as*.

Use the correct pronoun after *than* or *as*.

Joan is taller than I.

She loved no other man as much as me.

An Easy Way to Select the Proper Pronoun After *Than* or *As*

1. Fill in information that will complete the thought.

Jane is taller than I/me [am].

She loved no other man as much as [she loved] I/me.

2. Decide whether a subject or object should be used.

Jane is taller than I [am].

She loved no other man as much as [she loved] me.

33.2g Avoid a special problem with *which*.

Don't write *in which* when you mean *which*.

Not: We knocked on the door, in which had just been painted.

But: We knocked on the door, which had just been painted.

To practise identifying and correcting pronoun-case errors in your sentences, click here to access the interactive “[Identify and Edit: Problems with Pronoun Case.](#)”

.... » EXERCISE 33A

Using Pronoun Cases Correctly

Rewrite the following sentences so that the pronouns are in the right case.

1. Benito Juarez is an important figure in Mexican history. It was him who led a successful revolution against the dictatorship of General Santa Anna in 1855.
2. After the revolution, it was Juarez whom proposed political and social reforms that influenced the writing of Mexico's constitution.
3. After French troops invaded Mexico in 1864 and installed Maximillian as emperor, Benito Juarez led his people in they're fight to regain there liberty.
4. Abraham Lincoln's speeches remain classics of American oratory. The speeches of Senator Stephen A. Douglas, the man Lincoln debated, are hardly remembered. Interestingly, most people who had heard Lincoln speak thought Douglas was far more eloquent than him.
5. From the beginning of his political career, Abraham Lincoln defended everyone's right to self-government. Lincoln detested slavery. For he, owning slaves contradicted the very principle on which American democracy was founded.
6. John Chavis (1763–1838), an African American who's family had been freed in the eighteenth century, worked in North Carolina to bring education to the children of slaves and the children of poor white people alike.

7. Although he pursued the same goals as Harriet Tubman, Frederick Douglass, and other early African American leaders, John Chavis is hardly as well known as them.
8. Harriet Tubman escaped from slavery in 1849, but before the Civil War began she returned to the South to help other slaves escape; these people included hers own parents.
9. Our professor asked we students to search the Internet for information on the Fugitive Slave Laws, the Underground Railroad, and the *North Star*, a newspaper edited by Frederick Douglass.

33.3 Check pronoun reference.

Pronouns must point to nouns clearly and directly. The following rules will help you make sure that your pronoun references are correct:

1. Include the noun to which the pronoun points. If you forget to include the noun that a pronoun refers to, your writing will be unclear. In the first version below, the meaning of *which* is unclear; the sentence has no noun to which the pronoun can point. In the second version, *that* points to *fact*, a noun that comes before it.

Unclear: Americans are the most productive workers in the world, which is often forgotten.

Clear: Americans are the most productive workers in the world, a *fact* that is often forgotten.

Sometimes the best way to revise an unclear sentence of this kind is to drop the pronoun altogether. In the first version below, the pronoun *which* seems to refer to *collided*; but *collided* is a verb, and pronouns refer to nouns. In the second version, the sentence has been rewritten so that the pronoun is no longer needed.

Unclear: Two cars collided, which caused a traffic jam.

Clear: A collision of two cars caused a traffic jam.

2. Make sure the pronoun points to one noun only. In the following example, who was promoted—Jane or Flora?

Unclear: Jane was speaking with Flora when she learned she had been promoted.

Clear: Jane learned she had been promoted when she was speaking with Flora.

3. Don't hide the noun in another term. In the example that follows, most readers will know that *their* refers to Mexicans, but *Mexicans* is missing from the sentence. The first sentence should be revised.

Unclear: Mexico's economy is expanding; their standard of living is rising.

Clear: Mexico's economy is expanding; the Mexicans' standard of living is rising.

4. Avoid the use of *they*, *it*, or *this* without a clear antecedent, a word the pronoun can refer to.

Unclear: They predict Stetson will win the election, but they are not always reliable.

Clear: The polls predict Stetson will win the election, but they are not always reliable.

In the first version above, readers will not know what *they* refers to.

Unclear: As Jerry approached the car, it could be seen that his luggage was missing.

Clear: As Jerry approached the car, he could see that his luggage was missing.

In the first version above, *it* has no reference.

Unclear: I saw a strange man near my house. This is why I called the police.

Clear: I called the police because I saw a strange man near my house.

In the first version above, the pronoun *This* has no clear reference. The easiest way to correct this sentence is to remove *This* by combining sentences.

.... » EXERCISE 33B

Checking Pronoun Reference

Rewrite the following sentences to correct pronoun reference problems:

1. The way the media report the news has a long-lasting effect, which is why journalists are said to write the rough drafts of history.
2. They were sure that Dewey would defeat Truman in the U.S. presidential election of 1948, but he surprised everyone.
3. In 1952, Eisenhower, the Republican candidate for president, claimed that President Truman's administration had mismanaged the Korean War, but he refuted the charges.
4. Commissioned by the government to search for a water passage to the Pacific Coast, Meriwether Lewis and William Clark explored the northwestern United States on a journey that lasted from 1804 to 1806. After his death in 1809, Clark assumed the responsibility of writing the report of their explorations.
5. They say that medical science will develop artificial substitutes for every organ in the human body.
6. The Italians are famous for their art. It is the birthplace of modern painting.
7. They think that the ancient Egyptian secret of making mummies will never be discovered.
8. British Columbia is a natural wonderland, where they want to preserve the environment.
9. The Atlas Mountains, which are in northwest Africa, are rich in coal, oil, iron, and other resources. Governments in that part of the world find this very interesting.
10. They say in the history books that Atila the Hun did not destroy Rome in 452 ce, which may have resulted from a lack of food and military

supplies.

.... » CHAPTER WRAP-UP

Rewrite the following student paragraphs to correct pronoun problems:

1. Rhonda and me work for the Ivyland Bus Company. Today we consider ourself sisters. However, when we were first hired, which was nearly five years ago, it was quite different. Our relationship got off to a rocky start. On our first day, this woman who heads the personnel department asked us to take a test. An employee that works in my department explained that the company just wanted to find out which jobs we could do best. Rhonda scored higher than me and was given the job I wanted, which made me jealous. In only one year, she became the supervisor of this large department, even though she had worked at Ivyland less time than them. I learned to respect Rhonda after seeing how well the people in her department and her got along. It is her to who I turn whenever I have problems at work. In fact, it was Rhonda that helped me get promoted last year, for which I will never forget her.
2. During a vacation to South Carolina's Seabrook Island, my family and me learned that their community had been devastated a few years earlier by Hurricane Andrew. This elderly gentleman whom had lived on the island all his life described the storm to my brother and I by claiming he had never seen anything like it. Early one morning they broadcast television reports showing how badly Andrew had hit Florida the day before. It was then that some of the old man's neighbours and him had begun to board up windows and gather food. But it was not possible to protect themself from a storm like Andrew. As a result, they decided to evacuate, which state officials had recommended all along. In the end, whole communities were destroyed. In one small town, people found shelter from the hurricane and it's destruction by sitting in there bathtubs under mattresses held over they're heads for protection.

Chapter 34

MAINTAINING PRONOUN-ANTECEDENT AGREEMENT

1. [34.1](#) Make pronouns agree with their antecedents.
2. [34.2](#) Avoid sexist pronouns.

[CHAPTER WRAP-UP](#)

34.1 Make pronouns agree with their antecedents.

Just as a verb agrees with a subject, a pronoun agrees with its antecedent, the word to which the pronoun refers. An antecedent can be a noun or another pronoun. Here are four guidelines for pronoun-antecedent agreement:

1. Use singular pronouns to refer to singular antecedents; use plural pronouns to refer to plural antecedents.

The plate fell off the shelf, but it did not break.

The antecedent, *plate*, is singular, so the pronoun, *it*, is also singular.

Some television commercials are not directly related to the products they endorse.

The antecedent *commercials* is plural, so the pronoun, *they*, must also be plural.

2. Use singular pronouns to refer to nouns joined by *or*, *either ... or*, or *neither ... nor* if both nouns are singular.

Neither she nor Dawn finished her research paper.

Each part of the antecedent, *she* and *Dawn*, is singular, so the pronoun, *her*, is also singular.

Use plural pronouns if both nouns are plural.

Neither the tables nor the chairs could be repaired, so they were thrown out.

Each part of the antecedent, *tables* and *chairs*, is plural; therefore, the pronoun, *they*, is also plural.

In special cases, one noun may be singular and the other plural. In such instances, the pronoun agrees with the noun closest to it.

Neither the council members nor the mayor wished to compromise her position.

Neither the mayor nor the council members wished to compromise their position.

3. Use a singular or a plural pronoun to refer to a collective noun, depending on the sense of the noun.

The committee voted to revise its report.

In this case, *committee* means the group as a whole, so the pronoun, *its*, is singular.

The committee debated whether to allow their families to attend the dinner.

Here, *committee* stands for several people who make up a group, so the pronoun, *their*, is plural.

4. Use singular pronouns when you refer to an indefinite pronoun, such as *neither*, *either*, *one*, *everyone*, or *everybody*. A list of such pronouns appears in [section 33.1](#).

The men could not pay; neither had brought his wallet.

His refers to *neither*, which is singular.

.... » EXERCISE 34A

Making Pronouns Agree with Their Antecedents

Rewrite the following paragraph to make all pronouns agree with their antecedents. Be prepared to discuss the reasons for your corrections.

Neither the lookout nor First Officer Murdoch knew what to expect as they watched the *Titanic* slowly veer away from the iceberg, but it soon became apparent that the great ship was in serious trouble. On orders from Captain Smith, the lifeboat crews reported to their stations, uncovered the boats, and swung it out, while the stewards ordered every passenger to put on their life jacket. At first, the women did not want to leave their husbands. However, as the downward angle of the ship increased, each decided they had no choice and stepped into a lifeboat. More than 1,500 passengers and crew lost their lives as the ship sank. Later the company that owned the *Titanic* was severely criticized, for they had not taken the proper precautions on the ship's first and only voyage.

34.2 Avoid sexist pronouns.

Sexist language can occur when an indefinite pronoun, such as *anyone*, *each*, *everyone*, or *somebody*, is the antecedent. It can also occur when a generic noun—a noun that is neither female nor male—is the antecedent.

34.2a Avoid sexism with indefinite pronouns.

Indefinite pronouns, such as *anybody*, *each*, *every*, *neither*, and *someone*, can be general in meaning and not refer to specific persons, places, or things. These pronouns are singular. Although writers sometimes use masculine pronouns—*he*, *his*, and *him*—to refer to indefinite pronouns, doing so offends many readers. Here are ways to avoid sexist language when using indefinite pronouns:

1. Use both masculine and feminine pronouns.

Sexist: Everyone should cast his vote on election day.

Revised: Everyone should cast his or her vote on election day.

The revision adds *her* to the sentence.

2. Replace the pronoun with *a*, *an*, or *the*.

Sexist: Each artist will complete his paintings in less than three months.

Revised: Each artist will complete the paintings in less than three months.

The revision substitutes *the* for *his*.

3. Replace the indefinite pronoun with a plural noun.

Sexist: Everyone should speak with his professor.

Revised: All students should speak with their professors.

In the revision, *students*, a plural noun, is referred to by *their*, which is neither masculine nor feminine.

34.2b Avoid sexism with generic nouns.

Generic nouns do not refer to a specific sex. Most nouns in English are generic. Exceptions include such words as *mother* and *father*. Use the methods described in [section 34.2a](#) to avoid sexist language when you use pronouns that refer to generic nouns—nouns that are neither male nor female.

1. Use both masculine and feminine pronouns.

Sexist: In some companies, the employee pays for his own medical insurance.

Revised: In some companies, the employee pays for his or her own medical insurance.

An employee may be either male or female, so both masculine and feminine pronouns should be used.

2. Replace the pronoun with *a*, *an*, or *the*.

Sexist: A student must show her identification card at the library.

Revised: A student must show an identification card at the library.

3. Replace the singular noun with a plural noun.

Sexist: The police must read a person her rights when they arrest her.

Revised: The police must read people their rights when they arrest them.

To practise identifying and correcting gender bias in your sentences, click here to access the interactive “[Identify and Edit: Gender Bias and Pronoun-Antecedent Agreement](#).”

.... » EXERCISE 34B

Avoiding Sexist Pronouns

Rewrite the following paragraphs by using any of the methods for avoiding sexist pronouns.

1. Anyone who wants to be successful at college or university has to prepare himself adequately. First, he needs to learn how to study. Long hours of reading, writing, and other strenuous academic tasks await him, so he had better be organized. Taking careful and complete class notes will help him succeed in many demanding courses. Finally, he needs to know how to budget his time. Spending too many hours socializing and too few preparing for his classes may spell disaster for him.
2. A parent who believes her child is not as bright as the rest may be contributing to his failure in school. Unless a child has an exceptionally strong self-image, he will believe what his elders think about him. Too often, learning disabilities are mistaken for lack of intelligence, and the child is criticized for his inability to do simple math or to read his textbooks because he is “slow.” This attitude is easily adopted by the youngster himself. A child with a hidden handicap such as dyslexia, for example, may start to believe that he is not as bright as his peers only because no one has identified and addressed his problem. His teacher may have her hands full with the problems of other students in her overcrowded classroom and may not be able to identify the reason that he doesn’t do well in class because she has not been trained to recognize learning disabilities. Tragically, his parent might simply assume that her child is not as bright as most and, what’s worse, will settle for average or below-average performance from him in school.

.... » CHAPTER WRAP-UP

Rewrite the following student essay to correct problems with pronoun-antecedent agreement and to eliminate sexist pronouns.

The Choice

A visit I paid to friends this spring has helped me make up my mind about the university I will attend next fall. My choice was between two schools a few hundred kilometres from home, each of which has an excellent reputation. Because I want to keep my grades high, I will be spending a great deal of time studying in my room or in the library. Therefore, the kind of social life offered by these campuses wasn't important, but I was eager to learn about each university's academic environment and about their typical student. In general, was he studious and willing to learn, or was he merely a "party animal," interested only in having a good time?

Neither of the two universities I was considering was on break during the weekend I was able to borrow Dad's car, so I was in luck. However, I didn't have time to visit both, so I decided to go to the one north of my home, where my cousin and best friend, Bill, is attending. Another good friend, Mark, as well as a fellow I knew in high school, is also enrolled there. "Any one of them is able to show me around," I thought, "and they will give me an accurate picture of life on campus."

When I arrived, however, none of my friends was available to help. In fact, joining a fraternity, making arrangements for a weekend ski trip, or trying to find a date for the next social seemed to have kept everyone so busy that they had little time for me.

Actually, their inability to help me was a blessing. I got to explore the campus and the town in which it is located, and I found that it was not for me. In fact, what I learned helped me decide that very weekend to attend the other university I was considering. For example, I learned that, whether male or female, the typical student at my friends' school is more interested in having fun than in learning. For him, any occasion—passing a math quiz, having a chance to do laundry, or watching the rain fall—is a good reason to party!

Visiting the library and poring over books is an activity foreign to the majority of students on this campus. I was in the library on Saturday morning; if anyone other than the reference librarian and a student worker were around, they were surely hard to find.

The party spirit is also evident in the small village two kilometres down the road, which exists only as a source of entertainment for the student body.

There seem to be bars, taverns, video arcades, and expensive clothing boutiques on every street. Unfortunately, I was hard-pressed to find a bookstore, theatre, or decent restaurant in the lot. As I left the campus Sunday night, I told my friend and my cousin that I wouldn't be going to school with them. To my amazement, neither Bill nor Mark was surprised, and since that day both have admitted that his ideas of university education are quite different from mine.

Chapter 35

USING ADJECTIVES AND ADVERBS CORRECTLY

1. [35.1](#)Learn to identify adjectives.
2. [35.2](#)Learn to use participles.
3. [35.3](#)Compare adjectives correctly.
4. [35.4](#)Learn to identify adverbs.
5. [35.5](#)Compare adverbs correctly.
6. [35.6](#)Use adjectives and adverbs with sense verbs.

CHAPTER WRAP-UP

GRAMMAR BASICS CHECKLIST

Adjectives and adverbs provide information about other words. Adjectives describe nouns and pronouns.

The *bright yellow* lights on the *large suspension* bridge shone through a *thick* mist *hanging* over the *tired* city.

Adverbs describe verbs, adjectives, and other adverbs.

When the doctor *finally* got *here*, they *slowly* removed the bandage from my *severely* burned hand and examined the wound *very carefully*.

Some words are both adjectives and adverbs—for example, *early*, *fast*, *hard*, *straight*.

Adjective: The *early* train leaves at 6:00 a.m.

Adverb: They arrived *early*.

35.1 Learn to identify adjectives.

Adjectives answer the questions “Which?” “What kind of?” and “How many?” Adjectives can come before nouns or can act as complements.

Complements are words that describe subjects through linking verbs such as *is, are, was, have been, and will be*.

Before a noun: The *rich* grocer sold the business.
 A *dark* cloud covered the sun.

As a complement: Clarissa had been *rich*.
 The clouds were *dark*.

35.2 Learn to use participles.

Participles are adjectives formed from verbs. Participles end in *-d*, *-ed*, *-t*, *-en*, or *-ing*

use + d = used

jump + ed = jumped

lose + t = lost

break + en = broken

roll + ing = rolling

Like other adjectives, participles can be used before or after the word they describe. They can also be connected to that word with linking verbs such as *are*, *was*, and *have been*.

A rolling stone gathers no moss.

Running, I tripped over your shoes.

The boy walking toward us is my brother.

The hikers are lost.

The students were bored.



» CAUTION! «

Use correct endings with participles.

Not: He is use to us by now.

But: He is used to us by now.

Not: My aunt is not prejudice.

But: My aunt is not prejudiced.

Not: They drank ice tea with dinner.

But: They drank iced tea with dinner.

35.3 Compare adjectives correctly.

Adjectives can be used to make comparisons. For example, if you compare three runners, you can say the first is *fast*, the second is *faster*, and the third is *fastest*. You can compare people or things with adjectives in three ways:

1. Add *-er* and *-est* to the basic form of single-syllable adjectives and adjectives that end in *-y*. Add *-er* when you are comparing *two* nouns or pronouns (comparative form). Add *-est* when you are comparing *more than two* (superlative form).

Basic form: She is *young*.

Comparative form: She is *younger* than I.

Superlative form: She is the *youngest* of three sisters.

» CAUTION! «

With adjectives that end in *-y*, first change the *-y* to *-i*; and then add *-er* or *-est*.

Basic Comparative Superlative

tall	taller	tallest
large	larger	largest
cold	colder	coldest
heavy	heavier	heaviest
busy	busier	busiest

» CAUTION! «

Never add *-er* or *-est* when you use *more/most* or *less/least*.

Not: She is more faster than the other player.

But: She is faster than the other player.

2. Use *more/most, less/least*. Don't add *-er* or *-est* to adjectives of more than one syllable (with the exception of those ending in *-y*). Instead, use *more/most* or *less/least*.

Not: dangerous, dangerouser, dangerousest

But: dangerous, more dangerous, most dangerous

Basic Comparative Superlative

powerful more powerful most powerful

fattening more fattening most fattening

expensive less expensive least expensive

3. Change the spelling of **irregular adjectives**. Some adjectives don't fit the two methods just explained. They are irregular because they change their spellings (some even become new words) in the comparative and superlative forms.

Not: bad, badder, baddest

Not: bad, more bad, most bad

But: bad, worse, worst

Other Irregular Adjectives

Basic Comparative Superlative

many more most

little less least

good better best

.... » EXERCISE 35A

Use Adjectives Correctly

On a separate piece of paper, rewrite the following sentences to correct adjective problems.

1. In area, Alaska is the larger of all fifty states in the United States.
2. According to the latest census, however, it has the most smallest population in the nation. In fact, it has even fewest inhabitants than Rhode Island, which is the smaller state in the country.
3. Locate in the northwest corner of North America, Alaska was first settle by people who travelled across the Bering Strait from Asia thousands of years ago.
4. The first Europeans in Alaska were Russians; they started one of the world's most earliest fur trades there.
5. The Russians sold Alaska to the United States in 1867, which seemed to some American politicians like one of the foolisher decisions the government had ever made. Few people thought Alaska was more valuabler than the \$7 million it cost the United States.
6. They were wrong. Soon the territory experienced one of the greater gold rushes in history. By the turn of the century, people were flocking to Alaska pursuing their wilder dreams, in search of fortune and power.
7. Alaska's economy has always relied on the lumber, fishing, and mining industries. In 1968, however, oil and gas were discovered on the North Slope, raising great hopes for the economy and greatest fears for the environment.
8. The 1970s saw the opening of the Alaska pipeline, which carries oil from Prudhoe Bay to the port of Valdez. The discovery of oil has fired up the Alaskan economy, creating many jobs. However, it also brought the worse environmental accident in U.S. history to Alaska's Prince William Sound.

35.4 Learn to identify adverbs.

Use adverbs—not adjectives—with verbs, adjectives, and other adverbs.

Adverbs answer questions such as “When?” “Where?” “How?” “Why?” “Under what conditions?” and “To what extent?” Many adverbs—but not all—end in *-ly*. *Softly*, *fully*, and *quickly* are adverbs, but so are *well* and *very*.

Not: She speaks soft and tender with children.

But: She speaks softly and tenderly with children.

Not: I did good on the last chemistry test.

But: I did well on the last chemistry test.

Not: The driver did not know how bad he was hurt.

But: The driver did not know how badly he was hurt.

35.5 Compare adverbs correctly.

Like adjectives, adverbs can be used in comparisons. To compare adverbs that end in *-ly* (there are many of these), add *more/most* or *less/least* to the adverb.

Comparing Adverbs That End in *-ly*

Adverb Comparative Superlative

quickly	more quickly	most quickly
strangely	more strangely	most strangely
expertly	more expertly	most expertly
slowly	more slowly	most slowly

With adverbs that do not end in *-ly* (there are only a few of these), use the *-er* and *-est* endings or use *more/most* or *less/least*.

Comparing Adverbs That Do Not End in *-ly*

Adverb Comparative Superlative

fast	faster	fastest
often	more often	most often

.... » EXERCISE 35B

Using Adverbs Correctly

On a separate piece of paper, revise the following sentences to correct adverb problems.

1. In the Gettysburg Address, President Lincoln spoke brief and eloquent about the loss of American life in the Civil War. Although his speech contains only three paragraphs, it expresses his most deep held beliefs about this country, its people, and its government.

2. Nearly 50,000 soldiers from both the North and the South died in the four-day Battle of Gettysburg. Many thousands more were wounded bad. The men suffered terrible.
3. Five months after the battle, Lincoln went to Gettysburg to attend a ceremony dedicating the Civil War cemetery there. Some scholars believe he wrote his speech quick, on the back of an envelope, while travelling to Gettysburg on the train.
4. If that is true, we can only marvel at how easy Lincoln commanded words and how good he expressed his innermost feelings. Historians say that other speakers at the cemetery's dedication seemed to go on endless, for an hour or more. The president, on the other hand, spoke natural and sincere, for only a few minutes, but his speech is the one we remember and quote from most frequent.
5. Even today the Gettysburg Address communicates its message clear and powerful. And it sure serves as inspiration to all people who love liberty.

35.6 Use adjectives and adverbs with sense verbs.

Writers sometimes get confused when they use verbs such as *look*, *smell*, *sound*, *taste*, and *feel*, which are related to our physical senses. They might write:

The taco didn't taste well.

But they really mean:

The taco didn't taste good.

To avoid this problem, make sure you know what you are actually describing. In the example above, the taco—not the ability to taste—is being described. Because *taco* is a noun, an adjective, *good*, must be used. Here are more examples:

Not: I felt badly about the game.

But: I felt bad about the game.

The sentence above describes your feelings, not your sense of touch, so an adjective is needed.

Not: Miriam doesn't look well in brown.

But: Miriam doesn't look good in brown.

The sentence above describes Miriam's appearance, not her ability to see, so it calls for the adjective *good*.

Not: Miriam doesn't see good without glasses.

But: Miriam doesn't see well without glasses.

This sentence, on the other hand, describes Miriam's ability to see, so it calls for the adverb *well*.

» CAUTION! «

Using an adverb instead of an adjective can create a whole new meaning. Both of the following sentences are correct, but they have different meanings.

Adjective: Pete looked nervous.

Adverb: Pete looked nervously at the teacher.

The first sentence describes Pete; the second describes the way he looked at the teacher.

. . . . » EXERCISE 35C

Using Adjectives and Adverbs with Sense Verbs

Revise the following sentences to correct adjective and adverb problems. Write correct above items that need no revising.

1. The water in the pond smelled badly.
2. The politician looked fierce at his opponent.
3. No pie he bakes can taste well!
4. Chopin's music sounds sweetly.
5. The musicians looked tiredly.
6. That tie looks well on you.
7. I felt good about what she told me.
8. Our family felt badly about his leaving.

9. My parents looked around the house cautious.
10. The chicken in Ryan's Market always smells fresh.

.... » CHAPTER WRAP-UP

On a separate piece of paper, rewrite the following student paragraphs to eliminate adjective and adverb problems.

1. Rowena felt bitterly about the fact that she hadn't been promoted. All along, her boss at the shoe store had told her she would be moving up soon and that customers liked her more better than any other salesperson. In fact, special training provide by the company was supposed to get her ready to become a supervisor. Then the promises of a promotion and raise seemed to get seriouser and seriouser. Rowena became even more surer that they were coming when the supervisor asked to speak with her. What a total disappointing meeting that was!

When she was told that a raise was not possible because business was slowing down, Rowena's heart sank quick. To make matters worser, the supervisor explained that everyone's hours would have to be reduce. Of course, Rowena was complete depress, and she went home soonest than usual, looking a little sickly. Nonetheless, in her heart Rowena was certainly she would overcome this setback. She would apply herself more energetic than before. She would seek another job and show her new employers that she was the brighter, more hardworking salesperson they had ever known. That was ten years ago. Today Rowena owns her own shoe store!

2. Some people don't realize how easy their lives are until they meet someone least fortunate. I always used to complain that my life was hard. When our neighbours bought a new lawn mower, for example, I complained that we needed a new one, too, for cutting grass with that model would sure be more easier and faster than with ours. "Be thankful for what you have" was my parents' usually response.

Then I met a school friend who looked differently from other students. Sometimes Divi wore clothes that were real old and out of style. He had emigrated from India a year before and was the only member of his family who spoke English fluent. As a result, he had an easiest time finding work than his father. In fact, among the three adults in his home who worked, he was the better provider. Of course, Divi sounded worried and tiredly whenever we talked; he was carrying a full academic load and worked hardly at a local bakery forty hours a week.

After meeting Divi, I changed my attitude real quick. As far as I am concerned, his life is definite more harder than mine. However, I still know many people whose lives are less demanding and stressfuller than mine. It's all a matter of perspective.

Grammar Basics Checklist

Parts of Speech

There are eight parts of speech.

1. A noun names a person, place, or thing; it acts as a subject or an object.
2. A pronoun takes the place of a noun.
3. A verb shows action or helps describe a subject.
- 1 4. The articles—*a*, *an*, and *the*—come before and point to nouns.
5. An adjective modifies a noun or a pronoun.
6. An adverb modifies a verb, an adjective, or another adverb.
7. A preposition comes before a noun and shows how the noun is related to other words.
8. A conjunction (coordinating or subordinating) joins words and ideas.

Verb Forms and Tenses

- 1 The tense of a verb shows time. There are three basic tenses: **past, present, and future.**

All forms of **regular verbs** in the present are spelled alike except the third person singular, which ends in *-s*.

- 2 Not: He/she/it/one run.

But: He/she/it/one runs.

- 3 The **irregular verb** *to be* changes its spelling in the present and the past tenses.

Present Tense

Singular	Plural
I am	We are
You are	You are
He/she/it/one is	They are

Past Tense

Singular	Plural
I was	We were
You were	You were
He/she/it/one was	They were

- 4 The past tense of a regular verb is formed by adding *-d* or *-ed*.
- 5 The future tense is formed by placing *will* or *am going to*, *is going to*, or *are going to* before a main verb.
- 6 The perfect tenses combine *has/have* (present perfect) or *had* (past perfect) with the **past participle**.
- 7 The progressive tenses combine a form of *to be* with the **present participle**, the *-ing* form of the verb.
- 8 You can keep verb tenses consistent by choosing one controlling tense and switching to others only when you describe actions that happen at other times.
- 9 Linking verbs, such as *be*, *am*, *were*, *become*, *feel*, *seem*, and *smell*, describe subjects by connecting them to nouns and adjectives. Helping verbs are used with other verbs to make specific time references and to create verb phrases.
- 10 **Irregular verbs** don't follow the rules that govern other verbs. Their past tenses have to be learned one by one.
- 11 The passive voice requires more words and is less direct than the active voice. Write in the active voice except when the agent is unknown, obvious, or unimportant.
- 12 The indicative mood of a verb conveys action or information that the writer believes is true. The subjunctive mood is used to convey

information that is contrary to fact; it is also used to communicate a desire or wish. The imperative mood is used in commands and requests. The conditional mood conveys information that could be true, depending on the circumstances. Conditional statements usually begin with the word *if* or with constructions that mean *if*.

Subject-Verb Agreement

1 Subjects agree with their verbs.

1. Use singular (one) subjects with singular verbs; use plural (more than one) subjects with plural verbs. Most plural nouns end in *-s* or *-es*.
2. Don't be confused by words that come between a subject and its verb.
3. Use a plural verb with subjects joined by *and*.
4. Use singular verbs with gerunds.
5. Use singular verbs with subjects joined by *or*, *either ... or*, or *neither ... nor* if both subjects are singular. Use plural verbs if both are plural. If one subject is singular and the other plural, make the verb agree with the subject closer to it.
6. If a pronoun such as *who*, *which*, or *that* is the subject of a verb, make the verb agree with that pronoun's antecedent, the word to which it refers.
7. Use a singular verb if an indefinite pronoun such as *everyone* or *somebody* is the subject.
8. If a sentence begins with *there* or *here*, look for the subject after the verb.
9. If a subject follows a verb, read the entire sentence before you decide whether a singular or a plural verb is appropriate.

10. Use singular verbs with collective nouns if one group is named; use plural verbs if two or more groups are named.

Pronoun Types, Cases, and Reference

There are five types of pronouns: **personal, relative, indefinite, demonstrative, and reflexive.**

1. **Personal** pronouns, such as *I, me, and my*, act as subjects, objects, and possessives.
2. **Relative** pronouns, such as *that, which, who, and whom*, connect groups of words to nouns or other pronouns.
3. **Indefinite** pronouns, such as *every, each, and someone*, refer to people or things that are not named or are not specific.
4. **Demonstrative** pronouns, such as *that* and *those*, refer to nouns that follow.
5. **Reflexive** pronouns, such as *herself* and *ourselves*, are used when a subject acts on itself. They also create emphasis.

Depending on their purpose, pronouns act as subjects, complements, objects, or possessives. Make sure you understand the pronoun's purpose before deciding which type to use.

Who, whom, and whose can cause special problems. *Who* is subjective; *whom* is objective; *whose* is possessive. Don't confuse *whose* with the contraction *who's*, which means "who is."

⁴ Which pronoun it is correct to use after *than* or *as* depends on whether the pronoun is being used as a subject or as an object.

⁵ Some beginning writers write *in which* when they mean *which*. Others write *this* when they mean *the, a, or an*. Don't fall into these traps.

⁶ Pronouns must refer, or point, to nouns clearly and directly. To check a pronoun reference:

1. Make sure to include the noun to which the pronoun refers. This word should be the only noun to which the pronoun can point.
2. Don't hide the noun in another term.
3. Avoid using *it*, *they*, or *this* without a clear antecedent.

Pronoun-Antecedent Agreement

Pronouns agree with their antecedents.

1. Use singular pronouns with singular antecedents; use plural pronouns with plural antecedents.
2. Use singular pronouns with nouns joined by *or*, *either ... or*, or *neither ... nor* if both nouns are singular; use plural pronouns if both nouns are plural. If one noun is singular and the other plural, make the pronoun agree with the noun closer to it.
3. Use a singular or a plural pronoun to refer to a collective noun, depending on the sense of that noun.
4. Use singular pronouns to refer to *everyone*, *somebody*, and other indefinite pronouns.

Here are three ways to avoid using sexist pronouns:

1. Use both masculine and feminine pronouns.
2. Replace the pronoun with *a*, *an*, or *the*.
3. Replace a singular noun with a plural noun.

Adjectives and Adverbs

1 Adjectives modify (describe) nouns and pronouns. Adverbs modify verbs,

adjectives, and adverbs. Participles are adjectives formed from verbs; they end in *-d*, *-ed*, *-t*, *-en*, or *-ing*.

2 Add *-er* when you compare *two* adjectives; add *-est* when you compare *more than two*.

In general, use *more/most* or *less/least* with adjectives of more than one syllable. Two-syllable words ending in *-y* are exceptions.

3 Not: dangerous, dangerouser, dangerousest

But: dangerous, more dangerous, most dangerous

Don't use *more/most* or *less/least* after you add *-er* or *-est* to an adjective.

Not: more angrier/most angriest

4 But: more angry/most angry

Or: angrier/angriest

Don't use *more/most* with irregular adjectives.

5 Not: I do more better at math than she.

But: I do better at math than she.

When you compare adverbs:

1. Use *more/most* and *less/least* with adverbs ending in *-ly*.

They drove more carefully than we.

Of all the students, I am called on least frequently.

6

2. Add *-er* and *-est* to adverbs that do not end in *-ly*, or use *more/most* and *less/least*.

Sandra worked harder than the others.

Trains run less often on Sundays than on weekdays.

Before you decide to use an adjective or adverb with a verb of sense, such as *feel*, *taste*, and *look*, make sure you know what the sentence is actually describing.

PART 8. PUNCTUATION, SPELLING, AND MECHANICS

1. [36](#)MASTERING END PUNCTUATION
2. [36.1](#)Punctuate the Four Sentence Patterns.
3. [36.2](#)Use End Punctuation with Quotation Marks.

CHAPTER WRAP-UP

1. [37](#)MASTERING THE COMMA
2. [37.1](#)Use Commas with Independent Clauses and Coordinating Conjunctions.
3. [37.2](#)Use Commas to Set Off Introductory Elements.
4. [37.3](#)Use Commas to Separate Items in a Series.
5. [37.4](#)Use Commas Around Nonessential Elements.
6. [37.5](#)Use Commas Around Nonrestrictive Modifiers.
7. [37.6](#)Use Commas to Set Off Sentence Interrupters.
8. [37.7](#)Use Commas with Names, Degrees, Titles, Addresses, Numbers, and Dates.
9. [37.8](#)Use Commas to Separate Adjectives That Describe the Same Noun.
10. [37.9](#)Use Commas to Make a Sentence Clearer.
11. [37.10](#)Learn When Not to Use a Comma.

CHAPTER WRAP-UP

1. [38](#)MASTERING THE SEMICOLON
2. [38.1](#)Use Semicolons with Independent Clauses.
3. [38.2](#)Use Semicolons with Conjunctive Adverbs or Transitional Phrases.
4. [38.3](#)Use Semicolons with Items in a Series.

CHAPTER WRAP-UP

1. [39](#)MASTERING THE COLON
2. [39.1](#)Use Colons to Separate Independent Clauses.
3. [39.2](#)Use Colons to Introduce Information After an Independent Clause.
4. [39.3](#)Use Colons to Introduce aQuotation.
5. [39.4](#)Use Colons in Salutations of Business Letters.

CHAPTER WRAP-UP

1. [40](#)MASTERING THE APOSTROPHE
2. [40.1](#)Use Apostrophes with Nouns.
3. [40.2](#)Use Apostrophes in Contractions.
4. [40.3](#)Use Apostrophes with Abbreviations, Numbers, and Letters.

CHAPTER WRAP-UP

1. [41](#)MASTERING QUOTATION MARKS
2. [41.1](#)Use Quotation Marks in Direct Quotations.
3. [41.2](#)Use Quotation Marks in Quotations within Quotations.
4. [41.3](#)Use Quotation Marks in Titles.

CHAPTER WRAP-UP

1. [42](#)MASTERING OTHER MARKS OF PUNCTUATION
2. [42.1](#)Use Ellipses and Brackets.
3. [42.2](#)Use Dashes.
4. [42.3](#)Use Parentheses.

CHAPTER WRAP-UP

1. [43](#)IMPROVING YOUR SPELLING

CHAPTER WRAP-UP

1. [44](#)USING THE HYPHEN
2. [44.1](#)Use Hyphens to Join Words That Work Together to Describe a Noun.
3. [44.2](#)Use Hyphens to Connect Prefixes to Capitalized Words.
4. [44.3](#)Use Hyphens to Connect Prefixes such as *All-*, *Ex-*, *Pro-*, and *Self-*.

5. [44.4](#)Use Hyphens with Numbers from Twenty-one to Ninety-nine that Are Written as Words and with Fractions that Are Written as Words.

CHAPTER WRAP-UP

1. [45](#)MASTERING THE RULES OF CAPITALIZATION

CHAPTER WRAP-UP

1. [46](#)LEARNING TO ABBREVIATE WORDS, PHRASES, AND CLAUSES

CHAPTER WRAP-UP

1. [47](#)USING NUMBERS AND ITALICS CORRECTLY

CHAPTER WRAP-UP

PUNCTUATION, SPELLING, AND MECHANICS BASICS CHECKLIST

Chapter 36

MASTERING END PUNCTUATION

1. [36.1](#)Punctuate the four sentence patterns.
2. [36.2](#)Use end punctuation with quotation marks.

CHAPTER WRAP-UP

The punctuation mark used at the end of a sentence depends on the writer's purpose. A sentence can be declarative, interrogative, imperative, or exclamatory. Each of these four sentence patterns has its own end punctuation.

36.1 Punctuate the four sentence patterns.

1. A *declarative sentence* presents information. It ends with a period.

The Second World War ended in 1945.

Marilyn was on time for the audition.

Arturo bought a new car.

2. An *interrogative sentence* asks a question. It ends with a question mark.

Is there any more ice cream?

If the flight is delayed, when will we arrive in Hamilton?

3. An *imperative sentence* gives an order, makes a request, or provides instruction. Use an exclamation point when the sentence gives an order. Otherwise, use a period to end an imperative sentence.

Get out of the way!

Please pass the mustard.

Turn right at the stop light, and drive up the hill.

4. An *exclamatory sentence* expresses strong emotion. It ends with an exclamation point.

The accident victim gasped, “I can’t breathe!”

Some exclamatory sentences have only one word.

Wow! Stop! Fire!

» CAUTION! «

If an abbreviation appears at the end of a sentence, do not use a second period.

Fred's job interview is scheduled for 10 a.m.

36.2 Use end punctuation with quotation marks.

1. Periods are always placed *inside* quotation marks.

According to former Speaker of the House Newt Gingrich, “The welfare state reduces the poor from citizens to clients.”

2. Question marks and exclamation points are placed inside or outside quotation marks, depending on the sentence’s meaning.

Inside: Robert asked me, “Have you read Thomas Sowell’s *Inside American Education*? ”

The part of the sentence in quotation marks is a question. However, the sentence itself is a statement; it tells what Robert asked. The question mark *applies only to the part that is quoted*, so it goes inside the quotation mark.

Outside: What did Martha mean when she said, “I’ve bombed the test”? •

The part of the sentence in quotation marks is a statement. However, the sentence itself is a question. It asks what Martha meant. Therefore, the question mark *applies to the whole sentence*, so it goes outside the quotation mark.

» CAUTION! «

Don’t end an *indirect* question with a question mark. An indirect question tells the reader what was asked in an earlier question.

Not: He asked if I was ill?

But: He asked if I was ill.

.... » CHAPTER WRAP-UP

Revise the following student paragraph to correct end punctuation.

An experience from which I learned a valuable lesson happened ten years ago. It was a beautiful Saturday when my grandfather bought me a new bike. He called me to his room and said, “Before you take your new bike to go and play, I want to tell you something very important. Don’t lend your bike to anyone, especially strangers.” When I heard his advice, I laughed and said, “Oh, don’t worry, Grandpa, I won’t.” When I arrived at the park where my friends and I usually met to play together, they were all waiting to see my new bike. One of the boys whom I didn’t know so well walked toward me and said, “Can I borrow your bike for ten minutes?” I said, “Yes.” Then I gave it to him. Two hours later I was still waiting, but he never came back. Crying, I ran home and told my grandfather what had happened. He looked at me and asked, “Didn’t I warn you?” Trembling, I ran to my room, closed the door, and began to sob. In my mind, I kept thinking, “I hate that boy. I hate that boy.” From this experience I learned never to trust strangers and to listen to what older people tell me.

Chapter 37

MASTERING THE COMMA

1. [37.1](#)Use commas with independent clauses and coordinating conjunctions.
2. [37.2](#)Use commas to set off introductory elements.
3. [37.3](#)Use commas to separate items in a series.
4. [37.4](#)Use commas around nonessential elements.
5. [37.5](#)Use commas around nonrestrictive modifiers.
6. [37.6](#)Use commas to set off sentence interrupters.
7. [37.7](#)Use commas with names, degrees, titles, addresses, numbers, and dates.
8. [37.8](#)Use commas to separate adjectives that describe the same noun.
9. [37.9](#)Use commas to make a sentence clearer.
10. [37.10](#)Learn when not to use a comma.

CHAPTER WRAP-UP

When you speak, you can help make your meaning clear by pausing between words and phrases and by changing tone and pitch. Of course, these speaking clues are not available to you when you write, so you have to use punctuation marks to tell the reader *how* you want something to be read.

As you know, the period, question mark, and exclamation point are used to end sentences. Other marks of punctuation are used within sentences. The most common of these marks is the comma. It tells readers to pause briefly

between words and groups of words, and it helps clarify meaning. Following are nine uses for the comma, as well as a section on when *not* to use a comma.

37.1 Use commas with independent clauses and coordinating conjunctions.

An **independent clause** has a subject and a verb, and it expresses a complete idea. Use a comma between two independent clauses joined by a coordinating conjunction—*and, but, or, nor, for, yet, or so*.

The hikers travelled for many hours, *and* they arrived tired, cold, and hungry.

The House of Commons passed the bill, *but* the senate asked for changes.

I have enough money, *for* I just got paid.

Jeff had not eaten, *so* I offered him a sandwich.

NOTE « « « «

Place the comma *before* the coordinating conjunction, not after it.

.... » EXERCISE 37A

Using Commas to Separate Independent Clauses

Each of the following items is a compound sentence that contains two independent clauses connected by a coordinating conjunction. Add commas in the right places.

1. Thomas Jefferson was opposed to the formation of political parties *but* he is credited as one of the founders of the party system in American

politics.

2. Lech Walesa led the Solidarity labour movement in Poland and he became the first freely elected president of that nation.
3. Catherine the Great was born in Germany in 1729 yet she became one of Russia's greatest leaders.
4. Pegasus is the name given to the mythical winged horse but it is also the name of a constellation in the northern sky.
5. The Ndoki River is home to leopards, gorillas, elephants, and chimpanzees, some of which have never encountered human beings for the river is deep within the jungles of central Africa.

37.2 Use commas to set off introductory elements.

Use a comma to set off an introductory dependent clause, phrase, or word from an independent clause.

Introductory
dependent
clause:

Because the municipality has budget problems, many communities are faced with a loss of services.

Introductory
phrase:

Attempting to balance the budget, the municipality asked that the sales tax be increased.

Introductory
word:

However, the province refused to go along with the increase.

.... » EXERCISE 37B

Using Commas to Separate Introductory Elements

Place commas after introductory clauses, phrases, and words in the following sentences.

1. Second only to that of China India's population is now approaching one billion.
2. Created by the collision of a huge island with the Asian mainland more than 50 million years ago the Himalayas soar skyward over the northern frontiers of the Indian subcontinent.
3. When India won its independence from Britain in 1947 it was immediately partitioned into Hindu India and Muslim Pakistan, which consisted of two widely separated areas known as West Pakistan and East Pakistan (Bengal).

4. However because the Bengalis of East Pakistan believed that they were being denied the political and economic advantages enjoyed by West Pakistanis the Bengalis declared their independence in 1971 and established the independent nation of Bangladesh.
5. Having also been under British rule for several decades Burma, which is east of Bangladesh, gained its independence in 1948.

37.3 Use commas to separate items in a series.

Use a comma to separate words, phrases, or clauses in a series.

Words: *People* magazine named Brad Pitt, George Clooney, and Michael B. Jordan the “sexiest men alive.”

Phrases: Western pioneers grew their own food, made their own clothing, and built their own homes.

Clauses: My father listens to classical music, I like jazz and bluegrass, and my sister loves rock.

NOTE <<<<

You may leave out the comma before the final item in a series if you are sure readers will not misread the sentence. Whichever method you choose, be consistent.

.... » EXERCISE 37C

Using Commas to Separate Items in a Series

Revise the following sentences by adding commas as necessary.

1. Although Buddhism was born in India in the sixth century bce, it quickly spread to China Korea Japan and other parts of Asia.
2. Today, many countries have their social cultural religious and philosophical roots in the principles of Buddhism.
3. Buddha, the founder of this major world religion, was named Siddhartha Gautama. Gautama is his family name Siddhartha is a name

given to one who has reached a goal and Buddha means “the Enlightened One.”

4. At age twenty-nine, Buddha, who was the son of a royal family, began to ponder human suffering illness and death. He gave up his life of wealth and power left his family and exiled himself from his kingdom.
5. Buddha wandered meditated and talked to others who were seeking a meaningful holy and ethical life. Soon he came to believe that human suffering results from the desire for pleasure and power that desire can and must be controlled and that the way to control desire is to follow the Noble Eightfold Path.
6. The Noble Eightfold Path consists of right views right intention right speech right action right work right effort right awareness and right concentration.

37.4 Use commas around nonessential elements.

Use commas around a word, phrase, or clause that adds information but is not essential to the meaning of the sentence.

Not essential: Chicago, *which is in Illinois*, was once destroyed by fire.

Which is in Illinois does not limit or change the meaning of *Chicago*; it only adds information about it.

Essential: The city *that I was born in* is Halifax.

That I was born in identifies the city you are writing about. Therefore, it is essential to the meaning of the sentence and should not be set off by commas.

Not Aunt Jessie, *who learned to drive at thirteen*, wants to race
essential: stock cars.

Who learned to drive at thirteen simply tells us more about Aunt Jessie.

Essential: The woman *who drove us home* was Aunt Jessie.

Who drove us home limits the meaning of *woman* to a specific woman: Aunt Jessie. In other words, it identifies which woman *drove us home*.

An Easy Way to Decide Whether to Use Commas

If you can leave out the word, phrase, or clause without changing the meaning of the sentence, you can be sure you should use commas.

Word: Her partner, *Jim*, is an accountant.

Phrase: Jan Morrison, *our senior class president*, was given an academic

scholarship.

Clause: My mother-in-law, *who is known for her love of children*, started the first day care centre in Birmingham.

Try removing the words in italics. In each case, the meaning of the sentence does not change. Therefore, those words should be set off by commas.

.... » EXERCISE 37D

Using Commas Around Nonessential Elements

Add commas where necessary in the following items.

1. New York City originally called New Amsterdam was first settled by the Dutch.
2. The Taj Mahal a magnificent palace in India was built by a Mogul emperor.
3. Muhammad Ali born Cassius Marcellus Clay Jr. is one of the world's best-known and most respected professional athletes.
4. Michael Jordan probably the greatest player in professional basketball led the Chicago Bulls to several NBA championships.
5. The passenger pigeon a bird that was once very common has disappeared forever.

37.5 Use commas around nonrestrictive modifiers.

Nonrestrictive modifiers don't limit the meanings of the words they describe. Restrictive modifiers, on the other hand, limit the meanings of words they describe to a specific thing, place, individual, or group.

Nonrestrictive: Students, *who use the library free of charge*, must show their IDs.

Who use the library free of charge does not restrict the meaning of *students* to a particular group. It refers to all students.

Restrictive: Students *who study hard* should pass.

Here, *who study hard* is restrictive; this element limits the meaning of *students* to a particular group, those who study hard.

An Easy Way to Decide Whether to Use Commas

If the modifier can be removed without changing the meaning of the sentence, you can be sure you should use commas.

For practice in deciding whether a word group is restrictive or nonrestrictive, click here to access the interactive “[Identify and Edit: Commas with Nonrestrictive Word Groups](#).”

.... » EXERCISE 37E

Using Commas to Separate Nonrestrictive Modifiers

Add commas where necessary in the following items. Write correct for those items that need no additional commas.

1. Women who rarely entered male-dominated professions before the 1970s are now becoming doctors lawyers and business executives in increasing numbers.
2. Women who work as hard as men at the same job should receive the same pay.
3. Joe DiMaggio who played baseball for New York in the 1950s was known as the “Yankee Clipper.”
4. People who do not smoke and who are not overweight often qualify for reduced life insurance premiums.
5. Florida whose population continues to grow rapidly was once widely thought of only as a place to retire.

37.6 Use commas to set off sentence interrupters.

Sentence interrupters—including internal transitions, interjections, and words used in direct address—should be set off by commas.

Interrupter:	He has reading problems, <i>they believe</i> , because he needs glasses.
Interrupter:	Most people, <i>claims my father</i> , are worth knowing.
Transition:	For my family of seven, <i>on the other hand</i> , eating out is too expensive.
Interjection:	We walked for, <i>oh</i> , about two kilometres.
Word in direct address:	<i>Bob</i> , will this idea work?

.... » EXERCISE 37F

Using Commas Around Sentence Interrupters

Add commas where they are needed in the following sentences.

1. The word *dinosaur* I have just read was coined by the British scientist Richard Owen. It comes from the Greek: *deinos* means “terrible” and *sauros* means “lizard.”
2. The first reference to dinosaurs historians believe was made by Herodotus the Greek historian in the fifth century bce.
3. Historians theorize that when Herodotus wrote about the bones of griffins he was in fact describing the fossils of dinosaur bones and eggs that had been discovered in Asia. Griffins the ancients believed were half lion and half eagle.

4. The Chinese dragon as a matter of fact may have its origins in the discovery of dinosaur bones. A Chinese manuscript dating from the third century ce. makes reference to bones that may indeed be those of dinosaurs.
5. The dinosaurs became extinct claimed Luis and Walter Alvarez as a result of a gigantic meteorite smashing into the earth 60 million years ago. Their extinction however was not a direct result of this catastrophe. The dinosaurs died the scientists speculated because the explosion sent up clouds of dust and ash darkening the sky and in turn killing off vegetation on which the dinosaurs fed.

37.7 Use commas with names, degrees, titles, addresses, numbers, and dates.

Martin Luther King, Jr., was born in Atlanta, Georgia, and died in Memphis, Tennessee.

On July 12, 2021, Steven Cochran, M.D., using \$25,000 that he borrowed from his parents, opened a practice at 198 Plaza Drive, Hamilton, Ontario.

In numbers of four digits and longer (except years and street numbers), use commas to separate numbers into groups of three, starting from the right.

In 2019, the police issued 4,897 traffic tickets in our city.

.... » EXERCISE 37G

Using Commas in Names, Degrees, Titles, Addresses, Numbers, and Dates

Add commas where they are needed in the following sentences.

1. The address of the Library of Parliament is 111 Wellington Street Ottawa Ontario.
2. Langston Hughes an important African-American poet was born in Joplin Missouri in 1902.
3. British and French soldiers fought the Battle of the Plains of Abraham which is in Quebec City Quebec on September 13 1759. the British army defeated the French in a battle that lasted 30 minutes; the British lost 658 men and the French lost 650.

4. The Keck telescope is located on Maunu Kea Hawaii at a height of 4205 metres (13796 feet). It is the world's largest optical telescope.
5. Doris Dentum D.D.S. and Larry Lawsuit Esq. were married on July 15 2009.

37.8 Use commas to separate adjectives that describe the same noun.

When two or more adjectives come before a noun, you will have to decide whether or not to separate them with a comma. If you can insert *and* between two adjectives naturally, the adjectives should be separated by a comma. The adjectives in the following sentences are in italics.

They slept under a *warm, fluffy* quilt.

It would be perfectly natural to describe the quilt as *warm* and *fluffy*.

They slept on a *cold cement* floor.

These adjectives should not be separated by a comma; if you inserted *and* between them, the result would be an unnatural construction.

For practice in deciding whether a series of adjectives should be separated by commas, click here to access the interactive “[Identify and Edit: Commas with Coordinate Adjectives](#).”

.... » EXERCISE 37H

Using Commas to Separate Adjectives Before a Noun

Revise the following sentences by adding commas as necessary.

1. Mohammad who lived in Mecca (a city in what is now Saudi Arabia) in the sixth century ce founded Islam one of the world’s largest most influential religions.

2. In 595 ce Mohammad married Khadijah a beautiful resourceful widow who ran a well-known profitable caravan business and who helped him found his religion.
3. In 610 ce Mohammad heard Allah (God) calling him to prophesy and he began teaching friends and family his innovative inspiring philosophy.
4. However his enemies in Mecca attacked his teachings and forced Mohammad and a group of devoted courageous followers to flee to Medina an emigration now known as the Hegira.
5. After several military victories over his enemies Mohammad returned with his followers to Mecca where they continued to spread the faith across North Africa and Asia even to remote unknown lands such as Indonesia.

37.9 Use commas to make a sentence clearer.

As he was leaving, Tom said he would never return.

As he was leaving should be set off by a comma. Otherwise, readers might think, at least for a moment, that someone (*he*) was leaving Tom.

Sue claims Andrea is an expert gardener.

Sue, claims Andrea, is an expert gardener.

Both sentences are correct, but they mean different things. In the first, Sue claims Andrea is an expert gardener. In the second, Andrea claims Sue is the expert.

.... » EXERCISE 37I

Using Commas to Make a Sentence Clearer

Add commas where they are needed in the following sentences.

1. In 1937 when the Japanese invaded China was in the middle of its own internal struggles for the Nationalists led by Chiang Kai-Shek were fighting the Communists under Mao Tse-tung.
2. After divorcing his first wife Henry VIII of England married Anne Boleyn in 1533.
3. Believing the thirteen colonies were worth defending the British decided to use their overwhelming military power against the American rebels.

4. During the nineteenth century when opposing armies fought their families and neighbours sometimes came out to watch the battle from nearby hillsides.

37.10 Learn when not to use a comma.

1. Do not use a comma to separate a subject and a verb.

Not: The Olympic champion, accepted the gold medal in fencing.

But: The Olympic champion accepted the gold medal in fencing.

Not: The city buried by the eruption of Mt. Vesuvius in 79 ce, was Pompeii.

But: The city buried by the eruption of Mt. Vesuvius in 79 ce was Pompeii.

Don't fall into the trap of believing that a comma belongs after *79 ce* because you might pause at that spot when reading the sentence aloud. The subject of the sentence is *city*; the verb is *is*. *Buried by the eruption of Mt. Vesuvius in 79 ce* is simply a long adjective describing the *city*.

2. Do not use a comma to separate a verb and its direct object.

Not: The professor researched, the causes of the Upper Canada Rebellion.

But: The professor researched the causes of the Upper Canada Rebellion.

The verb is *researched*; the direct object is *causes*.

» CAUTION! «

As you learned earlier in this chapter, you should use *a pair of commas* when inserting a nonessential element between a subject and a verb.

Eva Nescent, the woman he married, has a bubbly personality.

3. Do not place a comma *before* a clause that is introduced by a subordinate conjunction such as *after*, *although*, *because*, *if*, *since*, *unless*, *whenever*, *when*, or *while* unless it will make your writing

clearer. You can learn more about subordinate conjunctions in [section 30.8](#).

Not: Members of some ethnic groups resist assimilation, because they fear the loss of their cultural values.

But: Members of some ethnic groups resist assimilation because they fear the loss of their cultural values.

4. Do not place a comma *before* a prepositional phrase. Prepositional phrases begin with words such as *above, along, among, before, between, during, for, from, in, inside, into, over, through, to, upon, and with*. You can find a list of prepositions and prepositional phrases on in [section 30.7](#).

Not: The city erected a new shelter, for homeless families.

But: The city erected a new shelter for homeless families.

Not: Marshall McLuhan (1911–1980), an expert in communications theory, became famous, during the 1960s.

But: Marshall McLuhan (1911–1980), an expert in communications theory, became famous during the 1960s.

5. Do not place a comma between two items joined by *and, but, or or* (unless they are main clauses).

Not: The mourners walked slowly, and wept bitterly as they followed the hearse.

But: The mourners walked slowly and wept bitterly as they followed the hearse.

.... » EXERCISE 37J

Removing Incorrect Commas

Rewrite the following sentences by removing only the incorrect commas.

1. According to P. J. O'Rourke, “Giving money and power to government, is like giving whiskey and car keys to teenage boys.”
2. The Maccabees, who are also referred to as the Hasmoneans, were a family of political and military leaders who fought against the Syrians, during the second, and first centuries bce.
3. According to the law, you are not permitted to cast a ballot, unless you have registered to vote.
4. “All that is needed for evil to prevail, is for good men to do nothing,” is a statement made by Edmund Burke, an eighteenth-century political philosopher.

.... » CHAPTER WRAP-UP

Rewrite the following student paragraphs by adding or removing commas as needed. Be able to discuss the reasons for the changes you make.

1. When you first observe the Vietnam Memorial you are awestruck for words cannot describe the feeling. Nothing is spoken. You are overcome as you advance farther and farther along its length. It grows in size, from the first slab of marble which is only inches high, to the middle slab which measures nearly eleven feet, in height. The names of the fallen men and women, are carved, on a black cold lifeless wall. You reach out, and touch it ever so gently with your fingertips. The realization that 58,000 men and women lost their lives for their country, suddenly becomes too much to bear and a tear burns your skin as it races down your cheek. (Martin Burns, *The Wall*)
2. Growing up means a lot of “can’ts.” You can’t get mustard on your shirt. You can’t giggle aloud or burp in a crowd. You can’t walk in the rain, or step in a puddle you can’t take the day off to pick up seashells on the beach and you can’t take, your shirt off in the street to feel a warm breeze. You can’t wish upon a star cross your heart walk atop a fence or hop along on one foot. You can’t touch with innocence hug with warmth or kiss, a friend and you can’t cry. Growing up means life is no longer

simple, and not always good. Damn! I don't want to grow up. (Joseph Aliberti, *Growing Up*)

Chapter 38

MASTERING THE SEMICOLON

1. [38.1](#)Use a semicolon between independent clauses.
2. [38.2](#)Use a semicolon between independent clauses with a conjunctive adverb or transitional phrase.
3. [38.3](#)Use a semicolon to separate items in a series when one or more items contain a comma.

[CHAPTER WRAP-UP](#)

As you learned in [Chapter 37](#), the comma helps clarify meaning by telling readers to pause *briefly* between words and groups of words. The semicolon tells readers to pause a little longer; it is a stronger mark of punctuation than the comma. Semicolons are used primarily to separate clauses and phrases that are related and that receive equal emphasis.

38.1 Use a semicolon between independent clauses.

Place a semicolon between two independent clauses that are related and that are *not* connected by a coordinating conjunction.

The house was very old; it had been built in 1710.

The Scholastic Aptitude Test is widely used; each year more than a million students take it.

» CAUTION! «

Don't capitalize a word that follows a semicolon unless it is a proper noun.

.... » EXERCISE 38A

Using Semicolons to Separate Independent Clauses Not Joined by a Coordinating Conjunction

Each of the following sentences contains two independent clauses. Add semicolons in the right places.

1. In 1764, the British government passed the Sugar Act it required Americans to pay a tax on imported molasses.
2. When, in 1765, Parliament passed the Stamp Act, which taxed materials printed in America, the colonists complained bitterly they argued that the British were following a policy of “taxation without representation.”
3. British troops fired on a crowd of protesters in Boston in 1770 now known as the Boston Massacre, the incident resulted in the death of five colonists.

4. Three years later, several prominent citizens of Boston hosted a tea party at the expense of the British dressed as native Americans, they tossed a cargo of imported tea into the harbour to protest new importation taxes.
5. In 1774, the British passed the Intolerable Acts to punish the colonists their plans backfired when, in the First Continental Congress, the Americans recommended a boycott of all British goods.
6. Attempting to seize American arms at Lexington and Concord, Massachusetts, the British pushed the colonists to the brink of revolution meeting at the Second Continental Congress, the Americans established a continental army, led by George Washington.
7. On July 4, 1776, the American republic was born on that day representatives of the thirteen colonies approved the Declaration of Independence.
8. Today, Thomas Jefferson of Virginia is remembered as the Declaration's author nevertheless, credit for its contents must be given to other members of the Continental Congress as well.

38.2 Use a semicolon between independent clauses with a conjunctive adverb or transitional phrase.

A conjunctive adverb is used with a semicolon to connect two main (independent) clauses. It shows how the main clauses it connects are related to each other. A transitional phrase is a group of words that, like a conjunctive adverb, is used with a semicolon to connect two main clauses.

Conjunctive adverb:	Don't come late; <i>otherwise</i> , you will miss dinner. The prisoner hadn't eaten in three days; <i>nonetheless</i> , he refused the food a guard offered.
Transitional phrase:	In some schools, classes are small; <i>as a result</i> , teachers can give students individual attention. Eggplant is a popular vegetable; <i>as a matter of fact</i> , it is grown in many parts of the world.

» CAUTION! «

Use a comma after a conjunctive adverb or transitional phrase.

Here are some conjunctive adverbs and transitional phrases.

Conjunctive Adverbs Transitional Phrases

accordingly	after all
consequently	all the same
finally	as a matter of fact
furthermore	as a result
however	even so

Conjunctive Adverbs Transitional Phrases

indeed	for example
moreover	for instance
nevertheless	in addition
otherwise	in fact
similarly	in other words
then	in reality
therefore	on the other hand
thus	to be specific

.... » EXERCISE 38B

Using Semicolons Between Independent Clauses with a Conjunctive Adverb or Transitional Phrase

Each of the following sentences contains two independent clauses. Add semicolons and commas where they are needed.

1. The *Titanic* was designed to be unsinkable nevertheless it sank on its maiden voyage.
2. Tiring of his creation, Sir Arthur Conon Doyle killed Sherlock Holmes in what should have been his final adventure however in later stories he brought Holmes back to life.
3. Richard and John Plantagenet were medieval English kings as a matter of fact they were the sons of King Henry II.
4. John Ciardi is famous for his translation of Dante's *Divine Comedy* in addition his own poetry has received critical recognition.

38.3 Use a semicolon to separate items in a series when one or more items contain a comma.

At a recent seminar, we heard Reginald Mack, a Crown attorney, speak on victims' rights; Maria Mendoza, a professor of law, speak on the court system; and Olaf Christian, a police officer, speak on gun control.

This list contains three items, each beginning with a person's name. If the semicolons that now separate these items were replaced by commas, readers might have difficulty telling where one item ends and the next begins, because each item already contains commas of its own.

.... » EXERCISE 38C

Using Semicolons to Separate Items in a Series That Contains Commas

Each sentence below contains items in a series that has internal punctuation. Add semicolons where they are needed.

1. Around the turn of the century, Thomas Edison frequently went on camping trips with John Burroughs, the naturalist Henry Ford, the automobile manufacturer and Harvey Firestone, the rubber manufacturer.
2. When in Quebec City, be sure to visit the Citadel, an impressive fortress where one can see the changing of the guard the Rue de Notre Dame, the oldest street in the city dating from 1615 the Chateau Frontenac, an elegant hotel modelled on the chateaus of France and the Plains of Abraham, a battlefield where the British defeated the French in 1759 during the French and Indian War.

3. Shakespeare's plays fall into three categories: histories, such as *Henry IV* Parts I and II, *Henry V*, and *Richard III*; comedies such as *Love's Labour's Lost*, *Twelfth Night*, and *As You Like It*; and tragedies such as *Hamlet*, *King Lear*, and *Romeo and Juliet*.

.... » CHAPTER WRAP-UP

Semicolons have been removed from this student essay. Correct it by putting in semicolons where necessary.

Many people have the misconception that poker is a game of great skill and know-how. This is not true. Poker consists of two things: luck of the draw and body language. The luck of the draw means you are stuck with whatever cards you are dealt you just have to make the best of them. However, this is only a minor part of the game body language is the most important part.

Body language can mean the difference between winning and losing. The guidelines are basically very simple: always keep your cool, even under the most stressful circumstances, and always look as if you have four aces, even when all you have is a pair of deuces.

Another thing to remember about body language is that the other players are using it too, usually without even knowing it. There are three types of players: the sloucher, the grinner, and the fidgeter. The sloucher will slouch low in their chair and keep their eyes constantly on the cards in reality they have nothing and will fold if the bet is raised. The grinner will sit comfortably in their chair, with their cards closed, and tap them on the table to throw off the other players' concentration in addition they will have a smug and confident grin on their face. But like the sloucher, they will have nothing in their hand they are bluffing.

The last type, the fidgeter, is the hardest to detect. They will casually look at the other players, looking for any of the aforementioned types of body language. They will move around in their chair, trying to get comfortable in addition they will frequently cough, sigh, or clear their throat. They are the most dangerous player of the three because they will lead you to believe that they have a terrible hand. This will give you a false sense of security and

cause you to bet the house then they will strike with a superior hand and take your money. If you watch for the not-so-obvious telltale signs of the other players' positions, you will have no trouble winning however if all else fails ... CHEAT! (Felix Shvartsman)

Chapter 39

MASTERING THE COLON

1. [39.1](#)Use a colon to separate independent clauses.
2. [39.2](#)Use a colon to introduce information after an independent clause.
3. [39.3](#)Use a colon to introduce a quotation.
4. [39.4](#)Use a colon in the salutation of a business letter.

[CHAPTER WRAP-UP](#)

The colon is a mark of punctuation used inside a sentence to clarify meaning or create emphasis. The colon points to or introduces information that follows.

39.1 Use a colon to separate independent clauses.

Allan Gotlieb had a distinguished career in public service: He served as ambassador to the United States in the 1980s, was a distinguished Canadian international lawyer, and was a member of the executive board of the Canadian Council on International Law.

The second clause makes clear what the writer meant by *distinguished career in public service*.

39.2 Use a colon to introduce information after an independent clause.

Such information can be expressed in one word or phrase, or it may come in a list.

Goldie's Café serves my favourite dish: Hungarian goulash.

Hungarian goulash names the writer's favourite dish.

You will need two tools to assemble the wagon: a screwdriver and a wrench.

Screwdriver and *wrench* name the two tools.

Please do the following: Write your name at the top, mark your answers in the left column, and complete all fifty questions.

» CAUTION! «

Don't use a colon to separate direct objects or complements from verbs.

Not: She carried: a saw, a hammer, and a drill.

But: She carried a saw, a hammer, and a drill.

Carried is the verb; *saw*, *hammer*, and *drill* are its direct objects.

Not: He is: a good speller but a bad typist.

But: He is a good speller but a bad typist.

Speller and *typist* are complements of the verb *is*.

The colon introduces a list, which names things the reader is asked to do in the independent clause.

An Easy Way to Decide Whether to Use a Colon

Try substituting the word *namely* for a colon that introduces information after an independent clause. If the sentence still makes sense, the colon is correct. For example, one of the sentences above might read: *Goldie's Café serves my favourite dish, namely, Hungarian goulash.*

39.3 Use a colon to introduce a quotation.

Nelson Mandela, South African civil rights activist, stated: “To deny people their human rights is to challenge their very humanity.”

39.4 Use a colon in the salutation of a business letter.

Dear Professor Johnson:

.... » CHAPTER WRAP-UP

Rewrite the following sentences by inserting or deleting colons.

1. We visited four Asian nations India, Pakistan, Nepal, and Sri Lanka.
2. My father took with him my stability and my security he disappeared when I was two years old.
3. Consider three important factors when purchasing a home location, location, and location.
4. Sports logos and emblems: have become status symbols among some young people.
5. A driver's licence is not just a document it is a ticket to freedom.
6. Computer technology has introduced several new terms into the language Internet, World Wide Web, email, and FAQ.
7. The First World War gave birth to three new instruments of mass destruction the tank, the airplane, and poison gas.
8. In a way, Napoleon helped spread democracy across Europe his armies carried the ideals of the French Revolution to the countries they conquered.
9. The choir sang the minister's favourite song "Amazing Grace."

10. Expressing his faith in democracy, the speaker quoted Lincoln's Gettysburg Address "government of the people, by the people, for the people shall not perish from the earth."

Chapter 40

MASTERING THE APOSTROPHE

1. [40.1](#)Use apostrophes with nouns.
2. [40.2](#)Use apostrophes in contractions.
3. [40.3](#)Use apostrophes with abbreviations, numbers, and letters.

CHAPTER WRAP-UP

Apostrophes show possession:

Richard's book

the teacher's desk

the store's merchandise

An apostrophe is also used to create special relationships between words. For example, you should use an apostrophe in *a night's sleep*, and in *two months' pay*. Strictly speaking, of course, *sleep* doesn't belong to the *night*, and the *pay* doesn't belong to the *months*. All the same, an apostrophe is required in such cases. Following are some rules for using apostrophes.

40.1 Use apostrophes with nouns.

» CAUTION! «

If the pronunciation of a word with the added -'s seems awkward, some writers add only the apostrophe.

Wallace Stevens' poetry is interesting.

1. Add -'s if the noun does not end in -s.

Robert's licence was taken away after he was arrested.

The hospital's emergency room was crowded.

The children's shoes were expensive.

2. Add -'s if the noun is singular and ends in -s.

The bus's door jammed.

James's book is missing.

3. Add only an apostrophe if the noun is plural and ends in -s.

The mountains' peaks were not visible.

The senior citizens' benefits were increased.

The Greeks' plan was to enter Troy by hiding in a large wooden horse.

4. In a series of nouns, add -'s only to the last noun to show joint possession. Add -'s to *each* noun to show individual possession.

Joint: Groucho, Chico, and Harpo's films get high marks from movie fans. Gary and Carol's divorce was final.

Individual: Angela's and Michael's study habits are different.

Vancouver's and Toronto's waterfronts are very interesting,
but I prefer Halifax's.

40.2 Use apostrophes in contractions.

Use the apostrophe in contractions to take the place of omitted letters or numbers.

Because it's raining, we can't go to the park.

It's = *it is*; can't = *cannot*.

He wouldn't have minded living in the '20s.

Wouldn't = *would not*; '20s = 1920s.

NOTE <<<<

Using contractions tends to make your writing less formal than it would be if you had spelled out both words.

40.3 Use apostrophes with abbreviations, numbers, and letters.

Add -'s to abbreviations that end in periods, to numbers used as numbers, and to letters used as letters to make them plural.

Bartenders check people's I.D.'s before serving them.

Carmen hit two 777's in a row on the slot machine.

Syed received three A's and two B's as final grades.

.... » CHAPTER WRAP-UP

Insert an apostrophe and/or -'s where needed in the following items.

1. The Abominable Snowman is a mythological creature, sightings of which have been reported in Nepal and other parts of Asia. However, stories of such "wild men" exist in many cultures. Canadas Sasquatch, Britains Grendel, and the United States own Bigfoot are just a few examples.
2. William F. Cody occupies an interesting place in Americas mythology. Today, hes known as Buffalo Bill.
3. Todays goat is often yesterdays hero.
4. The Greeks philosophy of government has influenced modern political thinkers.
5. Some of the Romans aqueducts carry water even to this day.
6. The pyramids builders were not slaves but paid laborers.

7. An agreement to disarm every ICBMs warhead was signed by representatives of the two nations.
8. Ama Ata Aidoo (1942–) is one of Ghanas most important novelists and poets. She studied at both the University of Ghana and Californias Stanford University.
9. Among South Africas eleven official languages are Zulu, Xhosa, Sesotho, Tsonga, Afrikaans, and English.
10. Louis Armstrongs lack of a formal education did not stop him from becoming one of the jazz worlds greatest stars.
11. Some people claim that loyalty to ones employer and pride in ones work have been replaced by apathy and carelessness.
12. C. S. Lewis works include the *Chronicles of Narnia*, a series of childrens books; *Out of the Silent Planet*, the first volume of the authors science fiction trilogy; and *The Screwtape Letters*, in which Lewis exposes the devils vanity and stupidity.
13. Women who dont get regular breast exams run a significant risk. Known as a mammogram, the test is a kind of X ray. Mammographys chief advantage is that it can detect tumors too small to feel.
14. The full title of Lewis Carrolls most famous work is *Alices Adventures in Wonderland*.
15. In the 1300s, plague, flood, famine, and war destroyed much of Europes population.

Chapter 41

MASTERING QUOTATION MARKS

1. [41.1](#)Use quotation marks for direct quotations.
2. [41.2](#)Use single quotation marks to enclose a quotation within a quotation.
3. [41.3](#)Use quotation marks in titles.

[CHAPTER WRAP-UP](#)

Quotation marks enclose words, phrases, and sentences that are *directly* quoted. They also enclose titles of short poems, essays, short stories, and songs. Quotation marks are always used in pairs.

41.1 Use quotation marks for direct quotations.

Our university president said: “I am going to build a school that everyone can be proud of.”

Bertrand Russell wrote that three passions controlled his life: “the longing for love, the search for knowledge, and unbearable pity for the suffering of mankind.”

» CAUTION! «

Don't put quotation marks around an *indirect* quotation.

Not: She said that “she was going to the party.”

But: She said that she was going to the party.

41.2 Use single quotation marks to enclose a quotation within a quotation.

JoAnne said, “I told Jane, ‘Don’t swing on that branch,’ but she ignored me and fell from the tree.”

“I didn’t believe Ralph when he claimed that ‘the cheque is in the mail,’” Jerry said.

» CAUTION! «

Commas and periods are always placed *inside* quotation marks. Colons and semicolons are always placed *outside* quotation marks.

Marianne Moore wrote the poem “Birds and Fishes”; Elizabeth Bishop wrote the poem “The Fish.”

41.3 Use quotation marks in titles.

Use quotation marks around titles of articles (in magazines, journals, newspapers, and websites), short poems, short stories, essays, songs, and episodes of television programs.

B. R. Jerman wrote an article called “Browning’s Witless Duke.”

It is about Robert Browning’s poem “My Last Duchess.”

She read Kate Chopin’s “The Story of an Hour.”

Michael Bolton wrote the hit song “We’re Not Makin’ Love Anymore.”

“Theater Tricks” is Jason’s favourite episode of *Law & Order: SVU*.

.... » CHAPTER WRAP-UP

Place quotation marks where they are needed, or remove them where they are incorrect, in the following sentences.

1. One reason the Egyptians were able to develop a sophisticated system of farming, claimed my history professor, was the annual flooding of the Nile River, which deposited millions of tons of fertile silt on surrounding areas.
2. He loved the short stories of Eudora Welty, especially *A Worn Path*, *Why I Live at the P.O.*, and *The Wide Net*.
3. In an article entitled *Are Today’s Suburbs Really Family Friendly?* Karl Zinsmeister said: The best foundation for strong community life is regular personal contact among residents.
4. I wasn’t sure what his response would be when I screamed Bill, you don’t know what you’re talking about, Annie said, but by that time I

really didn't care.

5. Violence Surges across Syria read a headline in the January 27 issue of the *Globe and Mail*.
6. Giovanni Verga's short story Rustic Chivalry was made into an opera.
7. Vincent told me that "he had just won a scholarship to Notre Dame University."
8. I can't believe it screamed Lucille, you left the cap off the toothpaste again.
9. The police captain announced that "his officers had just apprehended the famous lollipop thief!"

Chapter 42

MASTERING OTHER MARKS OF PUNCTUATION

1. [42.1](#)Use ellipses and brackets.
2. [42.2](#)Use dashes.
3. [42.3](#)Use parentheses.

[CHAPTER WRAP-UP](#)

42.1 Use ellipses and brackets.

An ellipsis is three spaced periods (. . .) that indicate you have removed words from a direct quotation.

According to one critic, “the director was not allowed . . . to edit the film’s final version.”

The original quotation read: “The director was not allowed by the studio to edit the film’s final version.” When using an ellipsis in this way, be careful not to change the meaning of the original statement. Also, be certain that the remaining parts of the quotation read smoothly and do not contain any grammatical errors.

If you omit the final part of a quotation, add a period after the ellipsis.

When announcing his candidacy for president in 1968, Senator Robert Kennedy said: “I run not to oppose any man but to propose new policies. I run because I feel that our nation is on a perilous course, and I feel obliged to do all that I can. For these are not ordinary times. . . .”

Brackets ([]) are used around words you have inserted within a direct quotation.

According to one critic, “the director [Spike Lee] was not allowed by the studio to edit the film’s final version.”

42.2 Use dashes.

The dash is typed as two hyphens (--) with no space before or after them; most computers autocorrect that to a dash (—).

1. Use a dash to set off material that needs emphasis.

Cats are very friendly and affectionate pets—when they want to be.

The languages that Andrea studied—all three of which required that she learn new alphabets—were Arabic, Hebrew, and Russian.

2. Use a dash to clarify an idea. (In formal prose, use a colon.)

You have a choice—obey the rules or get kicked out.

3. Use a dash to separate a list from an independent clause at the start or end of a sentence.

Star Wars, *The Empire Strikes Back*, and *Return of the Jedi*—these are his favourite movies.

Mayonnaise contains three ingredients—egg yolks, vegetable oil, and vinegar.

42.3 Use parentheses.

Words that appear within *parentheses* interrupt the flow of the sentence, but the interruption is less forceful than it is when dashes are used.

1. Use parentheses to set off words that emphasize or specify.

Modern life (especially for the young) is filled with anxieties and questions.

His cars (Lincolns, Jaguars, and Cadillacs) always cost more than he could afford.

2. Use parentheses to set off explanatory sentences within sentences.

Hell's Canyon (it is well named) is not a good place to go camping.

Note that the first word of a parenthetical sentence within a sentence is not capitalized unless that word is a proper noun or adjective.

3. Use parentheses to enclose brief definitions.

We placed an anemometer (an instrument to measure wind speed) on the roof.

4. Use parentheses to enclose numbers or letters before items in a list.

Before leaving, she (1) cancelled the newspaper delivery, (2) asked the post office to hold her mail, and (3) set the timer on the living room lights.

NOTE « « « «

See [Chapters 12](#) and [13](#) for use of parentheses in research writing.

.... » CHAPTER WRAP-UP

Correct errors in ellipses, brackets, dashes, and parentheses in the following paragraph.

1. Insert any dashes or parentheses that are needed in the following paragraph.

A Christmas Carol, *Oliver Twist*, and *Great Expectations* these three of the novels written by Charles Dickens were among Dorothy's favourites. Because she was a romantic, however, her favourite Dickens novel was *A Tale of Two Cities* the story takes place in London and Paris during the French Revolution. The book's opening line "It was the best of times, it was the worst of times" is now considered a classic. The novel's main characters are Dr. Manette, Lucie she is the doctor's daughter, Charles Darnay, and Sydney Carton. At the end of the novel, Carton he resembles Darnay sacrifices himself by taking Darnay's place on the scaffold and utters the famous words: "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known."

2. Use ellipses to remove any information that is not crucial to understanding the following sentences, which contain quotations. When appropriate, add any needed information using brackets. For example, in the first sentence, you might specify the languages Marilyn had mastered.
1. Andy claimed that "by the time Marilyn reached the young age of 13, she had already completely mastered two foreign languages."
2. I asked my father, "Why do birds fly south in the winter time?" His response was typical of his humour: "Because they can't buy tickets to ride on the train!"
3. When asked to name the four seasons, one of the "comedians" in my high school answered: "Baseball, football, basketball, and track and hockey's somewhere in there too."

4. “I earned A’s in three of my courses,” bragged Jill. “In biology and history, my grades were not quite as good.”

Chapter 43

IMPROVING YOUR SPELLING

1. [43.1](#) Use *i* before *e* except after *c*.
2. [43.2](#) Add an ending to a word that ends in *-y*.
3. [43.3](#) Add *-able*, *-ed*, or *-ing* to a word that ends in a consonant.
4. [43.4](#) Make nouns plural.
5. [43.5](#) Spell irregular nouns correctly.
6. [43.6](#) Spell contractions correctly.
7. [43.7](#) Spell frequently misspelled words correctly.

CHAPTER WRAP-UP

Most experienced writers don't worry unnecessarily about spelling in the early stages of writing. They correct spelling and other mechanical problems as they edit and proofread.

Nonetheless, spelling is important. In view of all the work that goes into writing a paper, you owe it to yourself to be careful. Above all, be honest with yourself. If you aren't absolutely sure that you have spelled a word correctly, look it up in the dictionary—whether paper or electronic. Of course, you may have a little trouble finding it if you aren't sure how it begins. But stick with it; your hard work will pay off.

The best way to improve spelling is to read a lot and be attentive to new or difficult words. You might even want to keep a list of such words in a notebook or journal. In the meantime, here are some hints to help you improve your spelling.

43.1 Use *i* before *e* except after *c*.

Keep *i* before *e* except after *c* or when it sounds like *ay*, as in *neighbour* and *weigh*.

i before *e*: achieve, believe, friend, mischief, relieve, tries, siege

After *c*: ceiling, deceive, perceive, receive

Sounded like
ay: neighbour, sleigh, weigh, vein

Exceptions: ancient, conscience, counterfeit, either, foreign, leisure,
seize, weird

» CAUTION! «

Don't expect a computer spell checker to catch all errors. For example, it won't help you spell proper nouns, nor will it help if you have confused such words as *their* and *there* or *to*, *two*, and *too*. And a spell checker won't catch typing errors such as writing *fun* when you mean *fan*.

.... » EXERCISE 43A

Using *ie* or *ei*

Insert the missing letters—either *ie* or *ei*—in the following words.

retr ve

anc nt

w ght

gr f

n ce

v n

s1 gh

perc ve

f nd

f ld

n ther

w ld

c ling

s ze

bel ve

43.2 Add an ending to a word that ends in *-y*.

When adding an ending to a word that ends in *-y*, first change the *-y* to *-i* if the *-y* comes after a consonant (that is, any letter except *a*, *e*, *i*, *o*, *u*).

cry + ed = cried beauty + ful = beautiful

fly + er = flier penny + less = penniless

try + es = tries happy + ness = happiness

But keep the *-y* if it comes after a vowel (*a*, *e*, *i*, *o*, *u*).

delay + ed = delayed monkey + s = monkeys

And always keep the final *-y* in a word when you add *-ing*:

cry + ing = crying defy + ing = defying

.... » EXERCISE 43B

Adding Endings to Words That End in *-y*

Add the endings shown to the words in the following list.

1. play + ful =

2. marry + ing =

3. relay + ed =

4. lay + ing =

5. pity + ful =

6. deny + es =

7. try + ing =

8. apply + ed =

9. rely + ed =

10. qualify + es =

11. comply + ed =

12. sturdy + er =

13. mercy + less =

14. fry + ed =

15. fly + er =

16. marry + es =

17. enjoy + ed =

18. horrify + es =

19. pry + es =

20. reply + ing =

21. lovely + ness =

22. vary + ed =

23. buy + ing =

24. carry + es =

25. merry + er =

26. happy + ness =

27. lazy + ness =

28. busy + est =

29. rally + ed =

30. study + es =

31. rally + es =

32. fly + ing =

33. ugly + ness =

34. supply + er =

35. easy + est =

36. buy + er =

43.3 Add *-able*, *-ed*, or *-ing* to a word that ends in a consonant.

When you add *-able*, *-ed*, or *-ing* to a word that ends in a consonant, you often double that consonant.

hop + ing = hopping hope + ing = hoping

BUT

scar + ed = scarred scare + ed = scared

If the final *-e* in a word is not pronounced, drop that *-e* when you add an ending that begins with a vowel.

wave + ing = waving fame + ous = famous

remove + able = removable

But keep the *-e* when you add an ending that begins with a consonant.

love + less = loveless Exceptions: awe + ful = awful

pave + ment = pavement

true + ly = truly

time + ly = timely

die + ing = dying

.... » EXERCISE 43C

Adding *-ing*, *-ed*, and Other Endings

Add the endings shown to the words in the following list.

1. dare + ed =

wrap + ing =

blame + ing =

gape + ing =

dine + ed =

plan + ing =

play + able =

force + ful =

swim + er =

scare + ed =

quit + er =

stun + ed =

tame + ly =

mop + ed =

mope + ing =

43.4 Make nouns plural.

1. In general, add *-s* or *-es*.

automobile/automobiles	bench/benches
bank/banks	class/classes

2. Form the plural of an abbreviation that is written without periods by adding *-s*.

CDs	BTUs
PTAs	VCRs

3. If a noun ends in a *-y* that follows a consonant, change the *-y* to *-i* and add *-es*. This rule does not apply to proper names, however.

country/countries	party/parties
glory/glories	the three Marys

4. If the *-y* follows a vowel, just add *-s*.

attorney/attorneys	monkey/monkeys
day/days	

5. In general, if a word ends in *-f*, or *-fe*, change the ending to *-v* and add *-es*.

knife/knives	Exceptions: roof/roofs
wife/wives	belief/beliefs
half/halves	

6. Add *-s* to some words that end in *-o*, *-es* to others.

piano/pianos	tomato/tomatoes
--------------	-----------------

solo/solos

When in doubt about *-os* and *-oes* endings—or any others—check the dictionary.

7. To form the plural of a term consisting of two or more words, whether or not they are joined by hyphens, add *-s* or *-es* to the first noun in the group.

- attorneys general
- sisters-in-law
- attorneys-at-law
- editors-in-chief
- poets laureate

» CAUTION! «

The plural of *hero* is *heros* or *heroes*.

Heros = long sandwiches

Heroes = brave people

43.5 Spell irregular nouns correctly.

Irregular nouns don't follow the above rules. Some change their spellings in the plural.

child/children

woman/women

tooth/teeth

ox/oxen

Some are spelled the same in the plural as in the singular.

deer/deer

fish/fish

Check the dictionary if you have doubts about how to spell such plurals.

.... » EXERCISE 43D

Forming Plurals

Write the plurals of the following words.

1. earring
2. room
3. gentleman
4. officer
5. mother-in-law

6. wife
7. belief
8. self
9. city
10. library
11. series
12. doctor of medicine
13. donkey
14. journey
15. duty
16. company
17. chef
18. sheep
19. cargo
20. cupful
21. county
22. story
23. leaf
24. shelf

43.6 Spell contractions correctly.

Contractions join two words into one with an apostrophe.

can + not = can't it + is = it's

will + not = won't they + are = they're

» CAUTION! «

In contractions made with *not*, the apostrophe comes between the *n* and the *t*.

Not But

could'nt couldn't

should'nt shouldn't

are'nt aren't

were'nt weren't

An Easy Way to Decide How to Spell Contractions

Just remember that, with the exception of *won't*, the apostrophe takes the place of an omitted letter or letters.

43.7 Spell frequently misspelled words correctly.

43.7a Misspellings caused by mispronunciations

Failing to pronounce words correctly often leads to misspellings. Here are some examples:

almost <i>not</i> almos	library <i>not</i> liberry
athletics <i>not</i> athaletics	lightning <i>not</i> lightening
candidate <i>not</i> cannidate	mathematics <i>not</i> mathmatics
constant <i>not</i> constent	mischievous <i>not</i> mischefous <i>or</i> mischievous
department <i>not</i> departmen	October <i>not</i> Ottober
disastrous <i>not</i> disasterous	perspiration <i>not</i> persperation
drowned <i>not</i> drownded	prescription <i>not</i> perscription
February <i>not</i> Febuary	probably <i>not</i> probly
height <i>not</i> heighth	publicly <i>not</i> publically
interest <i>not</i> intrest	September <i>not</i> Setember
irrelevant <i>not</i> irrevalent	specific <i>not</i> pecific
laboratory <i>not</i> labratory	strength <i>not</i> strenth
length <i>not</i> lenth	

43.7b Other frequently misspelled words

absence	grammar <i>not</i> grammer
absent	happiness <i>not</i> hapiness
accommodate	however <i>not</i> how ever
acquaintance	imaginary
acquire	immediately

aggravate	knives <i>not</i> knifes
alcohol	license (verb) <i>not</i> lisence
all right <i>not</i> alright	magnificent
analyze	maintenance <i>not</i> maintainence
apart <i>not</i> a part	marriage <i>not</i> marrige
argument <i>not</i> arguement	mature
assistance	necessary <i>not</i> necessery
attention	occasionally
beginning	occur
belief	occurred
believe	occurrence
benefit	paid <i>not</i> payed
benefited	parallel <i>not</i> parellel
between	perform <i>not</i> preform
calendar <i>not</i> calender	personal
changeable <i>not</i> changable	personnel
coming <i>not</i> comming	precede
condemn <i>not</i> condem	preferred <i>not</i> prefered
conscience	proceed <i>not</i> procede
conscious	recede <i>not</i> receed
convenience <i>not</i> convience	refer
deer <i>not</i> deers	referring
definite <i>not</i> definate	separate <i>not</i> seperate
dependent <i>not</i> dependant	sophomore <i>not</i> sophmore
develop <i>not</i> develope	succeed
don't <i>not</i> do'nt	surrender
embarrassed <i>not</i> embarased	terrible
environment <i>not</i> enviroment	terror
equipment <i>not</i> equiptment	their
escape <i>not</i> excape	there
example	they're
exercise	tragedy <i>not</i> tradgedy

existence	<i>not</i> existance	truly	<i>not</i> truely
explanation	<i>not</i> explaination	until	<i>not</i> untill
foreign		usually	<i>not</i> usuly
forty	<i>not</i> fourty	vacuum	<i>not</i> vacum
fourth		valuable	<i>not</i> valueable
government	<i>not</i> goverment		

.... » CHAPTER WRAP-UP

Revise the following student paragraphs to correct errors in spelling.

- When people become alcaholics, they surender to a substence as powerful as any narcotic, and thier lives take on tradgic dimensions. From the day they get hooked, their lives slowly fall a part. They begin to lose freinds and family, they become isolated from nieghbors, and they aleinate co-workers. My cousin is an esample; he is totaly controled by alcahol. Almos every member of our family has tryed to help him, but he has disregarded our warninges and has even become angry with his mother. His moods are so changable and he is so easily irritated that he has been forgoten by the people who were once closest to him.
- Cocaine destroys the body and the mind. Over the course of her addiction, a classmate of mine has lost twenny kilograms (fourty-five pounds). She is only twenty-seven, but she looks like a sixty-five-year-old, having aged prematurly because of lack of nutreints in her deit. She had been homless untill only recently. When she first left home, she lived in a box under an anceint tree. Then she learnt she qualifed for public assistents and, fortuntly, was able to move into a one-bedroom apartment in an old building owned by the county goverment.
- Okra is a plant with stickey green pods that is used in soups and stews. When okra is fryed, its stickyness decreases, but I have never liked it. In fact, I hate okra; its just too slimey. It constently slides off your fork while you're triing to eat it. One Thanksgiving, as twenty-one of us sat a round the table, Grandma placed a giant bowl of okra between the two

turkies we had carved. Unfortunately, it looked edible, even tasty. Upon putting it into my mouth, however, I felt as if I had swallowed a huge glob of mucous, and I just couldn't eat any more. I spit it out almost immediately. That was the first and last time I even considered eating this snail-like substance.

Chapter 44

USING THE HYPHEN

1. [44.1](#)Use hyphens to join words that work together to describe a noun.
2. [44.2](#)Use hyphens to connect prefixes to capitalized words.
3. [44.3](#)Use hyphens to connect prefixes such as *all-*, *ex-*, *pro-*, and *self-*.
4. [44.4](#)Use hyphens with numbers from twenty-one to ninety-nine that are written as words and with fractions that are written as words.

CHAPTER WRAP-UP

Listed below are four general rules for using the hyphen. Remember, however, to check the dictionary whenever you have doubts about whether a hyphen belongs in a word.

44.1 Use hyphens to join words that work together to describe a noun.

Note that the words are hyphenated when they come before the noun, but not when they follow the noun.

Hyphen

a six-room house	a house with six rooms
a fire-prevention class	a class on fire prevention
a well-kept garden	a garden that is well kept
opening-night jitters	jitters on opening night
a six-centimetre diameter	a diameter of six centimetres
the Ottawa-Cornwall bus	the bus between Ottawa and Cornwall

No Hyphen

44.2 Use hyphens to connect prefixes to capitalized words.

pre-Columbian

un-American

pro-Canadian

pre-Civil War

44.3 Use hyphens to connect prefixes such as *all-*, *ex-*, *pro-*, and *self-*.

all-knowing

ex-mayor

pro-family

self-doubt

In many cases, however, prefixes are attached to words without hyphens.

antifreeze

prenatal

midyear

nonbinding

ongoing

postoperative

untidy

backup (as in *backup plan* and *backup file*)

44.4 Use hyphens with numbers from twenty-one to ninety-nine that are written as words and with fractions that are written as words.

Fifty-five students enrolled in Professor Ryan's class.

One hundred and thirty-five students tried out for the debate team.

Only one-third of the eligible voters cast a ballot in the last election.

.... » CHAPTER WRAP-UP

Rewrite the following sentences by inserting or removing hyphens as needed.

1. Early nineteenth century America gave rise to many reform-movements aimed at improving society.
2. Abraham Lincoln was born in a one room cabin in Kentucky in 1809.
3. In the late 1940s, the Marshall Plan provided economic aid to post war Europe.
4. As the USS *Constitution* sailed from its berth in Boston Harbor, a twenty one gun salute was heard in the distance.
5. Bob Hope once played Jimmy Walker, the ex mayor of New-York City, in a movie.
6. Mark Twain once served as the editor in chief of a small newspaper in Virginia City, Nevada.

7. Robert Redford got his start in acting doing off Broadway plays and playing bit parts in television-dramas.
8. Ansel Adams (1902–1984) is famous for his black and white photographs of American wilderness landscapes.

Chapter 45

MASTERING THE RULES OF CAPITALIZATION

1. [45.1](#)Capitalize the first word of a sentence.
2. [45.2](#)Capitalize proper nouns.
3. [45.3](#)Capitalize proper adjectives.
4. [45.4](#)Capitalize a title before a name.
5. [45.5](#)Capitalize abbreviations made from capitalized words.
6. [45.6](#)Capitalize calendar items: days of the week, months, and special days.
7. [45.7](#)Capitalize major words in a title.
8. [45.8](#)Capitalize the pronoun *I*.
9. [45.9](#)Capitalize a section of the country or world.
10. [45.10](#)Capitalize brand names.

CHAPTER WRAP-UP

Like checking spelling, correcting mechanical problems should be done when you edit and proofread your writing. Rules that govern mechanics are important, and you should follow them carefully.

Following are a few rules to help you with capitalization. If you are unsure about capitalizing a word, refer to a dictionary.

45.1 Capitalize the first word of a sentence.

Cold air blew through the broken window.

When he was a child, he was afraid of the dark.

45.2 Capitalize proper nouns.

Proper nouns (which name *specific* places, persons, and things) should be capitalized; common nouns should not.

Proper Nouns

Asia
the Baltic Sea
Composition 101
Premier Chan
Banff National Park
Humber College
Labour Day
the Indian Ocean
the Library of Parliament
Professor Del Vecchio
the Renaissance
the Canada Revenue Agency
the Canadian Armed Forces
the National Aboriginal Veterans Monument

Common Nouns

a continent
a sea, the sea
a writing course
the premier
a national park, the park
a college, the college
a holiday
an ocean, the ocean
the library
my accounting professor
the sixteenth century
a federal agency or bureau
the armed forces
a monument, the monument

45.3 Capitalize proper adjectives.

Capitalize proper adjectives—that is, those made from proper nouns.

the Spanish language

Jamaican rum

French toast

Norway maple

a German shepherd

Japanese beetles

Rocky Mountain spotted fever a Labrador retriever

45.4 Capitalize a title before a name.

Capitalize a title when it immediately precedes a person's name; do not capitalize a title when it is used alone.

Professor Patricia Graber a professor

Dr. Stephanie Winters a doctor

General Tommy Franks a general

Ms. Mary Jones a woman

45.5 Capitalize abbreviations made from capitalized words.

1. USMCA (United States-Mexico-Canada Agreement)
2. CSIS (Canadian Security Intelligence Service)
3. CIDA (Canadian International Development Agency)
4. UNESCO (United Nations Educational, Scientific, and Cultural Organization)
5. WHO (World Health Organization)

Some abbreviations are capitalized even though the words they replace are not.

RBI (runs batted in) RAM (random access memory)
MS (manuscript) ATM (automated teller machine)
CD (compact disc) MPV (multipurpose vehicle)

45.6 Capitalize calendar items: days of the week, months, and special days.

Do not capitalize seasons.

Monday spring

November summer

Thanksgiving fall

Hanukkah winter

45.7 Capitalize major words in a title.

Capitalize nouns, verbs, adjectives, and adverbs, but do not capitalize articles (*a*, *an*, *the*), prepositions, or conjunctions of fewer than five letters unless they begin the title.

A Midsummer Night's Dream	Gone with the Wind
"The Fall of the House of Usher"	The Confessions of St. Augustine
The Color Purple	A Tale of a Tub
Romeo and Juliet	

NOTE <<<<

If you are following the style recommended by the Modern Language Association (MLA), you should not capitalize prepositions regardless of their length.

45.8 Capitalize the pronoun *I*.

Do so even when *I* is part of a contraction.

I'm going to the store, but I don't know what I'll buy.

45.9 Capitalize a section of the country or world.

Capitalize *north*, *south*, *east*, or *west* when they indicate a region, but not when they indicate a direction.

There are hiking and skiing trails in North Vancouver.

The East Coast has beautiful beaches.

They drove south on Route 245.

My sister lives about two kilometres east of here.

45.10 Capitalize brand names.

Do not capitalize the generic terms.

Band-Aid	bandage
Coke	cola
Jeep	four-wheel-drive vehicle
Kleenex	tissue
Scotch tape	adhesive tape
Xerox machine	photocopier

.... » CHAPTER WRAP-UP

Correct errors in capitalization in the following sentences.

1. When she ran for vice president of the united states in the Fall of 2008, sarah palin, then governor of alaska, travelled East and West, North and South in an untiring but ultimately unsuccessful campaign.
2. When i was in Washington, d.c., i visited the smithsonian institution, the jefferson memorial, and arlington national cemetary.
3. The Professor knew both greek and latin, but she never studied hebrew.
4. I donate to many Charities, but i make most of my contributions to the aspca and the canadian cancer society.
5. The start of the Semester always seems to arrive too fast; this year, Fall classes begin Wednesday, august 29.
6. We decided to rent *minority report*, spielberg's film, which most Critics had praised.

7. Adriana put two energizer batteries into the toy corvette that was a part of her collection of barbie dolls.
8. It was dress-down Friday at the united way office where i work, so i decided to wear levis, a wrangler shirt, and my nikes.

Chapter 46

LEARNING TO ABBREVIATE WORDS, PHRASES, AND CLAUSES

1. [46.1](#)Use periods with single-word abbreviations.
2. [46.2](#)Write initialisms without periods.
3. [46.3](#)Write acronyms without periods.
4. [46.4](#)Use capitals consistently.
5. [46.5](#)Avoid abbreviations for titles, but use them for degrees.
6. [46.6](#)Use familiar abbreviations.
7. [46.7](#)Avoid abbreviations with dates.
8. [46.8](#)Use abbreviations for weights and measures.
9. [46.9](#)Use abbreviations for temperature and time.
10. [46.10](#)Avoid abbreviations with most place-names.
11. [46.11](#)Use abbreviations for common Latin expressions.
12. [46.12](#)Use abbreviations in bibliographical citations.
13. [46.13](#)Avoid symbols in formal writing.

[CHAPTER WRAP-UP](#)

The use of abbreviations will vary depending on the type of writing you are doing—academic, business, scientific, or research. Certain standard abbreviations are acceptable in all types of writing. Such abbreviations include initialisms and acronyms. (For more on initialisms and acronyms, see [sections 52.2](#) and [52.3](#).) Other standard abbreviations that may appear in all types of writing include the following:

a.m. or A.M. B.A., M.A., Ph.D.

p.m. or P.M. MD., DD.

B.C. or B.C.E. Mrs., Ms., Mr.

BCE or CE kph

NOTE <<<<

BCE stands for “before the Common Era,” and CE stands for “Common Era.”

Although they are not acceptable in formal writing, other abbreviations are acceptable in forms, research papers, reports, and statistic sheets. They include

Mar. km (kilometres)

Apr. no. (number)

Aug. mo. (month)

Sept. p. (page)

Oct. pp. (pages)

Most of the writing you will do for your college or university courses will require you to observe the rules that follow for using abbreviations.

46.1 Use periods with single-word abbreviations.

Abbreviations of single words usually take periods.

vols. volumes

Jan. January

Mr. Mister

46.2 Write initialisms without periods.

Initialisms are abbreviations made from the first letter of each word of a string of words.

CRA Canada Revenue Agency

GDP Gross Domestic Product

URL Uniform Resource Locator

CSIS Canadian Security Intelligence Service

ATM Automated Teller Machine

Initialisms are usually written without periods.

Use initialisms when you believe your audience will already be familiar with the names or terms for which they stand. However, if you think an initialism (such as GDP) will not be readily familiar to your reader, spell out the full term, followed by the initialism in parentheses. In later references, you can use the initials alone. For example, “The Canada Emergency Response Benefit (CERB) and the Canada Emergency Student Benefit (CESB) were set up to help people during the COVID-19 pandemic.”

46.3 Write acronyms without periods.

Acronyms are words formed from the first letters of a string of words.

NATO North Atlantic Treaty Organisation

AIDS Acquired Immune Deficiency Syndrome

LASER Light Amplification by Stimulated Emission of Radiation

RADAR RAdio Detecting And Ranging

SCUBA Self-Contained Underwater Breathing Apparatus

SONAR SOund NAvigation Ranging

Acronyms that have become accepted as words do not need periods. Note that certain acronyms, such as *laser*, *radar*, *scuba*, and *sonar*, now appear in lowercase.

46.4 Use capitals consistently.

1. Be consistent in capitalizing abbreviations, acronyms, and initialisms.
2. Capitalize the abbreviations of words only if they are normally capitalized when written out in full.
3. Capitalize initialisms.

46.5 Avoid abbreviations for titles, but use them for degrees.

Use the spelled-out form of a title in formal prose.

Not: The sen. urged the pres. to sign the bill.

But: The senator urged the president to sign the bill.

NOTE « « « «

When referring to the president of the United States, the word *president* is often capitalized.

46.5a Use the abbreviation for the title in the inside address in a letter.

President President Lincoln Pres. Abraham Lincoln

Professor Professor Kelly Prof. John Kelly

Reverend Reverend Stephens Rev. Alice Stephens

The abbreviation *Rev.* is used only when no *the* precedes the title. With *the*, such titles should be spelled out—for example, *the Reverend Alice Stephens*.

46.5b Use abbreviations for academic degrees.

Ph.D. MS MA BA BS

46.5c Place academic titles before a name and academic degrees after, but do not use both at the

same time.

Not: Dr. Donald Winn, Ph.D.

But: Dr. Donald Winn

Or: Donald Winn, Ph.D.

46.6 Use familiar abbreviations.

Use technical abbreviations in governmental, scientific, and technical writing when your audience will be familiar with the terms.

1. ADP (automatic data processing)
2. APR (annual percentage rate)
3. CAD (computer-aided design)
4. CRT (cathode-ray tube)
5. GHz (gigahertz)
6. MHz (megahertz)
7. VDT (video display terminal)
8. VHF (very high frequency)

However, when writing for a general audience, write out the technical term the first time, followed by the abbreviation in parentheses. In later references, you can use the abbreviation alone: guaranteed annual wage (GAW).

46.7 Avoid abbreviations with dates.

In most writing, dates are not abbreviated. Write out the days of the week and the months of the year.

Not: The highest-grossing movie of the year opened the last Fri. of Sept.

But: The highest-grossing movie of the year opened the last Friday of September.

46.8 Use abbreviations for weights and measures.

When the terms for measures and weights appear with numbers, use abbreviations.

50 min 2 tsp 12 mL 5 hr
12 g 29 km 65 km/h 22 km/l

However, when the terms for weights and measures appear without numbers, write them out in full.

Not: He bought the car for its looks, not for the km/l it gets.
But: He bought the car for its looks, not for the kilometres per litre it gets.

46.9 Use abbreviations for temperature and time.

Abbreviations for temperature and time are acceptable in all types of writing.

32 CE 3:30 A.M. 68°F

71 BCE 2:17 P.M. 10°C

The abbreviations BCE (before the Common Era), and CE (Common Era) appear *after* the date. Both are capitalized.

Julius Caesar was assassinated in 44 BCE.

His nephew, Octavius, became emperor of Rome shortly thereafter and ruled until 14 CE.

46.10 Avoid abbreviations with most place-names.

Generally, in formal writing, place-names are not abbreviated, except in addresses, lists, specialized subject areas, and bibliographical references. However, a few abbreviations are acceptable.

U.K. U.S. (or USA) U.S.S.R.

D.C. Mt. (Mt. Fuji) St. (St. Lambert)

Spell out the various terms used with street names, except in addresses.

alley boulevard highway place route

avenue circle parkway road turnpike

In addresses, use abbreviations for the terms noted above. The standard postal abbreviations for them are as follows:

Aly. Blvd. Hwy. Pl. Rte.

Ave. Cir. Pkwy. Rd. Tpke.

In addresses, use standard postal abbreviations, without periods, for the provinces and territories.

Province/Territory	Abbreviation
Newfoundland and Labrador	NL
Prince Edward Island	PE
Nova Scotia	NS
New Brunswick	NB
Quebec	QC
Ontario	ON
Manitoba	MB

Province/Territory	Abbreviation
Saskatchewan	SK
Alberta	AB
British Columbia	BC
Yukon	YT
Northwest Territories	NT
Nunavut	NU

46.11 Use abbreviations for common Latin expressions.

Use abbreviations for commonly used Latin expressions.

- i.e. (*id est*—that is)
- e.g. (*exempli gratia*—for example)
- et al. (*et alia*—and others)
- etc. (*et cetera*—and so on)
- cf. (*confer*—compare)
- N.B. (*nota bene*—note well)

46.12 Use abbreviations in bibliographical citations.

Use appropriate abbreviations for elements of books in parenthetical citations, endnotes, and footnotes.

p. pp. vol. vols.

ch. bk. sec.

However, the words should be written out when used in the text of your writing.

Not: After reading the last ch., Carrie Diane put the bk. away.

But: After reading the last chapter, Carrie Diane put the book away.

46.13 Avoid symbols in formal writing.

In general, avoid using symbols as abbreviations in your academic writing. Certain symbols, however, are acceptable. For example, you can use the dollar sign (\$) if it is followed by an amount, but avoid using both the dollar sign and the word *dollar*.

Not: The dealer's price for the used car was \$3,000 dollars.

But: The dealer's price for the used car was \$3,000.

Or: The dealer's price for the used car was 3,000 dollars.

Avoid using the ampersand (&) in your writing unless it is part of a title or a name.

A&E Road & Track Lord & Taylor House & Garden

.... » CHAPTER WRAP-UP

Rewrite those sentences that contain errors in the use of abbreviations. If the sentence is correct, write correct.

1. This yr. the first of July falls on a Thurs., but since we have to go to work on Fri., we will try to end our celebration by 11 p.m.
2. The Roman emperor Claudius lived from BCE 10 to CE 54.
3. By 2:00 p.m. the temperature had reached 36°C.
4. Dr. Rita Huddy, Ph.D, Michael's prof., asked him to read ch. 9 (over 78 pp. long) in his psych. textbook.

5. For their school outing in Mar. the students went to Montreal, qc, where they visited Mt. Royal and the the streets of old Mtl.
6. Michaelle Jean, the former gov. gen. of CANADA, was appointed by Prime Min. Paul Martin.
7. Kevin is working on his ph.d. in sociology at u of t.
8. The sen. from our prov has been undergoing an investigation.

Chapter 47

USING NUMBERS AND ITALICS CORRECTLY

1. [47.1](#)Use the correct form of numbers.
2. [47.2](#)Use italics correctly.

[CHAPTER WRAP-UP](#)

[PUNCTUATION, SPELLING, AND MECHANICS BASICS CHECKLIST](#)

47.1 Use the correct form of numbers.

1. Write out one- or two-digit numbers. Use numerals for all others. You can combine numerals with *million*, *billion*, and so on.

The club welcomed *thirty-seven* new members.

The librarian purchased only *118* books during the year.

Foreign tourists added *\$4.7* billion to Canada's economy this year.

2. Never begin a sentence with a numeral. Write out a number that begins a sentence, or rewrite the sentence so that the numeral appears later.

One hundred seventy people attended the fund-raiser.

The fund-raiser attracted *170* people.

3. Use numerals for dates, exact times of the day, sums of money, scores of games, addresses, volume and page numbers, kilometres per hour, and numbers used as numbers.

He was born on *November 29, 1941*, at *6:15* in the morning.

The book actually cost me *\$17.38*, so I lost *50 cents* on the deal.

They won the game by a score of *8* to *3*.

She lives at *903* Summit Street.

I found the information in volume *2*, page *403*.

He was going *78 km/hr* in a *50-km/hr* zone.

I saw her at the ice rink, practising figure 8s.

47.2 Use italics correctly.

Italics is a style of type in which the letters slant to the right. If you are writing by hand and not using a computer, just underline the words that would appear in italics.

1. Use italics to emphasize a word or phrase.

“I never said I *wanted* to go camping. I said I would think about going.”

2. Use italics to indicate that a word or letter is being used as a word or letter.

The word *separate* contains two *e*’s and two *a*’s.

3. Use italics to indicate the title of a book, a magazine, a journal, a play, a film, an opera, a television series, a long poem, or a newspaper, and the name of a ship, an airplane, a spaceship, or a work of art.

<i>The Stand</i> (novel)	<i>Vanity Fair</i> (magazine)
<i>The Waste Land</i> (long poem)	<i>Lancet</i> (journal)
<i>Globe and Mail</i> (newspaper)	<i>The Crucible</i> (play)
<i>Lusitania</i> (ship)	<i>Minority Report</i> (movie)
<i>Spirit of St. Louis</i> (plane)	<i>Rigoletto</i> (opera)
<i>Challenger</i> (spaceship)	<i>60 Minutes</i> (television series)
<i>Sunflowers</i> (work of art)	

.... » CHAPTER WRAP-UP

Correct the errors in the use of numbers and italics in the following paragraph.

Mark had always enjoyed writing and had received straight A’s in his English classes during his 4 years of high school. As a result, his teacher

during his senior year, Dr. Richard Horton, suggested he major in English. At least once a week, Dr. Horton wrote a quotation on the blackboard. The one Mark remembered the most was by Richard Marius, a professor at Harvard University, from his book “A Writer’s Companion.” In fact, he even memorized it. It went like this: “Writing is hard work, and although it may become easier with practice it is seldom easy. Most of us have to write and rewrite to write anything well. We try to write well so people will read our work. Readers … will seldom struggle to understand difficult writing unless someone … forces them to do so.” And Dr. Horton had forced Mark to write and rewrite each paper up to 6 times. Thus Mark decided to major in English when he began his 1st year of university.

Punctuation, Spelling, and Mechanics Basics Checklist

End Punctuation

- 1 Declarative sentences present information. They end in periods.
- 2 Interrogative sentences ask questions. They end in question marks.
- 3 Imperative sentences that give orders end in exclamation points. Those that make requests or give instructions end in periods.
- 4 Exclamatory sentences express strong emotion and end with exclamation points.

Place periods *within* quotation marks; place question marks and exclamation points *inside or outside* quotation marks, depending on the sentence's meaning.

Commas

- 1 Use commas

1. Between independent clauses joined by coordinating conjunctions: *and, but, or, nor, for, so, yet*.
2. Between introductory words, phrases, or clauses and the main clauses that follow.
3. Between items in a series.
4. Around words that add information but are not essential to the sentence's meaning.
5. Around nonrestrictive modifiers (describers). Nonrestrictive modifiers don't limit the meaning of the words they describe.
6. Around sentence interrupters, including internal transitions, interjections, and words used in direct address.

7. With academic degrees, addresses, numbers, and dates.
8. Between adjectives if *and* could naturally be inserted between them.
9. In any part of a sentence when doing so will make the sentence clearer and easier to understand.

Do not use commas

1. To separate a subject and a verb.
2. To separate a verb and its direct object.
2. Before a clause that is introduced by a subordinate conjunction such as *after, although, because, if, since, unless, whenever, when, and while*.
4. Before prepositional phrases, which begin with words such as *by, for, in, into, of, to, and with*.
5. Between two items joined by *and, but, or or*, unless these items are main clauses.

Semicolons

Use a semicolon

- 1 Between two independent clauses that are related but not connected with a coordinating conjunction.
- 2 Between independent clauses joined by a conjunctive adverb or transitional phrase.
- 3 Between items in a series when some or all of those items contain commas.

Colons

Use a colon

- 1 Between independent clauses when the second clause clarifies or explains the first.
- 2 After an independent clause to introduce information naming something in

that clause.

3 To introduce a quotation.

4 After the salutation in a business letter.

Apostrophes

Use an apostrophe

1. To show possession.

2. To form contractions.

3. With abbreviations, numbers, and letters.

Quotation Marks

Use double quotation marks to

1. Enclose the *exact* words of a speaker or a text.

2

2. Enclose titles of short works such as articles, poems, short stories, songs, and television episodes.

2 Use single quotation marks to enclose a quotation within a quotation.

Other Marks of Punctuation

1 Use an ellipsis to show that you have removed words from a direct quotation.

2 Use brackets to enclose material you have added within a direct quotation.

Use a dash to

1. Set off material that is emphasized.

3

2. Clarify an idea.

3. Separate a list from an independent clause.

4 Use parentheses to

1. Set off words that emphasize or specify.

2. Set off an explanatory sentence within a sentence.

3. Enclose a brief definition.

4. Enclose numbers or letters before items in a list.

Spelling

If you aren't sure that a word is spelled correctly, look it up in the dictionary. Never rely on a computer spell checker to catch all errors.

Following these rules can help improve your spelling:

1. Keep *i* before *e* except after *c* or when it sounds like *ay*, as in *neighbour* and *weigh*.
2. When you add an ending to a word that ends in *-y*, first change the *-y* to *-i* if the *-y* comes after a consonant.
3. When you add *-able*, *-ed*, or *-ing* to a word that ends in a consonant, usually double that consonant.
4. If the final *-e* in a word is not pronounced, drop that *-e* when you add an ending beginning with a vowel.
5. In general, add *-s* or *-es* to make nouns plural. But keep in mind the rules in [section 43.4](#).
6. To form the plural of a term consisting of more than one word, add *-s* or *-es* to the first noun in the term.
7. Learn to spell irregular nouns.

3 Contractions join two words into one with an apostrophe.

4 Frequently misspelled words (listed in [section 43.7](#)) need to be reviewed often.

Hyphens

1

1. Join words that work together to describe the nouns that follow them.

2. Connect prefixes to capitalized words.
3. Connect prefixes such as *all-*, *ex-*, and *self-* to the words they modify.
4. Appear in numbers from twenty-one through ninety-nine.

Capitalization

Capitalize

1. The first word of a sentence.
2. Proper nouns (names of specific places, persons, and things) and proper adjectives (adjectives made from proper nouns).
3. A title used before a person's name.
4. Abbreviations made from capitalized words.
5. Months, days of the week, and holidays.
6. Major words in a title.
7. The pronoun *I*.
8. A section of the country or world.
9. Brand names.

Abbreviations

- 1 Be consistent in punctuating abbreviations.
- 2 Be consistent in capitalizing abbreviations, initialisms, and acronyms.

1. Capitalize abbreviations of words that are normally capitalized when written out in full.
2. Don't capitalize abbreviations of words not normally capitalized when written out in full.

3. Capitalize initialisms.
4. Use the appropriate abbreviations for titles, degrees, and names.
5. Place academic titles or degrees either before or after a name, but not both.
6. Use appropriate technical abbreviations in governmental, professional, scientific, and technical writing.
7. Use appropriate abbreviations for organizations and agencies.
8. Use appropriate abbreviations for dates.
9. Use appropriate abbreviations for weights and measures.
10. Use appropriate abbreviations for temperature and time.
11. Use appropriate abbreviations for place-names.
12. Use the correct abbreviations for commonly used Latin expressions.
13. Use appropriate abbreviations for elements of books in parenthetical citations, endnotes, and footnotes.
14. Avoid using symbols as abbreviations in academic writing.

Numbers and Italics

Use numbers correctly.

1. Write out one- or two-digit numbers. Use numerals for others.
2. Never begin a sentence with a numeral.
3. Use numerals for dates, sums of money, scores of games, addresses, volume and page numbers, exact times of the day, kilometres per hour, and numbers used as numbers.

2 Use italics to

1. Emphasize a word or phrase.
2. Show that a word or letter is being used as a word or letter.
3. Indicate the title of a book, a magazine, a play, a film, an opera, a television series, a long poem, or a newspaper, and the name of a ship, an airplane, a spaceship, or a work of art.

PART 9. A GUIDE FOR ESL WRITERS

1. [48MASTERING ARTICLES AND PLURALS OF NOUNS](#)
 2. [48.1Master Articles.](#)
 3. [48.2Use Plurals Correctly.](#)

1. [49MASTERING SENTENCE STRUCTURE](#)
 2. [49.1Follow Regular Word Order for Declarative Sentences.](#)
 3. [49.2Follow Inverted Word Order for Questions.](#)
 4. [49.3Use *It* and *There* as Subjects.](#)
 5. [49.4Avoid Using Pronouns to Repeat Subjects and Direct Objects.](#)

1. [50MASTERING VERBS AND SUBJECT-VERB AGREEMENT](#)
 2. [50.1Master Special Problems with Verbs.](#)
 3. [50.2Master Subject-Verb Agreement.](#)

1. [51USING ADJECTIVES, ADVERBS, AND PARTICIPLES CORRECTLY](#)
 2. [51.1Master Adjectives.](#)
 3. [51.2Master Adverbs.](#)
 4. [51.3Master Participles.](#)

1. [52USING WORDS CORRECTLY](#)
 2. [52.1Avoid Inappropriate Substitutions.](#)
 3. [52.2Learn to Use Indirect Objects.](#)
 4. [52.3Learn the Prepositions That Belong in Idioms.](#)

[CHECKLIST FOR ESL WRITERS](#)

CHAPTER 48

MASTERING ARTICLES AND PLURALS OF NOUNS

1. [48.1](#)Master articles.
2. [48.2](#)Use plurals correctly.

48.1 Master articles.

1. Use *a* or *an* for general reference. When you use *a* or *an*, you mean “any.”

My friend ordered *a* salad.

This is the same as saying “any salad.”

Our hiking club saw *an* eagle.

This is the same as saying “any eagle.”

Use *the* when you mean a particular person, place, or thing, which the reader can point to. When you use *the*, you mean “the one.”

The child wanted to ride *the* elephant.

This sentence refers to a particular child and a particular elephant.

2. Place *a* or *an* before singular nouns only.

a desk	desks
a building	buildings

BUT

an animal	animals
an orange	oranges

Place *the* before singular or plural nouns.

the computer the computers
the woman the women

3. Place *a* or *an* before nouns that can be counted. Don’t use *a* or *an* before nouns that can’t be counted or nouns that stand for abstractions.

Count Nouns

I ate *a sandwich*.
You drive *a tractor*.
Jason was *a hero*.
He has *a dog*.
She read *a poem*.
We heard *a song*.
The children rode *a pony*. They studied *mathematics*.
They went to *a movie*.

Noncount Nouns

I breathe *oxygen*.
You drive heavy *equipment*.
Jason had *courage*.
He condemns *violence*.
She wrote *poetry*.
We listened to *music*.
They manufactured *clothing*.

Some nouns can be both count and noncount.

Count Nouns

a (particular) hope
a (head of) cauliflower
a (glass of) beer
a (cup of) coffee
a (corner) pharmacy
a (kind of) medicine
a (particular) sport
a (lump of) sugar
a (particular) fish

Noncount Nouns

hope
cauliflower
beer
coffee
pharmacy (study of drugs)
medicine (study of healing)
sports
sugar
fish

4. Place *a* before consonant sounds; place *an* before vowel sounds.

CONSONANT SOUNDS

The immigrants faced *a wall* of alienation.

We spoke to *a priest*, *a minister*, and *a rabbi*.

VOWEL SOUNDS

I have *an appetite* for *an orange*.

They flew to *an* island in *an* airplane.

EXCEPTIONS

Words beginning with a silent *h* take *an*.

an hour, *an* honour.

When *u* at the beginning of a word is pronounced like *you*, the article is *a*.

a university, *a* union, *a* unicycle, *a* unicorn.

5. If an adjective comes before a noun, follow these rules:

Place *a* before adjectives that begin with consonant sounds.

an island *a* big island

an angle BUT *a* right angle

an office *a* small office

Place *an* before adjectives that begin with vowel sounds.

a woman *an* intelligent woman

a child BUT *an* eager child

a dog *an* angry dog

6. In most cases, don't use articles with abstract nouns such as words that name attitudes, diseases, emotions, holidays, languages, philosophies, religions, sports, and studies.

Alfonso despises laziness.

Always avoid sexism and racism!

She suffered from tuberculosis.

Jealousy is destructive.

I love Thanksgiving.

The students learned Korean.

Some ancient Greeks practised stoicism.

Jan has read much about Buddhism.

Andrea loves to play soccer.

Denise finds economics interesting.

7. Don't use *the* when referring to all members of a group or to something in general.

Doctors have to have years of special training.

Trees and other green plants give off oxygen.

Ice and snow cover much of Antarctica.

8. Don't use articles with the following types of proper nouns:

PEOPLE, REAL OR FICTIONAL

Dr. Bergin, Ms. Ancona, Professor Luke, Wonder Woman, Zeus

COUNTRIES, CONTINENTS, STATES, PROVINCES, CITIES,
TOWNS, ISLANDS

Panama, Africa, Wyoming, Ontario, Montreal, Bancroft, Sardinia

PARKS

Banff National Park, Halifax Common, High Park

MOUNTAINS

Sugarloaf Mountain, Mount Robson, Durham Heights

LAKES, PONDS, OTHER SMALL BODIES OF WATER

Lake Huron, Lake Muskoka, Western Brook Pond

NAMES OF POLITICAL OR RELIGIOUS LEADERS

President Lincoln, Prime Minister Trudeau, King Hussein, Pope John Paul II

9. Use articles with the following types of proper nouns:

REGIONS OF A COUNTRY OR OF THE WORLD

the Middle East, the Southwest, the East Coast

MOUNTAIN RANGES

the Rockies, the Himalayas, the Pyrenees

GROUPS OF ISLANDS

the British Isles, the Hawaiian Islands

LARGE BODIES OF WATER

the Gulf of Mexico, the Indian Ocean, the Mediterranean Sea

NAMES OF CERTAIN NATIONS

the United States of America, the United Kingdom, the Empire of Japan,
the People's Republic of China

WARS

the Seven Year's War, the Franco-Prussian War, the Boxer Rebellion,
the First World War (*but* World War I)

BUILDINGS, CANALS, BRIDGES

the Taj Mahal, the Erie Canal, the Confederation Bridge

TITLES OF POLITICAL AND RELIGIOUS LEADERS

the prime minister of Canada, the king of Jordan, the pope, the Dalai Lama

For more on articles, see [section 30.4](#).

48.2 Use plurals correctly.

1. Form the plurals of *regular nouns* by adding *-s* or *-es*.

Singular Plural

school	schools
college	colleges
university	universities

NOTE <<<<

If a word ends in *-y*, first change the *y* to *i*, and then add *-es*. The plural of *berry* is *berries*.

The plurals of *irregular nouns* are formed in ways other than by adding *-s* or *-es*.

Singular Plural

child	children
woman	women
deer	deer

2. Be alert to noncount nouns. They are always singular.

Not: The equipments were outdated.

But: The equipment was outdated.

Not: The furnitures are on sale.

But: The furniture is on sale.

Not: I had to do my homeworks.

But: I had to do my homework.

Not: I was not good in maths.

But: I was not good in math.

3. Use plural nouns immediately after adjectives such as *a few*, *many*, *most*, and *some* and after pronouns such as *these* and *those*.

Not: A few customer entered the store.

But: A few customers entered the store.

Not: Many car were double-parked.

But: Many cars were double-parked.

Not: Most police officer work hard.

But: Most police officers work hard.

Not: Some bear have been seen in these mountains.

But: Some bears have been seen in these mountains.

Not: These apple are sweet.

But: These apples are sweet.

Not: Those pear are juicy.

But: Those pears are juicy.

4. Use plural nouns after adjective phrases introduced by *one of the*.

Not: A Porsche is one of the most expensive car.

But: A Porsche is one of the most expensive cars.

Not: She is one of the best student.

But: She is one of the best students.

5. Use *many* and *many of* with plural count nouns. Use *much* and *much of* with noncount nouns, which are singular.

Plural Count Noun

1. Not: Much of the students admired Professor Richards.
But: Many of the students admired Professor Richards.

Singular Noncount Noun

1. Not: Many courage was shown during the battle.

But: Much courage was shown during the battle.

6. Use *a few* with plural count nouns; use *a little* with noncount nouns, which are singular.

Plural Count Noun

1. We listened to a few songs.

Singular Noncount Noun

1. A little singing does the heart good.
7. Use *all*, *a lot of*, *most of*, or *more* with plural count nouns and with noncount nouns, which are singular.

Plural Count Nouns

1. All steelworkers wear hard hats.
2. A lot of people like pizza.
3. Most of the soldiers were tired.
4. More volunteers are needed.

Singular Noncount Nouns

1. All homework is due on Tuesday.
2. My class has read a lot of poetry.
3. She earned most of her wealth by working hard.
4. Mozart wrote more music than we thought.

NOTE <<<<

Any can be used with singular *and* plural nouns.

Singular: Any car parked illegally will be towed.

Plural: We didn't meet any movie stars.

8. Use singular, not plural, nouns after *much* and *much of*.

Not: Much bloods has been shed for liberty.

But: Much blood has been shed for liberty.

Not: Much of the flours was used to make bread.

But: Much of the flour was used to make bread.

9. Use the adjectives *this* and *that* with singular nouns; use *these* and *those* with plural nouns.

Not: This gardeners works hard.

But: This gardener works hard.

Or: These gardeners work hard.

10. In some languages, plural nouns take plural adjectives. *This is not true in English*. In English, never make adjectives plural.

Not: The bests students received awards.

But: The best students received awards.

Not: The chocolate chips cookies were delicious.

But: The chocolate chip cookies were delicious.

Not: The people were angries.

But: The people were angry.

NOTE <<<<

This rule applies even when a noun acts as an adjective.

Not: He is a movies director.

But: He is a movie director.

11. Use singular, not plural, nouns after phrases such as *a kind of*, *a type of*, *a sort of*, *a style of*.

1. Patricia practises a type of Buddhism.
2. This experimental car uses a new kind of fuel.
3. My father likes a style of opera made famous in Italy.

12. Use plural nouns after phrases such as *kinds of*, *types of*, *sorts of*, *styles of*.

1. I like the types of books they read.
2. What sorts of people did she invite?

For more on plural nouns, see [sections 46.4](#) and [46.5](#).

NOTE « « « «

Noncount nouns are always singular.

I like his style of journalism.

They studied three styles of journalism.

CHAPTER 49.

MASTERING SENTENCE STRUCTURE

1. [49.1](#)Follow regular word order for declarative sentences.
2. [49.2](#)Follow inverted word order for questions.
3. [49.3](#)Use *it* and *there* as subjects.
4. [49.4](#)Avoid using pronouns to repeat subjects and direct objects.

49.1 Follow regular word order for declarative sentences.

Declarative sentences convey information. In most cases, follow regular word order patterns for declarative sentences. Here are two patterns you can use to write such sentences:

DECLARATIVE SENTENCE = SUBJECT + VERB + DIRECT OBJECT

Not: My lunch the dog ate.

But: The dog ate my lunch.

Not: Everything I said she believed.

But: She believed everything I said.

DECLARATIVE SENTENCE = SUBJECT + VERB + MODIFIERS

Not: The children in the garden played.

But: The children played in the garden.

Not: The horse to the top of the hill ran.

But: The horse ran to the top of the hill.

Use regular, not inverted, word order when you introduce a subordinate clause with *where*, *when*, *how*, or *why*.

Not: I did not know where was I going.

But: I did not know where I was going.

Not: Sharon wondered how was she going to solve her problem.

But: Sharon wondered how she was going to solve her problem.

Not: The professor asked why was my essay late.

But: The professor asked why my essay was late.

49.2 Follow inverted word order for questions.

In general, use inverted word order in questions. That is, put the verb before the subject. Here are three common patterns to use for questions:

QUESTION = VERB + SUBJECT

Not: You are hungry?

But: Are you hungry?

Not: What he has done?

But: What has he done?

In this question, the pronoun *What* is a direct object; nevertheless, the word order is still inverted.

Not: Where they are?

But: Where are they?

This question begins with the adverb *Where*. As with all questions, however, the word order is inverted.

Not: How old the child is?

But: How old is the child?

This question begins with the modifier *How old*; again, the word order is inverted.

QUESTION = HELPING VERB + SUBJECT + MAIN VERB

If a helping verb is needed, place the helping verb first, then the subject, then the main verb.

Not: You are going to class?

But: Are you going to class?

Not: You will be on time?

But: Will you be on time?

QUESTION IN PAST TENSE = WERE/WAS/DID/HAD + SUBJECT + PAST PARTICIPLE

To ask some questions in the past tense, you may have to add a helping verb. Follow this pattern:

1. Begin with one of these helping verbs:

Was or *were* (past tense of *be*)

Did (past tense of *do*)

Had (past tense of *have*)

2. Follow with the subject.

3. Add the past participle (except with the helping verb *did*.) Past participles of regular verbs end in *-d*, *-ed*, *-en*, *-n*, and *-t*. The participles of irregular verbs are explained in [Chapter 31](#).

Not: You received an award?

But: Did you receive an award?

Not: Janet visited Poland before seeing Hungary?

But: Had Janet visited Poland before seeing Hungary?

Not: He was promoted to general manager?

But: Was he promoted to general manager?

49.3 Use *it* and *there* as subjects.

Add words such as *it* and *there* when they are needed as subjects.

Not: Was raining very hard.

But: It was raining very hard.

Not: Sometimes takes 15 minutes to find a parking spot.

But: Sometimes it takes 15 minutes to find a parking spot.

Not: Are two countries that border the United States.

But: There are two countries that border the United States.

49.4 Avoid using pronouns to repeat subjects and direct objects.

49.4a Do not use a pronoun to repeat the subject of a sentence.

Not: Our neighbours they helped us.

But: Our neighbours helped us.

Not: English it can be a difficult language.

But: English can be a difficult language.

Not: Studying with friends that helps me learn better.

But: Studying with friends helps me learn better.

49.4b Avoid using pronouns to repeat direct objects.

Not: The teacher we asked him what would be on the test.

But: We asked the teacher what would be on the test.

Not: Doctors treated the child we brought her to the clinic.

But: Doctors treated the child we brought to the clinic.

CHAPTER 50

MASTERING VERBS AND SUBJECT-VERB AGREEMENT

1. [50.1](#)Master special problems with verbs.
2. [50.2](#)Master subject-verb agreement.

50.1 Master special problems with verbs.

1. Include helping verbs as needed. *Helping verbs* are used to create special tenses. Always include a helping verb before the main verb when you form the following tenses.

PRESENT PROGRESSIVE TENSE

The magician *is practising* several tricks before the show.

The helping verb is *is*; the main verb is *practising*.

PRESENT PERFECT TENSE

The magician *has practised* several tricks before the show.

The helping verb is *has*; the main verb is *practised*.

PAST PERFECT TENSE

The magician *had practised* several tricks before the show.

The helping verb is *had*; the main verb is *practised*.

FUTURE TENSE

The magician *will practise* several tricks before the show.

The helping verb is *will*; the main verb is *practise*.

2. Learn to use modals. A *modal* is a type of helping verb. Modals are used before main verbs to create special meaning. Examples of sentences that include modals follow. In these sentences, the modals are shown in italics.

She *can* learn to operate the computer quickly.

Tom *did* arrive on time despite the traffic jam.

You *must* promise not to reveal the secret to anyone.

If the mayor *will* supply the equipment, the town council *will* approve the plan.

The students *would* register for his course if it met later in the day.

If you qualify, you *should* enter the contest.

Modals, however, work differently than other kinds of verbs. For example, modals do not end in *-s* in the third-person singular.

Not: She cans write well.

But: She can write well.

In addition, a few modals cannot be used in the future and past tenses.

Not: She will can complete the assignment once she gets over her cold.

But: She will be able to complete the assignment once she gets over her cold.

Not: I mighted guessed that my uncle would arrive late to my graduation.

But: I might have guessed that my uncle would arrive late to my graduation.

The modals are listed in the following table.

Modals

can do may shall will

could does might should would

did must

3. Combine gerunds and infinitives correctly with verbs. A *gerund* is an -*ing* noun formed from a verb; it stands for an activity.

Hiking is my favourite sport.

I love *running* through the fields.

» CAUTION! «

Do not add *-ed* to verbs that come after modals.

Not: I could not opened the door.

But: I could not open the door.

An infinitive is the basic form of a verb preceded by *to*. Infinitives act as nouns, adjectives, or adverbs.

Noun: *To eat* well is *to live* well. (Infinitive acts as a subject.)

Adjective: Shoppers often make lists of things *to buy*. (Infinitive describes things.)

Adverb: I stopped at a small hotel *to rest*. (Infinitive answers the question Why?)

Here are some important things to remember when you combine gerunds and infinitives with verbs:

1. Some verbs take both gerunds and infinitives with no change in meaning.

Infinitive: I love to swim in the ocean.

Gerund: I love swimming in the ocean.

Other verbs mean one thing when they are combined with gerunds and something else when they are combined with infinitives.

Infinitive: Jane forgot to buy a birthday card for her aunt.

Gerund: Jane forgot buying a birthday card for her aunt.

In the first sentence, Jane did not buy a card. In the second, she bought a card but forgot that she had done so.

2. Some verbs can be used with gerunds but not with infinitives. In general, these are **transitive verbs**—that is, verbs that take direct objects.

Not: I imagined to be rich.

But: I imagined being rich.

Other Verbs to Use with Gerunds but Not with Infinitives

admit	deny	endure	practise	reject
approve	discuss	finish	prevent	suggest
avoid	disprove	give up	recall	understand
consider	dispute	know	recommend	

3. Some verbs can be used with infinitives but not with gerunds. These can be **transitive verbs**, which take direct objects, or **intransitive verbs**, which do not take direct objects.

TRANSITIVE VERBS

Not: I want taking the bus.

But: I want to take the bus.

INTRANSITIVE VERBS

Not: I happened meeting him at the station.

But: I happened to meet him at the station.

Other Verbs to Use with Infinitives but Not with Gerunds

agree	demand	long	refuse
arrange	desire	plan	say
ask	expect	pledge	swear

decline have promise vow

4. Learn how to combine verbs with particles. *Particles* are adverbs or prepositions that change a verb's meaning. For example, the verb *to look* means simply "to see"; on the other hand, *to look ahead* means "to plan or to predict." Here are some important things to keep in mind when you work with particles:

Some verbs can be separated from their particles. For example, you can write:

He threw out the old newspaper.

or

He threw the old newspaper out.

Some verbs, however, cannot be separated from their particles. Here are two examples:

Not: She goes often out.

But: She goes out often.

Not: Theresa carried her plan out.

But: Theresa carried out her plan.

Other Verbs You Should Not Separate from Their Particles

act on	lie down	run out of	take care of
come upon	look after	see to	think about
dream about	look to	sit up	think up
dream up	put up with	sit up with	wonder about
grow up	run around	stay up with	work at

For more on verbs, see [section 39.3](#) in [Chapter 30](#) and [Chapter 31](#).

50.2 Master subject-verb agreement.

1. Use singular verbs, which end in *-s*, with indefinite pronouns. Indefinite pronouns are in italics in the following sentences.

Anything goes.

Every student takes English.

Everybody gets paid on Friday.

Neither woman has called.

Nobody loves a whiner.

Someone is knocking.

Something tells me I am in trouble.

Other Indefinite Pronouns

any each no one some
anybody everyone nothing somebody
anyone everything one

2. Make verbs in subordinate clauses agree with the nouns those clauses modify. Subordinate clauses can begin with pronouns such as *that*, *which*, *who*, and *whom*.

Not: The car that *interest* you has been sold.

But: The car that *interests* you has been sold.

That refers to *car*, a singular noun; therefore, the verb following *that* must be singular.

Not: The Rocky Mountains, which *is* in British Columbia and the west coast of the United States, are beautiful.

But: The Rocky Mountains, which *are* in British Columbia and the west coast of the United States, are beautiful.

Which refers to *Mountains*, a plural noun; therefore, the verb following *which* should be plural.

Not: My sister, who *love* math, is an engineer.

But: My sister, who *loves* math, is an engineer.

Who refers to *sister*, a singular noun; therefore, the verb following *who* should be singular.

For more on subject-verb agreement, see [Chapter 32](#).

CHAPTER 51.

USING ADJECTIVES, ADVERBS, AND PARTICIPLES CORRECTLY

1. [51.1](#)Master adjectives.
2. [51.2](#)Master adverbs.
3. [51.3](#)Master participles.

51.1 Master adjectives.

Master adjectives.

1. When you use a noun as an adjective, make sure it is singular even if the noun it describes is plural. (In some languages, plural nouns demand plural adjectives, but this is *not* true in English.)

Not: She works in a toys factory.

But: She works in a toy factory.

Not: Whenever she goes *foods* shopping, she always buys vegetables.

But: Whenever she goes *food* shopping, she always buys vegetables.

Exception: When a noun is used as an adjective, you may have to make that adjective plural for clarity's sake. For example, an *antiques dealer* is someone who buys and sells antiques. However, an *antique dealer* is a merchant who is very old!

2. Follow these general guidelines to position adjectives before a noun.

PLACE THE ADJECTIVE BEFORE, NOT AFTER, THE NOUN

the red dress the dress red

NOT

a terrible storm a storm terrible

PLACE ADJECTIVES OF COLOR BEFORE THOSE THAT
DESCRIBE MATERIALS

the red wooden barn the red mahogany desk

the yellow woolen blanket a green clay vase

PLACE ADJECTIVES OF AGE BEFORE ADJECTIVES OF COLOR

the old red wooden barn an ancient green clay vase
the new yellow woolen blanket the new red convertible
a secondhand red mahogany desk an old brown dog

PLACE ADJECTIVES OF SIZE, WEIGHT, AND SHAPE BEFORE THOSE OF AGE

a big old wooden barn the sleek new red convertible
the large old yellow blanket a fat old brown dog
a heavy ancient vase

PLACE ADJECTIVES OF QUALITY OR CONDITION BEFORE THOSE OF SIZE, WEIGHT, AND SHAPE

a charming big old barn the beautiful sleek convertible
the elegant large yellow blanket a friendly fat old dog
an unusual heavy clay vase

PLACE ADJECTIVES FORMED FROM NOUNS NEXT TO THE NOUNS THEY MODIFY

the old Italian painting the ancient church steeple
long-necked Canada geese a round kitchen table

The Order of Adjectives

Use this quick guide to check the placement of adjectives before a noun:

1. Article
2. Adjective of quantity
3. Adjective of quality or condition

4. Adjective of size, weight, or shape

5. Adjective of age

6. Adjective of colour

7. Adjective of material

8. Adjective formed from a noun

9. Noun

For more on adjectives, see [sections 30.5, 35.1, 35.3](#), and [35.6](#).

51.2 Master adverbs.

Do not place adverbs between verbs and their direct objects.

Not: He wrote quickly a note to his parents.

But: He quickly wrote a note to his parents.

Or: He wrote a note to his parents quickly.

Or: Quickly, he wrote a note to his parents.

The verb is *wrote*; the direct object is *note*.

Not: He liked usually hamburgers for lunch.

But: He usually liked hamburgers for lunch.

Or: Usually, he liked hamburgers for lunch.

The verb is *liked*; the direct object is *hamburgers*.

For more on adverbs, see sections [30.6](#), [35.4](#), [35.5](#), and [35.6](#).

51.3 Master participles.

Participles are adjectives made from verbs. Present participles end in *-ing*. Past participles of regular verbs end in *-d*, *-ed*, *-en*, *-n*, and *-t*. (You will find a list of the past participles of irregular verbs in [section 31.5](#).)

1. Use **present participles** to show action or to describe a noun or pronoun; use **past participles** to show what is done to a noun or pronoun.

Present participle: The comedian's jokes were *insulting*.

The participle describes the jokes.

Past participle: *Insulted*, the audience walked out.

The participle explains what was done to the audience.

Present participle: The *driving* rain entered the house.

The participle describes the rain.

Past participle: *Driven* by strong winds, the rain entered the house.

The participle explains what was done to the rain.

Present participle: The teacher found Philip *frustrating*.

The participle describes Philip.

Past participle: *Frustrated* by Philip, the teacher asked him to leave.

The participle explains what was done to the teacher.

Past participle: The teacher found Philip *frustrated* by the math problem.

The participle describes Philip's state of mind or condition.

2. Participles are adjectives. To avoid confusing them with nouns and verbs, always include participial endings.

Not: I like ice tea.

But: I like iced tea.

Not: I bought a use car.

But: I bought a used car.

For more on participles, see [section 35.2](#).

CHAPTER 52.

USING WORDS CORRECTLY

1. [52.1](#)Avoid inappropriate substitutions.
2. [52.2](#)Learn to use indirect objects.
3. [52.3](#)Learn the prepositions that belong in idioms.

[CHECKLIST FOR ESL WRITERS](#)

52.1 Avoid inappropriate substitutions.

52.1a Do not substitute nouns for verbs.

Not: They don't cooperation.

But: They don't cooperate.

Not: Please advice me about this problem.

But: Please advise me about this problem.

Not: He success when everyone else failures.

But: He succeeds when everyone else fails.

52.1b Do not substitute nouns for adjectives.

Not: The room was too crowd.

But: The room was too crowded.

Not: They used life worms for bait.

But: They used live worms for bait.

52.2 Learn to use indirect objects.

Indirect objects are nouns or pronouns *to which* or *for which* an action is done.

The carpenter built Fred a bookcase.

Mary wrote me a letter.

In these sentences, *Fred* and *me* are indirect objects; *bookcase* and *letter* are direct objects.

Some verbs require the preposition *to* or *for* before indirect objects.

Not: I want to explain you a process.

But: I want to explain a process to you.

Not: The author dedicated them the book.

But: The author dedicated the book to them.

Not: Peter translated the teacher an Arabic poem.

But: Peter translated an Arabic poem for the teacher.

Strictly speaking, an indirect object used with a preposition is called an object of a preposition.

Some verbs do not require prepositions with indirect objects. Whether to use prepositions depends on where the indirect object appears. Don't use a preposition if the indirect object comes immediately after the verb.

Not: I wrote to you a letter.

But: I wrote you a letter.

Not: They offered to Jack a drink.

But: They offered Jack a drink.

Not: We cooked for Mom dinner on her birthday.

But: We cooked Mom dinner on her birthday.

Do use a preposition, however, if the indirect object comes immediately after the direct object.

I wrote a letter to you.

They offered a drink to Jack.

We cooked dinner for Mom on her birthday.

52.3 Learn the prepositions that belong in idioms.

Use the correct prepositions to form idiomatic expressions.

<i>abide by</i> a rule	<i>listen to</i> the instructions
<i>according to</i>	<i>live in</i> a house (city)
<i>accuse of</i> a crime	<i>live on</i> a street
<i>adapt to</i> a situation	<i>look at</i> a book (not <i>look to</i>)
<i>afraid of</i> the dog	<i>march in</i> a parade (not <i>march on</i>)
<i>agree on</i> a plan of action	<i>married to</i> a doctor (not <i>married with</i>)
<i>agree to</i> a change	<i>oblivious to</i> one's surroundings
<i>agree with</i> the professor	<i>on many occasions</i>
<i>alternatives to</i> (not <i>alternatives for</i>)	<i>opposed to</i>
<i>angry with</i> his father	<i>park in</i> a driveway
<i>argue about</i> (not <i>argue on</i>)	<i>park on</i> a street
<i>arrive at</i> the airport (not <i>arrive to</i>)	<i>part with</i> an item
<i>aware of</i>	<i>proud of</i>
<i>bored by (with)</i> the show	<i>relate to</i>
<i>complain about</i> (not <i>complain with</i>)	<i>run up (down)</i> the stairs
<i>conform to</i> the rules	<i>scared by</i> the thunder
<i>cooperate with</i> the authorities	<i>similar to</i>
<i>disappointed in (by)</i> a person	<i>sit at</i> a table
<i>disappointed in (with)</i> a thing	<i>sit in</i> a chair
<i>familiar with</i>	<i>superior to</i>
<i>fired from</i> her job	<i>tired of</i> his job
<i>get in</i> a car	<i>wait for</i> the bus
<i>get on</i> a bus (boat, plane, train)	<i>wait in (on)</i> line
<i>impatient with</i> a person	<i>wait on</i> the customers

*inferior to
jealous of her boyfriend
just in time*

*walk on the sidewalk (not walk in)
work on a project (not work in)
write about the accident*

Checklist for ESL Writers

Master articles.

1. Use *a* or *an* for general reference, *the* for specific reference.
2. Place *a* or *an* before singular nouns only.
3. Use *a* or *an* before count nouns, not before noncount nouns.
4. Place *a* before consonant sounds, *an* before vowel sounds.
5. In most cases, don't use articles before abstract nouns.
6. Don't use *the* when referring to members of a group or to something in general.
1

Not: *The bats are the only mammals that can fly.*

But: *Bats are the only mammals that can fly.*

7. Don't use articles with proper nouns that name people; countries, continents, states, provinces, cities, or islands; parks, mountains, or small bodies of water; and political or religious leaders.
8. Use articles with proper nouns that name regions; mountain ranges; groups of islands; large bodies of water; certain nations; wars; buildings, canals, and bridges; and titles of political or religious leaders.

2 Use plurals correctly.

1. Form the plurals of regular nouns by adding *-s* or *-es*.
2. Be alert to noncount nouns, which are always singular.

3. Use plural nouns immediately after adjectives such as *a few*, *many*, *most*, and *some* and after pronouns such as *these* and *those*.
4. Use plural nouns after adjective phrases introduced by *one of the*.
5. Use *many* and *many of* with plural count nouns. Use *much* and *much of* with noncount nouns, which are singular.
6. Use *a few* with plural count nouns; use *a little* with noncount nouns, which are singular.
7. Use *all*, *a lot of*, *most of*, or *more* with plural count nouns and with noncount nouns, which are singular.
8. Use singular nouns, not plural nouns, after *much* and *much of*.
9. Use *this* and *that* with singular nouns; use *these* and *those* with plural nouns.
10. Do not make adjectives plural, even when they describe plural nouns.
11. Use singular nouns, not plural nouns, after phrases such as *a kind of*, *a type of*, *a sort of*, or *a style of*.
12. Use plural nouns after phrases such as *kinds of*, *types of*, *sorts of*, or *styles of*.

3 Master sentence structure.

1. In most cases, follow regular word order for declarative sentences.
2. In general, use inverted word order for questions.
3. Use regular word order, not inverted word order, when introducing a subordinate clause beginning with *where*, *when*, *how*, or *why*.
4. Add words such as *it* and *there* when they are needed as subjects.
5. Do not use a pronoun to repeat the subject of a sentence.

6. Do not use a pronoun to repeat a direct object.

Master special problems with verbs.

1. Include helping verbs as needed.
2. Learn to use modals to create special meanings.
- 4 3. Learn to use gerunds and infinitives with verbs. Some verbs take both gerunds and infinitives with no change in meaning. Others mean one thing when used with gerunds and another thing when used with infinitives. Some verbs can be used only with gerunds; others, only with infinitives.

Master subject-verb agreement.

1. Use singular verbs that end in -s with indefinite pronouns.
- 5 2. Make verbs in subordinate clauses agree with the nouns those clauses modify.

Master adjectives and adverbs.

1. When using a noun as an adjective, make sure it is singular even though the noun it describes is plural.
- 6 2. Follow this order for placing adjectives before a noun: article; adjective of quantity; adjective of quality or condition; adjective of size, weight, or shape; adjective of age; adjective of colour; adjective of material; adjective formed from a noun; noun
3. Do not place adverbs between verbs and their direct objects.

7 Master participles.

1. Use present participles to show action or to describe a noun or pronoun; use past participles to show what is done to a noun or pronoun.

2. Always include participial endings.

Use words correctly.

1. Do not substitute nouns for verbs or for adjectives.

Learn to use prepositions with indirect objects.

1. Don't use a preposition if the indirect object comes immediately after
8 the verb.
2. Do use a preposition if the indirect object comes immediately after
the direct object.
1. Review the list of idiomatic expressions, and remember the correct
preposition to use in each expression.

Student Abigali Shroba's First Reading Text Alternative (Chapter 1)

[Return to Student Abigali Shroba's First Reading](#)

ESSAY TITLE AND INTRODUCTORY NOTES

From “A Diploma Worth Having” by Grant Wiggins
(Student Abigail Shroba’s First Reading)

Grant Wiggins (1951 to 2015) was an influential educator who worked to change how students are taught. He urged teachers to identify outcomes and then plan curricula to help students meet those goals. He coauthored with Jay McTighe, *Schooling by Design: Mission, Action, and Achievement* (2007) and *Understanding by Design* (2005). He was a secondary school teacher, coach, and president of Authentic Education, a professional development organization for teachers, “specializing in design and teaching for understanding, effective assessment, and thoughtful school change” (from authentic education dot org). The following essay excerpted below was first published in 2011 in the professional journal *Educational Leadership*.

ESSAY, PARAGRAPH 1:

I have a proposal to make: It’s time we abolished the high school diploma as we know it. In a modern, unpredictable, and pluralistic world, it makes no sense to demand that every 18-year-old pass the same collection of traditional courses to graduate.

STUDENT’S NOTE:

Author states thesis/main argument: In a modern, unpredictable, and pluralistic world, it makes no sense to demand that every 18-year-old pass

the same collection of traditional courses to graduate.

ESSAY, PARAGRAPH 2:

Instead, we should do away with most course requirement, make all courses rigorous, and simply report what students have accomplished from year to year.

STUDENT'S NOTE:

Abigail underlined the word “rigorous” in the sentence. Her marginal note reads “Meaning of rigorous?”

ESSAY, PARAGRAPH 2 continued:

Students should prepare for adult life by studying subjects that suit their talents, passions, and aspirations as well as need. They should leave when they are judged to be ready for whatever next challenge they take on—whether it be college, trade school, the military, or playing in a band.

STUDENT'S NOTE:

Author furthers argument, offers solution to problem.

ESSAY, PARAGRAPH 2 continued:

Let's therefore abolish the diploma, if by diploma we mean that all students must graduate as though they were heading for the same 20th-century future.

ESSAY, PARAGRAPH 3

This plan would enable us to finally deal with the key weakness of high school, summarized in that term virtually all students and adults use to describe it: bor hyphen ing. High school is boring in part because diploma requirements crowd out personalized and engaged learning. It is also boring because our graduation requirements have been produced the way our worst laws are; they are crude compromises, based on inadequate debate. Because of arbitrary policies that define preparation in terms of content instead of useful abilities, schools focus on “coverage,” not meaningful learning.

STUDENT'S NOTE:

Abigail underlined two sentences in this paragraph and noted that they provide more support for the author's argument. One of the sentences underlined is "This plan would enable us to finally deal with the key weaknesses of high school, summarized in that term virtually all students and adults use to describe it: boring. The other sentence she underlined is "Because of arbitrary policies that define preparation in terms of content instead of useful abilities, schools focus on "coverage," not meaningful learning."

ESSAY SUBHEAD

A Historical Perspective

STUDENT'S NOTE:

Heading frames content that follows

ESSAY, PARAGRAPH 4

Our belief in lockstep adherence to the rigid curriculum requirements appears especially myopic and misguided if we look through the lens of the fundamental question, How well does the high school curriculum prepare all students for their adult lives?

STUDENT'S NOTES:

Abigail underlined the word "myopic" and made a marginal note to look up the meaning. She also noted that the question "How well does the high school curriculum prepare all students for their adult lives?" frames the author's argument.

ESSAY, PARAGRAPH 4 CONTINUED:

The Commission on the Reorganization of Secondary Education (C R S E) thought that this question was not only sensible, but sorely needed—in 1918! Note: The C R S E, formed in 1915 by the National Education Association (N E A), overhauled the recommendations made earlier by the "Committee of

Ten,” with their 1918 “Cardinal Principles of Secondary Education,” aimed at standardizing the objectives of high schools in the U.S.

STUDENT’S NOTE:

Group 1 equals Commission on the Reorg of Secondary Ed. 1918.

ESSAY, PARAGRAPH 4 CONTINUED:

Its report, Cardinal Principles of Secondary Education, yielded a sound set of criteria by which to rationally judge the high school curriculum. The commission underscored that these criteria must flow from the mission of schooling:

EXTRACT BEGINS:

Education in a democracy, both within and without the school, should develop in each individual the knowledge, interests, ideals, habits, and powers whereby he will find his place and use that place to shape both himself and society toward ever nobler ends. (p. 9)

EXTRACT ENDS

STUDENT’S NOTE:

Abigail’s marginal note described the criteria of the CRSE report as explaining the mission of Group 1, supporting the thesis, and giving context.

ESSAY, PARAGRAPH 5

The Cardinal Principles were a deliberate counterbalance to the policies that had arisen from the work of the Committee of Ten in 1892. Note: The Committee of Ten, formed in 1892 by the N E A, consisted of representatives from higher education and recommended ways to reform and systematize post-elementary (high school) education in the U.S.

STUDENT’S NOTE:

Abigail underlined the word “counterbalance” and the name “Committee of Ten” and made this marginal note: “Group 2 equals Committee of Ten. Has different view from Group 1.”

ESSAY, PARAGRAPH 5 CONTINUED

That group had famously argued that a college-prep education, including multiple years of Latin and Greek, was appropriate for all students—even though fewer than 10 percent of high school students went to college. Chaired by the president of Harvard, the Committee of Ten was organized into subject-area groups and staffed by professors and teachers of those subjects (Our current system, with its attention to a narrow collection of “traditional” academic subjects, still embodies the worst consequences of the work of this group.)

STUDENT’S NOTE:

“More context, more support for argument” is Abigail’s marginal note on the final sentence in this paragraph.

ESSAY, PARAGRAPH 6

The Cardinal Principles, in contrast, were intentionally external to the traditional subjects and were based on an understanding of the broad mission of schooling as enabling individuals to better themselves and society.

STUDENT’S NOTE:

Author contrasts missions of Group 2 versus Group 1.

ESSAY, PARAGRAPH 6 CONTINUED

They proposed the following “main objectives of education”: (1) health; (2) command of fundamental processes (reading, writing, arithmetical computations, and the elements of oral and written expression); (3) worth home membership; (4) vocation; (5) citizenship; (6) worth use of leisure; and (7) ethical character.

ESSAY, PARAGRAPH 7

It's a bit startling to see health first in the list, ahead of "readin', writing", and rithmetic," isn't it?"

STUDENT'S NOTE:

Author uses humour to explain goals of Group 2.

ESSAY, PARAGRAPH 7 CONTINUED:

But that shock is also a helpful reminder of how much schools have lost their way. What could be more important in moving into adulthood than learning how to lead a healthy life, in the broadest sense?

STUDENT'S NOTE:

Rhetorical question highlights Group 2's goals and author's argument.

ESSAY SUBHEAD:

Not Which Standards, but Whose Standards

STUDENT'S NOTE:

New heading equals shift.

ESSAY, PARAGRAPH 8

At a meeting many years ago, I heard Ted Sizer [a leader in educational reform], respond to a proponent of national standards, "It's not which standards, it's whose standards!"

STUDENT'S NOTE:

Author furthers argument, gives new source (Ted Sizer).

ESSAY, PARAGRAPH 8 CONTINUED:

In other words, don't make this sound so objective. It's a political determination, made by whoever has a seat at the table.

STUDENT'S NOTE:

Abigail underlined the word objective as well as the sentence “It’s a political determination, made by whoever has a seat at the table.” In the margin, she questioned “Meaning of objective?”

ESSAY, PARAGRAPH 9

And who sits at the table? Representatives of all the traditional academic subjects. When have standards committees included working artists, journalists, web designers, or doctors who could critique the usefulness or uselessness of traditional content standards? When have professors of bioethics, anthropology, or law been invited to critique content standards? Rather, the people who care most about their little corner of the traditional content world dictate that it is required.

ESSAY SUBHEAD:

Revisiting High School Requirements

STUDENT'S NOTE:

New heading equals shift.

ESSAY, PARAGRAPH 10:

Mindful of the mission of schooling to prepare students to prosper in and contribute to a pluralistic and ever-changing democracy, I humbly offer my own update of the work of the Cardinal Principles group.

STUDENT'S NOTE:

Abigail underlines pluralistic and questions, in the margin, “Meaning of pluralistic?” She notes that with the phrase “I humbly offer my own update” the author supports his argument with details of a proposed solution/curriculum.

ESSAY, PARAGRAPH 10 CONTINUED:

I think that if we consider future usefulness in a changing world as the key criterion, the following subjects represent more plausible candidates for key high school courses in the 21st century than those on the Achieve list:

BEGIN LIST

Philosophy, including critical thinking and ethics; Psychology, with special emphasis on mental health, child development, and family relations; Economics and business, with an emphasis on market forces, entrepreneurship, saving, borrowing and investing, and business start-ups; Woodworking or its equivalent—you should have to make something to graduate; Mathematics, focused primarily on probability and statistics and math modeling; Language Arts, with a major focus on oral proficiency (as well as the reading and writing of nonfiction); Multimedia, including game and web design; Science, human biology, anatomy, physiology (health-related content), and earth science (ecology); Civics, with an emphasis on civic action and how a bill really becomes law, lobbying; Modern U.S. and world history, taught backward chronologically from the most pressing current issues.

END LIST

ESSAY, PARAGRAPH 11

Instead of designing backward from the traditions of college admission or the technical demands of currently “hot” jobs, this list designs backward from the vital human capacities needed for a successful adulthood regardless of school or job.

STUDENT’S NOTE:

Author supports argument, contrasts against current practices.

ESSAY, PARAGRAPH 11 CONTINUED

How odd, for example, that our current requirements do not include oral proficiency when all graduates will need this ability in their personal, civic, social, and professional lives. How unfortunate for us personally,

professionally, and socially that all high school and college students are not required to study ethics.

ESSAY, PARAGRAPH 12

Do not misunderstand my complaints as somehow too utilitarian or opposed to the liberal arts and higher math.

STUDENT'S NOTE

Abigail's margin note reads "Meaning of utilitarian?"

ESSAY, PARAGRAPH 12 CONTINUED

I was educated in the classic tradition at St. John's College. I learned physics and calculus through Newton's Principia and geometry through Euclid and Lobachevski—in a college program with no electives—all based on Great Books. I had arguably the best undergraduate education in the United States, if the aim is intellectual power. But Would I mandate that all colleges look like St. John's? Absolutely not, any more than I would mandate that all schools adopt my proposed course list as graduation requirements.

STUDENT'S NOTES:

Personal example to support argument. The word "utilitarian" is underlined, with the note in the margin reading Meaning of "utilitarian"? The phrase "intellectual power" is underlined, with a question mark in the margin.

ESSAY, PARAGRAPH 12 CONTINUED

On the contrary, my advocacy for injecting philosophy, economics, and human development into the terribly narrow conventional curriculum is a call to bring a richer array of options to students.

STUDENT'S NOTE:

Abigail underlined this sentence and noted that it "further explains and supports solution and argument."

ESSAY, PARAGRAPH 13

Everyone agrees that high school needs to be more rigorous.

STUDENT'S NOTE:

Everyone? Author makes assumptions.

ESSAY, PARAGRAPH 13 CONTINUED

No one wants to perpetuate inequity of opportunity. But can't there be greater student choice that opens up rather than closes off opportunities? Can't vocational courses and courses in the arts be as demanding as upper-level courses in math or chemistry?

STUDENT'S NOTE:

Rhetorical questions include readers in debate.

ESSAY, PARAGRAPH 14

Setting standards in the way we do—mandating requirements for all by looking at our own generation's academic experience rather than forward to the developmental needs of all students—impedes progress rather than advancing it.

STUDENT'S NOTE:

Abigail underlined “Setting standards in the way we do” and wrote in the margin “Author again critiques existing practices.”

ESSAY, PARAGRAPH 14 CONTINUED

Then, we add insult to injury: a one-size-fits-all diploma. In sum, it seems to me that we still do not have a clue about how to make education modern: forward-looking, client-centered, and flexible; adapted to an era where the future, not the past, determines the curriculum.

STUDENT'S NOTE:

Author restates his argument (ed should be forward-looking, etc.) but in an interesting way/sentence structure.

ESSAY REFERENCES:

Eight references are included in the list of citations that follows the essay.

STUDENT'S NOTE:

List of sources supports persuasiveness?

[Return to Student Abigali Shroba's First Reading](#)

Student Abigali Shroba's Second Reading Text Alternative (Chapter 1)

[Return to Student Abigali Shroba's Second Reading](#)

ESSAY TITLE

From "A Diploma Worth Having" by Grant Wiggins

(Student Abigail Shroba's Second Reading)

ESSAY, PARAGRAPH 1:

I have a proposal to make: It's time we abolished the high school diploma as we know it.

STUDENT'S NOTE:

Author makes a radical argument. Why abolish the diploma?

ESSAY, PARAGRAPH 1 CONTINUED:

In a modern, unpredictable, and pluralistic world, it makes no sense to demand that every 18-year-old pass the same collection of traditional courses to graduate.

ESSAY, PARAGRAPH 2:

Instead, we should do away with most course requirement, make all courses rigorous, and simply report what students have accomplished from year to year.

STUDENT'S NOTE:

In her first reading, Abigail had noted that she needed to look up the meaning of rigorous. Here, she notes that rigorous means demanding.

ESSAY, PARAGRAPH 2 CONTINUED:

Students should prepare for adult life by studying subjects that suit their talents, passions, and aspirations as well as need.

STUDENT'S NOTE:

Author gives solution. Should goals of ed be to prepare for adult life?

ESSAY, PARAGRAPH 2 CONTINUED:

They should leave when they are judged to be ready for whatever next challenge they take on—whether it be college, trade school, the military, or playing in a band. Let's therefore abolish the diploma, if by diploma we mean that all students must graduate as though they were heading for the same 20th-century future.

STUDENT'S NOTE:

He thinks ed now is 20th century, like it was in the 1900s.

ESSAY, PARAGRAPH 3

This plan would enable us to finally deal with the key weakness of high school, summarized in that term virtually all students and adults use to describe it: bor hyphen ing.

STUDENT'S NOTE:

Author states a benefit of his solution. Is the key problem with school that it's "bor hyphen ing"? Is he being funny?

ESSAY, PARAGRAPH 3 CONTINUED:

High school is boring in part because diploma requirements crowd out personalized and engaged learning. It is also boring because our graduation

requirements have been produced the way our worst laws are; they are crude compromises, based on inadequate debate. Because of arbitrary policies that define preparation in terms of content instead of useful abilities, schools focus on “coverage,” not meaningful learning.

STUDENT'S NOTE:

What is “meaningful learning?” Does it require a specific focus rather than a broad approach?

ESSAY SUBHEAD:

A Historical Perspective

STUDENT'S NOTE:

Author gives historical context for his ideas for reforming ed.

ESSAY, PARAGRAPH 4

Our belief in lockstep adherence to the rigid curriculum requirements appears especially myopic and misguided if we look through the lens of the fundamental question, How well does the high school curriculum prepare all students for their adult lives?

STUDENT'S NOTES:

In her first reading, Abigail had noted that she needed to look up the meaning of myopic. Here she notes that myopic means small minded, unimaginative. In addition, she notes that the author believes current ed practices are lacking.

In a second marginal note on this sentence she writes “Author repeats this idea of prep for life (from paragraph 2) for emphasis.”

ESSAY, PARAGRAPH 4 CONTINUED:

The Commission on the Reorganization of Secondary Education (C R S E) thought that this question was not only sensible, but sorely needed—in 1918!

STUDENT'S NOTE:

The CRSE's (Group 1) 1918 ideas for ed reform support author's argument. They also counter the COT's ideas.

ESSAY, PARAGRAPH 4 CONTINUED:

Its report, Cardinal Principles of Secondary Education, yielded a sound set of criteria by which to rationally judge the high school curriculum. The commission underscored that these criteria must flow from the mission of schooling:

EXTRACT BEGINS

Education in a democracy, both within and without the school, should develop in each individual the knowledge, interests, ideals, habits, and powers whereby he will find his place and use that place to shape both himself and society toward ever nobler ends. (p. 9)

EXTRACT ENDS

STUDENT'S NOTE:

Direct quotation from CRSE's report gives details of their argument.

ESSAY, PARAGRAPH 5

The Cardinal Principles were a deliberate counterbalance to the policies that had arisen from the work of the Committee of Ten in 1892.

STUDENT'S NOTE:

The COT (Group 2), 26 years before CRSE, argued for college-prep even though few U.S. students went to college in 1892. Is this elitist? Or, a sincere attempt to educate all?

ESSAY, PARAGRAPH 5 CONTINUED:

That group had famously argued that a college-prep education, including multiple years of Latin and Greek, was appropriate for all students—even though fewer than 10 percent of high school students went to college. Chaired by the president of Harvard, the Committee of Ten was organized into subject-area groups and staffed by professors and teachers of those subjects (Our current system, with its attention to a narrow collection of “traditional” academic subjects, still embodies the worst consequences of the work of this group.)

STUDENT'S NOTE:

Responding to the phrase “chaired by the president of Harvard” Abigail notes “Earlier plan by COT created by Ivy-League academics?

ESSAY, PARAGRAPH 6

The Cardinal Principles, in contrast, were intentionally external to the traditional subjects and were based on an understanding of the broad mission of schooling as enabling individuals to better themselves and society.

STUDENT'S NOTE:

CRSE's Principles change the goal of ed from a focus on college life to a focus on real life/functioning in society.

ESSAY, PARAGRAPH 6 CONTINUED:

They proposed the following “main objectives of education”: (1) health; (2) command of fundamental processes (reading, writing, arithmetical computations, and the elements of oral and written expression); (3) worth home membership; (4) vocation; (5) citizenship; (6) worth use of leisure; and (7) ethical character.

STUDENT'S NOTE:

These goals are useful, but what might be missing?

ESSAY, PARAGRAPH 7

It's a bit startling to see health first in the list, ahead of "readin', writing", and rithmetic," isn't it?"

STUDENT'S NOTE:

Author uses humour to give a summary and critique. Effective.

ESSAY, PARAGRAPH 7 CONTINUED:

But that shock is also a helpful reminder of how much school have lost their way. What could be more important in moving into adulthood than learning how to lead a healthy life, in the broadest sense?

ESSAY SUBHEAD:

Not Which Standards, but Whose Standards

STUDENT'S NOTE:

This idea is key to the author's argument.

ESSAY, PARAGRAPH 8

At a meeting many years ago, I heard Ted Sizer [a leader in educational reform], respond to a proponent of national standards, "It's not which standards, it's whose standards!" In other words, don't make this sound so objective. It's a political determination, made by whoever has a seat at the table.

STUDENT'S NOTES:

Author brings in an expert's view (Sizer) to support his argument.

In her earlier reading, Abigail noted that she needed to look up the word objective. Here she notes that objective equals neutral, unbiased. Deciding on a curriculum is not a neutral act.

ESSAY, PARAGRAPH 9

And who sits at the table? Representatives of all the traditional academic subjects. When have standards committees included working artists, journalists, web designers, or doctors who could critique the usefulness or uselessness of traditional content standards? When have professors of bioethics, anthropology, or law been invited to critique content standards?

STUDENT'S NOTE:

Right, why should traditional academics decide on standards? Shouldn't others weigh in?

ESSAY, PARAGRAPH 9 CONTINUED:

Rather, the people who care most about their little corner of the traditional content world dictate that it is required.

STUDENT'S NOTE:

Author argues that curricula and standards for ed are dictated by specialized scholars, but should not be.

ESSAY SUBHEAD:

Revisiting High School Requirements

STUDENT'S NOTE:

A shift from the discussion of who decides ed standards to what should be taught, according to the author.

ESSAY, PARAGRAPH 10:

Mindful of the mission of schooling to prepare students to prosper in and contribute to a pluralistic and ever-changing democracy, I humbly offer my own update of the work of the Cardinal Principles group.

STUDENT'S NOTE:

In her first reading, Abigail was uncertain of the meaning of pluralistic. Here, she notes that pluralistic equals related to a system where different groups and beliefs exist together.

ESSAY, PARAGRAPH 10 CONTINUED:

I think that if we consider future usefulness in a changing world as the key criterion, the following subjects represent more plausible candidates for key high school courses in the 21st century than those on the Achieve list:

LIST BEGINS

Philosophy, including critical thinking and ethics;

STUDENT'S NOTE:

Ethics equals useful personal life and living in society.

LIST CONTINUES:

Psychology, with special emphasis on mental health, child development, and family relations;

STUDENT'S NOTE:

Mental health not discussed or taught as a key course now, but should be.

LIST CONTINUES:

Economics and business, with an emphasis on market forces, entrepreneurship, saving, borrowing and investing, and business start-ups; Woodworking or its equivalent—you should have to make something to graduate;

STUDENT'S NOTE:

Practical. Does it have to be an object?

LIST CONTINUES:

Mathematics, focused primarily on probability and statistics and math modeling; Language Arts, with a major focus on oral proficiency (as well as the reading and writing of nonfiction);

STUDENT'S NOTE:

In her reading, Abigail underlined “oral proficiency” noting “Important skill.” She also wrote this note in the margin: “What about creative arts, including visual arts, music, dance, etcetera?”

LIST CONTINUES:

Multimedia, including game and web design;

STUDENT'S NOTE:

Very 21st century!

LIST CONTINUES:

Science, human biology, anatomy, physiology (health-related content), and earth science (ecology); Civics, with an emphasis on civic action and how a bill really becomes law, lobbying;

STUDENT'S NOTE:

To function in a democracy. To take action, be politically involved.

LIST CONTINUES:

Modern U.S. and world history, taught backward chronologically from the most pressing current issues.

ESSAY, PARAGRAPH 11

Instead of designing backward from the traditions of college admission or the technical demands of currently “hot” jobs, this list designs backward from the vital human capacities needed for a successful adulthood regardless of school or job.

STUDENT'S NOTE:

Author explains and supports his course list.

ESSAY, PARAGRAPH 11 CONTINUED:

How odd, for example, that our current requirements do not include oral proficiency when all graduates will need this ability in their personal, civic, social, and professional lives. How unfortunate for us personally, professionally, and socially that all high school and college students are not required to study ethics.

ESSAY, PARAGRAPH 12

Do not misunderstand my complaints as somehow too utilitarian or opposed to the liberal arts and higher math.

STUDENT'S NOTE:

Utilitarian equals functional, efficient.

ESSAY, PARAGRAPH 12 CONTINUED:

I was educated in the classic tradition at St. John's College.

STUDENT'S NOTE:

Author's personal example builds his persuasiveness. He's not against the ed classic tradition. He just thinks it's not for everybody.

ESSAY, PARAGRAPH 12 CONTINUED:

I learned physics and calculus through Newton's Principia and geometry through Euclid and Lobachevski—in a college program with no electives—all based on Great Books. I had arguably the best undergraduate education in the United States, if the aim is intellectual power.

STUDENT'S NOTE:

What are the advantages of intellectual power?

ESSAY, PARAGRAPH 12 CONTINUED:

But would I mandate that all colleges look like St. John's? Absolutely not, any more than I would mandate that all schools adopt my proposed course list as graduation requirements. On the contrary, my advocacy for injecting philosophy, economics, and human development into the terribly narrow conventional curriculum is a call to bring a richer array of options to students.

STUDENT'S NOTE:

Author wants students to have choices, including humanities and business courses.

ESSAY, PARAGRAPH 13

Everyone agrees that high school needs to be more rigorous. No one wants to perpetuate inequity of opportunity. But can't there be greater student choice that opens up rather than closes off opportunities? Can't vocational courses and courses in the arts be as demanding as upper-level courses in math or chemistry?

STUDENT'S NOTE:

He repeats his call for rigour, for emphasis. He assures that he wouldn't be letting students off easily, which could be a critique of his argument.

ESSAY, PARAGRAPH 14

Setting standards in the way we do—mandating requirements for all by looking at our own generation's academic experience rather than forward to the developmental needs of all students—impedes progress rather than advancing it. Then, we add insult to injury: a one-size-fits-all diploma. In sum, it seems to me that we still do not have a clue about how to make education modern: forward-looking, client-centered, and flexible; adapted to an era where the future, not the past, determines the curriculum.

STUDENT'S NOTE:

In closing, author pulls back from pushing his course list and reiterates his critique of current practices. This choice purposely leaves questions in readers' minds rather than answers.

ESSAY REFERENCES:

Eight references are included in the list of citations that follows the essay.

STUDENT'S NOTE:

Author wrote this piece for a professional/scholarly journal. He draws on scholarly sources to support his argument and persuade his audience. These sources may be handy to me when I write my response to Wiggins' proposal.

[Return to Student Abigali Shroba's Second Reading](#)

Student Alyssa Ennis Text Alternative (Chapter 2)

[Return to Student Alyssa Ennis](#)

Alyssa answered the brainstorming questions by chunking her responses into seven sections. Some sections address more than one question, but the information in each section is related.

Begin first section.

Analyze the choices the PSA creators made. They focus on children because they are sympathetic subjects. Most people care about kids. Kids may raise more dollars. Look at other Ad Council campaigns that focus on kids and compare.

End first section.

Begin second section.

Analyze the “soft approach” of the PSA. It shows healthy kids instead of starving kids to put less stress on the viewer. Not intimidating or hard to watch. Tone is lighter than other PSAs I’ve seen. Too light? Look at other anti-hunger campaigns. Look for research on most effective PSAs.

End second section.

Begin third section.

Analyze the setting: It is familiar--the American mall. Viewers can relate. It is about prosperity. Shows average kids, not underfed kids. Underfed kids would not work in the mall setting and would be heavy. Consider other reasons for the setting.

End third section.

Begin fourth section.

Analyze the audience for the PSA. Main viewers are adults in the U.S.-- average citizens who care about social causes. Those with money to donate. Research Ad Council's mission and other PSAs.

End fourth section.

Begin fifth section.

Analyze ways that the PSA appeals to a sense of “good” and community. Like a neighbourhood. Diverse cast may attract diverse audiences. Find out if there is a “making of” video to discover thinking of PSAs creators.

End fifth section.

Begin sixth section.

Analyze what the PSA asks of viewers. The call to action invites viewers to visit website to “find out how to help.” Is that enough? Do people respond? Research this kind of soft request and whether evidence shows it is effective.

End sixth section.

Begin seventh section.

Analyze potential shortcomings of PSA: Is Ad Council downplaying issues? Why not show consequences of kids going hungry? If I were to revise the ad, I might show some hungry kids to contrast the average kids. Research other PSAs aimed at hunger. Research other PSAs in the Ad Council’s “Ending Hunger” campaign.

End seventh section.

[Return to Student Alyssa Ennis](#)

Drawing a Subject Tree Text Alternative (Chapter 2)

[Return to Drawing a Subject Tree.](#)

Each of the three subheads is further divided; with the subhead Diet and heart disease containing the longest list. Ideas for this subhead include: Low-fat foods, Low-cholesterol foods, and Low-sodium foods with a variety of foods listed under each category.

[Return to Drawing a Subject Tree.](#)

Student Alyssa Ennis Text Alternative (Chapter 3)

[Return to Student Alyssa Ennis](#)

Alyssa answered the brainstorming questions by chunking her responses into seven sections. Some sections address more than one question, but the information in each section is related.

Begin first section.

Analyze the choices the PSA creators made. They focus on children because they are sympathetic subjects. Most people care about kids. Kids may raise more dollars. Look at other Ad Council campaigns that focus on kids and compare.

End first section.

Begin second section.

Analyze the “soft approach” of the PSA. It shows healthy kids instead of starving kids to put less stress on the viewer. Not intimidating or hard to watch. Tone is lighter than other PSAs I’ve seen. Too light? Look at other anti-hunger campaigns. Look for research on most effective PSAs.

End second section.

Begin third section.

Analyze the setting: It is familiar—the mall. Viewers can relate. It is about prosperity. Shows average kids, not underfed kids. Underfed kids would not work in the mall setting and would be heavy. Consider other reasons for the setting.

End third section.

Begin fourth section.

Analyze the audience for the PSA. Main viewers are adults—average citizens who care about social causes. Those with money to donate. Research Ad Council’s mission and other PSAs.

End fourth section.

Begin fifth section.

Analyze ways that the PSA appeals to a sense of “good” and community. Like a neighbourhood. Diverse cast may attract diverse audiences. Find out if there is a “making of” video to discover thinking of PSAs creators.

End fifth section.

Begin sixth section.

Analyze what the PSA asks of viewers. The call to action invites viewers to visit website to “find out how to help.” Is that enough? Do people respond? Research this kind of soft request and whether evidence shows it is effective.

End sixth section.

Begin seventh section.

Analyze potential shortcomings of PSA: Is Ad Council downplaying issues? Why not show consequences of kids going hungry? If I were to revise the ad, I might show some hungry kids to contrast the average kids. Research other PSAs aimed at hunger. Research other PSAs in the Ad Council’s “Ending Hunger” campaign.

End seventh section.

[Return to Student Alyssa Ennis](#)

Sample Argument Essay Text Alternative (Chapter 6)

[Return to Sample Argument Essay](#)

ESSAY HEADING:

Paul Hatch

Professor Langton

Writing 150

22 January 2016

ESSAY TITLE:

Opinion: Why College Athletes Should *Not* Be Paid

ESSAY:

The Olympic motto “Citius, Altius, Fortius” is chanted by millions of sports fans across the globe in a united voice every two years, winter and summer. This motto, which means “faster, higher, stronger,” is the essence of what athletic competition is about: who can jump the highest, run the fastest, or demonstrate the greatest strength. The pure simplicity of athletics has been shown to mold character and unite nations over centuries of sporting history. Recently, however, in much of the sports world the Olympic mantra has been replaced by a new motto that is shouted even more emphatically: “Give. Me. Money!” Up until now, the corrupting wave of greed has been confined to the reservoir of professional sports, but everything downstream in the sports world is in danger of pollution as some are striving to break down the protective dam that now confines the problem. How? By paying college athletes.

EDITORIAL NOTE:

Begins with the vivid image of the Olympic motto, followed by an analogy comparing the problem with pollution.

ESSAY CONTINUED:

These athletes should *not* be paid, however, because doing so would corrupt not only them but also younger athletes. It would also destroy unity, increase schooling costs for nonathlete students and lead to issues like strikes and lockouts.

EDITORIAL NOTE:

The previous sentence is the thesis, or claim. It appears at the end of the introductory paragraph. The thesis previews the points made to support it.

ESSAY NEW PARAGRAPH:

The familiar admonition to “learn from history or you are doomed to repeat it” has proven itself to be true in many areas. It’s easy to believe “that could never happen to me,” but in any dimension—whether in politics, war, or sports—history is bound to repeat itself when people feel like they are the exception to the rule. NBA history provides many examples of troubling moments that would inevitably be repeated in university if amateur basketball players were paid. Four times in the pro basketball league’s history, games and events have been cancelled and the season delayed due to lockouts. These lockouts were largely the result of disputes over money—team owners and team players failing to come to an agreement on players’ salaries, creating financial civil wars that had nothing to do with the game but that completely halted the season nonetheless. Similar disputes have occurred 100% less frequently (that is, never) in the collegiate realm because of the absence of one factor: money.

EDITORIAL NOTE:

The example of the NBA lockouts illustrates the first supporting point.

ESSAY NEW PARAGRAPH:

Paying college athletes would affect more than just the NCAA.

EDITORIAL NOTE:

This first sentence of the new paragraph provides a transition to the second point: the danger to young athletes.

ESSAY CONTINUED:

Who would this change affect? Consider the already overly competitive area of youth sports. Many parents these days are hoping to nurture the next Michael Jordan or Venus Williams. Often they will push their children in sports way past healthy levels of time and effort in an attempt to groom them to be a gold medalist or professional athlete. It's not uncommon for children as young as five or six to play in competitive sports leagues, sometimes on two or three teams at a time. A recent study by a group of physicians found that parents of young athletes who have high ambitions for their children to play at the collegiate or professional level are more likely to encourage their children to specialize in one sport and to hire trainers to coach them. These young people are consequently more likely to suffer injuries (Padaki et al. 3-4).

EDITORIAL NOTE:

The author cites a study from a scholarly journal to support his point about young athletes.

ESSAY CONTINUED:

If college athletes were paid, that would be like pouring gasoline on the flame of parental competitiveness and could lead to even more serious problems. Parents would continually strive to give their kids an edge so that they could make the big bucks at the college level. Competition in youth sports would heat up even more, and training schedules would naturally become more rigorous, a situation that, for young children, has been proven to be psychologically and emotionally harmful.

ESSAY NEW PARAGRAPH:

The following example illustrates this problem (and the problem would only be magnified if college athletes were paid). In an article from the *Los Angeles Times*, Mark Cullen describes pushing his son to compete in multiple sports and taking pride in his toughness when he lost a tooth and continued with a basketball game or fainted after a soccer match but then went on to compete in one more game. The son eventually became debilitated, and the father lives with guilt: “I pushed too far, did too much,... and actually put my son’s life in jeopardy, all because I was seduced by his talent” (quoted in Plaschke).

EDITORIAL NOTE:

Author cites an example from a popular source to support his point about the dangers to young athletes.

ESSAY CONTINUED:

Should we fan that dangerously competitive flame that burns within parents like this by giving them hopes of big financial incentives for their kids if they can just make it to the college level?

ESSAY NEW PARAGRAPH:

The ripple effects of paying college athletes wouldn’t be limited to those who engage in athletics, however.

EDITORIAL NOTE:

Author makes a transition to his third point about increasing school costs.

ESSAY CONTINUED:

Whether you are a former, current, or future college student, when you hear the word *tuition* you probably don’t get all happy inside. But, you may ask, what does tuition have to do with college sports? According to an article in *USA Today*, in 2012 only 23 of the 228 Division 1 college athletic programs generated enough money to cover costs on their own. This shortfall means

that the remaining 205 programs covered the deficits through subsidies from the school with money that came from tuition and other student fees. For example, in 2012 the Rutgers athletic department spent 28 million dollars more than it generated—a deficit it covered with about 18.5 million dollars from the school and 9.5 million dollars in student fees (*USA Today*).

EDITORIAL NOTE:

Statistics and example from an article in *USA Today* support the point about costs to students who are not athletes.

ESSAY CONTINUED:

Paying college athletes would be giving away money that schools don't have, requiring them to raise the price of tuition and other student fees.

ESSAY NEW PARAGRAPH:

As a former athlete and avid college sports fan, I love and respect college athletes tremendously. They devote more time to their sport than the average person devotes to work each week, and they deserve to be well fed, have their tuition covered, and enjoy a nice apartment to stay in. The cheers, applause, and fame that come with their outstanding performances is well earned. Many of these athletes are heroes and their every move is watched by their adoring fans and fellow students. It is hard not to want to pay them a little extra cash on the side—but we simply can't afford to do so. The effects would be too far-reaching and too detrimental. So our admiration and thanks for putting their whole hearts into an inspiring cause that is bigger than just one individual athlete will have to be enough. No payment is necessary.

EDITORIAL NOTE:

Conclusion addresses a potential opposing view that college athletes deserve to be paid by noting the author's own athletic experience and respect for their hard work.

WORKS CITED:

There are three works cited entries for this paper. They include articles from *USA Today*, *The Orthopaedic Journal of Sports Medicine*, and the *Los Angeles Times*.

[Return to Sample Argument Essay](#)

Figure 8.2 Text Alternative (Chapter 8)

[Return to Figure.](#)

The page describes how to best use the library's resources in the following blurb, which appears before resource links.

Begin blurb.

Our larger e-book packages are listed below. Use “Library Catalogs” in Scholar One Search to find all books, print and online, in our collections. See E-book devices for help with your reader or device.

End blurb.

[Return to Figure.](#)

Student's Research Paper Text Alternative (Chapter 12)

[Return to Student's Research Paper.](#)

ESSAY MARGINS and LAYOUT:

Author's last name and page number at the top of every page; 1.5 centimetres (one half inch) from the top and 2.5 centimetres (one inch) from the right.

Identifying information (student's name, professor's name, course title, date)—2.5 centimetre (one inch) margin from the top and left of the page, each item on a separate line, double-spaced.

2.5 centimetre (one inch) margin on all sides.

Paragraph indented 1.5 centimetres (one half inch) or five spaces.

All text, even quotations, double spaced.

ESSAY PAGE 1, TITLE:

Identity Theft: How to Stop Electronic Thieves from Stealing Your Life.

EDITORIAL NOTES:

Title is centred.

ESSAY

When she hears the doorbell, Nina Russell opens her front door to a man who serves her a summons to appear at a legal deposition about an automobile accident over which someone is suing her for damages and physical injuries. Ms. Russell is surprised to find out that she is the defendant in the suit because she has never been in an accident. Later that week, she

opens an American Express credit card bill with several charges for electronic equipment bought in San Francisco. The problem is that she has never had an American Express credit card and has never been in San Francisco. Later that night, she checks her email and sees a computer-generated bank message claiming that her chequing account balance has fallen below a predetermined level, yet her cheque ledger shows that her balance exceeds the amount mentioned in the email by over \$4000. Slowly, the truth dawns on her: someone has stolen her identity and her money.

EDITORIAL NOTE:

Da Rienzo creates a scenario based on several incidents he has heard about from friends and family.

ESSAY NEW PARAGRAPH:

The story is fictitious, but incidents of identity theft, with results like those in this scenario, happen much too often. Federal Trade Commission (FTC) studies show in 2018, 2.68 million people in the United States discovered they were victims of identity theft. Besides debt collection, identity theft was the second most common complaint made by consumers, with credit card fraud being the most common type. The third largest consumer complaint was about “imposter scams,” in which a scammer pretends to be someone the consumer knows personally, someone who works for the government or a tech support centre (FTC report).

EDITORIAL NOTE:

Citation provides the name of the agency because a specific author is not named.

ESSAY NEW PARAGRAPH:

In *The Dark Side of the Internet*, Paul Bocij, a computer crime expert, explains that identity theft “involves impersonating and defrauding someone by using his or her personal information, such as a Social Security number, address, and credit card details” (86).

EDITORIAL NOTES:

Signal phrase introduces a direct quotation as part of student's sentence.

Citation contains page number only because the quotation has been introduced with author's name.

ESSAY CONTINUED:

Identity theft can be devastating, but it can be prevented simply by using a little care and common sense.

EDITORIAL NOTE:

Thesis stated.

ESSAY NEW PARAGRAPH:

The phenomenon of identity theft is centuries old. Before the invention of the internet, criminals relied on low-tech, relatively easily prevented methods to impersonate others and steal their names, money, and property.

EDITORIAL NOTE:

Information is common knowledge, so no citation is necessary.

ESSAY CONTINUED:

A favourite trick was to steal the victim's credit card and bank statements directly from a home mail box, then to use that information to empty chequing and savings accounts or to take out loans or credit cards in the victim's name. According to Robert Hammond, author of *Identity Theft: How to Protect Your Most Valuable Asset*, other scams involved filing change-of-address forms to divert mail to new locations or rifling through the victim's garbage for useful information. Using that data, the thief would then purchase—often for less than \$100 each—forged driver's licences, passports, Social Insurance Numbers, and other important documents needed to assume the victim's identity and rob them blind (22).

ESSAY NEW PARAGRAPH:

However, today's identity thieves use more devious, harder-to-defeat methods. According to *Security Week*, the FBI's Internet Complaint Center has reported that criminals using the Internet are doing damage by targeting online payroll accounts—in the industries of education, health, and air transportation (Arghire).

EDITORIAL NOTE:

Online source does not include page numbers, so only the author's name appears in the parenthetical citation.

ESSAY NEW PARAGRAPH:

The credit-monitoring agency Experian reports that scammers target the most vulnerable people, and cites numbers from the Identity Theft Resource Center (ITRC). In 2017, \$905 million was lost because of fraud. Those most successfully targeted by scammers were seniors and children. Of the 25,000 to 30,000 fraud cases reported in the United States, seniors were affected by 35% of all fraud complaints and 18.9% of identity theft, much of it traced back to thieves who had contacted them on the phone or on email. And the impact of identity theft on children is growing. In 2017, 13,852 cases of child and teen identity theft were reported, meaning that 17% of all fraud last year targeted minors. Experian predicts: "Child identity fraud or theft will affect 25% of kids before turning 18." (Thatham). Further, thieves take advantage of people on social media. According to *Consumer Reports*, Facebook and other social networks create enormous exposure to identity theft ("Online Exposure" 29).

EDITORIAL NOTE:

Article is unsigned, so title (in quotation marks) is used in citation.

ESSAY NEW PARAGRAPH:

Illegally obtained personal information can be used to apply for a false driver's licence or to rent an apartment in someone else's name and certainly

without their permission. More often, however, thieves use this information to raid bank accounts, open new credit card accounts, or take out other types of loans. The problem is compounded because victims are often unaware that their money has been stolen or that a new account has been opened in their name until well into the process. Like Nina Russell, they only find out when their bank sends them a low-account-balance alert or when they receive a credit card statement listing a charge for something they never bought. In fact, some victims don't know that they have been scammed until they apply for a car loan or some other kind of credit, only to learn that their credit reports list hitherto unknown accounts, all of which contain large unpaid balances. But that's not the end of it. The victim now needs to file police reports, contact credit bureaus, cancel credit/debit card and bank accounts, and complete a number of other nerve-wracking tasks that take an emotional toll. Anderson et al. report that for many years following a theft, many victims are plagued by suspicion that the thieves are continuing to use their personal information for more scams (175).

EDITORIAL NOTE:

In the final line of this paragraph, the signal phrase “Anderson et al. report” is used to introduce paraphrased material.

Writer uses both cause/effect and process analysis in this paragraph.

ESSAY NEW PARAGRAPH:

All of this is more than disturbing to the average user of electronic media. In response, there are now many companies that offer identity-theft insurance protection. Some will pay legal fees as well as the costs associated with repairing the victim's credit, but such policies can be prohibitively expensive (Lankford 16).

ESSAY NEW PARAGRAPH:

On the other hand, such thievery can be thwarted even before it begins if only users of computers and of smartphones would exercise caution and common sense when accessing the Web, shopping online, banking online, responding to emails, and logging onto social networks. In short, the best way to protect

yourself from the effects of identity theft is not to become a victim in the first place.

EDITORIAL NOTE:

Thesis is re-stated. Note that writer has begun the paper by explaining a problem. The rest of the paper provides the solution.

ESSAY CONTINUED:

While no one wants to give up online shopping and social media, it's a good idea to be on alert to the potential for fraud and identity theft as we carry out our routine online interactions and transactions.

ESSAY NEW PARAGRAPH:

One of the threats that we face are phishing attacks. *Merriam-Webster* defines phishing as “a scam by which an internet user is duped (as by a deceptive email message) into revealing personal or confidential information which the scammer uses illicitly” (“Phishing”). According to the Anti-Phishing Working Group, an international coalition that connects government, law enforcement, and NGOs to fight cybercrime, the term was coined back in 1996 by hackers stealing America Online accounts and passwords (“Origins of the Word”). Phishing is far from a benign activity.

ESSAY NEW PARAGRAPH:

According to Paul Bocij, “phishing involves directing a potential victim to a false Web site using various techniques.” Phishers send out thousands of emails that purport to come from legitimate sources such as banks or investment brokers. Such emails explain that a problem has occurred with the account and ask that, in order to help resolve the issue, the victim click on a link in the email. Of course, the link leads to a bogus site that asks them to supply bank account numbers and other personal information, which is then used by the “phisher” to steal the victim’s identity (88).

ESSAY NEW PARAGRAPH:

“Spear phishing” is a variation on this theme.

EDITORIAL NOTE:

Paragraph begins with a transitional sentence.

ESSAY CONTINUED:

Scammers who choose this technique use what David H. Holtzman calls “a more targeted approach.” Holtzman, a former security analyst, a breaker of military coeds, and author of *Identity Theft*, says that spear phishers make it a point to research the individuals they target. When the phishers send out emails, they include personal information that victims recognize. For example, a phisher might mention a friend’s name and claim that they referred him to the victim. Such scammers have also been known to include the victim’s mother’s last name and even personal identification numbers. These emails are made to seem that they have been sent by someone the victim knows (23).

EDITORIAL NOTE:

In this paragraph, Da Rienzo both quotes and paraphrases Holtzman.

ESSAY CONTINUED:

Security Week reports that phishing is the preferred method of cyber thieves currently attacking online payroll accounts. By “baiting” a user with an email containing a URL to a familiar-looking site, phishing scammers then get users to release personal data, such as employee login credentials. The thieves can then access the user payroll accounts and change the banking information so that the deposited funds go elsewhere (Arghire). Phishing scammers are particularly fond of targeting users of PayPal and Apple, sites that feature financial transactions. Some now target CEOs and other executives to try to capture employee information and steal other confidential information, a phishing scam known as “whaling” (Better Business Bureau).

EDITORIAL NOTE:

Process analysis is used here to explain how scam works.

ESSAY NEW PARAGRAPH:

At the 2018 FBI International Conference on Cyber Security, Christopher Wray, the director of the FBI, discussed the threats faced in the United States, individually and as a country.

EDITORIAL NOTE:

Writer names Wray's credentials to increase the source's credibility.

ESSAY CONTINUED:

“What was once a minor threat—people hacking for fun or for bragging rights—has turned into full-blown economic espionage and lucrative cybercrime.” To address this problem, he says, the FBI is working to strengthen its investigations, build partnerships within the government and with private tech companies, and embed cyber agents around the world. The FBI’s recent successes include shutting down *AlphaBay*, formerly the biggest marketplace on the DarkNet, and then taking down *Hansa*, where *AlphaBay* users fled when their site went dead.

ESSAY NEW PARAGRAPH:

Despite these efforts, we still need to be alert to the potential of being scammed by cybercriminals, and we need to know what to do if we are attacked. There are several actions that you need to take if you become the victim of a scam. The first is to file a police report, which can help protect you from the legal ramifications of identity theft. The second is to contact your province’s or territory’s motor vehicle licensing office to find out whether a false driver’s licence has been taken out in your name. Most important, you should regularly check your credit card statements, bank accounts, and credit reports for any fraudulent activity (Kirchheimer 32).

EDITORIAL NOTE:

Because the information in the last sentence is not introduced by a signal phrase, the citation must include the author's name and the page number.

ESSAY NEW PARAGRAPH:

The *Journal of Information Management* reports that since January 1, 2011 the FTC has enforced the Red Flags Rule, a law requiring that “all organizations subject to the Fair and Accurate Credit Transactions Act of 2003 implement a written identity theft prevention program to detect, prevent, and mitigate identity theft” (Kunich and Posnor 25).

EDITORIAL NOTES:

Information is introduced with the journal's name. Still, the citation must include the authors' names and the page number.

Because the source has two authors, both names appear in the parenthetical citation.

ESSAY CONTINUED:

This is good news. However, the old adage “an ounce of prevention is worth a pound of cure” applies directly, and there are several effective ways to decrease the chances of ever becoming a victim of electronic identity theft in the first place.

EDITORIAL NOTE:

A transitional sentence, beginning with “However,” is used to ensure coherence between paragraphs.

ESSAY NEW PARAGRAPH:

One method of scam prevention is to understand how cybercriminals attempt to manipulate us. According to the Better Business Bureau, phishers are creative as well as unrelenting, typically using three types of email messaging to hood us: “1) the message promises a reward (a gift card, free item); 2) threatens a punishment (unpaid taxes, missed jury duty, deactivated

bank account); or, 3) appears entirely mundane (a file from the office scanner)” (“BBB Tip”).

ESSAY NEW PARAGRAPH:

First, reveal your Social Insurance Number as infrequently as possible.

EDITORIAL NOTE:

Transitional sentences are used here and in the next paragraph as well.

ESSAY CONTINUED:

Of course, such information must be included on tax returns and other government documents, whether completed online or off. Employers must also have this information, but employees should provide their Social Insurance Number only after they have been hired. Your health care provider may identify you by your Social Insurance Number, as may your academic institution. However, avoid online vendors, organizations, and social networks that ask for Social Insurance Numbers. They have no legitimate reason to ask for this information. The same holds true for bank account numbers and private information, such as your mother’s maiden name or your father’s middle name (Abagnale 108-109).

ESSAY NEW PARAGRAPH:

Second, keep your eyes open when using the Internet. Computer and smartphone users who employ unsecured wireless connections are inviting trouble. An encrypted service is best. Cybercriminals use programming to invade unprotected devices and gather information that users have keyed in, including security passwords and account numbers. Anti-virus programs can help, but it’s important to update such software to make sure you have the latest security against the latest cyberscams (Abagnale 110-11). The group Consumers Advocate has an updated list of the top identity theft protection insurance plans and software (“10 Best”).

ESSAY NEW PARAGRAPH:

Taking care to submit personal information only on secure sites is also a good practice. Addresses that begin with https:// are secure; those that begin with http:// are not. In addition, consider installing “anti-phishing” software, some of which can be downloaded free. Use different browsers from time to time, and make sure you have the latest version of a browser with the most recent “anti-phishing” protection (Bocij 95-96).

ESSAY NEW PARAGRAPH:

Yet another way to protect your identity is to create and use passwords wisely. This means avoiding the use of words and numbers that hackers might guess at, such as the name of your significant other, child, or pet. Some people use their home addresses, while others use their birthdates, neither of which are good practices. Changing passwords frequently, combining letters and numerals, and using more than six characters are also recommended (Hammond 94-95).

ESSAY NEW PARAGRAPH:

Finally, be skeptical when you’re online, especially when checking your email. If a message looks suspicious, delete it. If you do open an email offering something that seems too good to be true, trash it immediately. In short, put your faith in no one whom you don’t know well or don’t trust completely.

EDITORIAL NOTE:

No citation is needed here, for this is common knowledge.

ESSAY NEW PARAGRAPH:

The heartache and financial losses suffered by victims of identity theft are well documented in reputable government and industry studies. Such documents underscore the anxiety many computer and smartphone users feel whenever they go online. It is not impossible to retrieve an identity. However, doing so is expensive, time-consuming, nerve-wracking, and depressing. Slowing down, being careful, and using common sense go a long

toward protecting your identity and stopping the thieves before they invade your life and destroy your peace of mind.

EDITORIAL NOTE:

Writer concludes by referencing his thesis and summarizing the problems associated with identity theft.

ESSAY WORKS CITED PAGE:

Works Cited

EDITORIAL NOTES:

Work-cited list starts on a new page. The title “Works Cited” is centred with no extra space between the title and first entry.

Each entry begins at the left margin. Second and subsequent lines of each entry are indented a half inch.

Entries are listed in alphabetical order by author (last name first) or by first major word in title if no author is indicated.

Titles of articles appear in quotation marks. Titles of books, newspapers, and magazines appear in italics.

Note: All words are capitalized unless preceded by the word lowercase.

ESSAY WORK CITED:

Begin citation.

Abagnale comma Frank W period

Start italics *Stealing Your Life* colon *The Ultimate Identity Theft Prevention Plan* end italics period

New York colon Broadway Books comma, 2007 period

End citation.

ESSAY WORK CITED:

Begin citation.

Anderson comma Keith B period comma et al period

Open quotation mark Identity Theft period close quotation mark

Start italics *Journal lowercase of Economic Perspectives end italics comma v o 1 period 22 comma n o period 2 comma 2008 comma p p period 171 hyphen 192 period*

End citation.

EDITORIAL NOTE:

For a source with three or more authors, the first author's name is followed by "et al.," the Latin abbreviation for "and others."

ESSAY WORK CITED:

Begin citation.

Anti-Phishing Working Group parenthesis A P W G parenthesis period

Open quotation mark Origins lowercase of lowercase the Word Phishing period close quotation mark

Start italics *A P W G end italics comma*

U R L for the website period

Accessed 21 Sept period 2018 period

End citation.

ESSAY WORK CITED:

Begin citation.

Arghire comma Ionut period

Open quotation mark F B I Warns lowercase of Cyber-Thieves Targeting Payroll Accounts period close quotation mark

Start italics Security Week end italics comma

20 Sept period 2018 comma

U R L for the website period

Accessed 21 Sept period 2018 period

End citation.

EDITORIAL NOTE:

Arghire's article appears on a website.

ESSAY WORK CITED:

Begin citation.

Better Business Bureau period

Open quotation mark B B B Tip colon Phishing Scams period close quotation mark

B B B comma

U R L for the website period

Accessed 21 Sept period 2018 period

End citation

ESSAY WORK CITED:

Begin citation.

Bocij comma Paul period

Start italics *The Dark Side lowercase of lowercase the Internet end italics period*

Praeger comma 2006 period

End citation.

ESSAY WORK CITED:

Begin citation.

Federal Trade Commission period

Open quotation mark F T C Releases Annual Summary lowercase of Complaints Reported lowercase by Consumers period close quotation mark

Start italics Federal Trade Commission end italics comma

1 Mar period 2018 comma

UR L for the website

Accessed 21 Sept period 2018 period

End citation.

ESSAY WORK CITED:

Begin citation.

Hammond comma Robert period

Begin italics *Identity Theft colon How lowercase to Protect Your Most Valuable Asset End italics period* Career Press comma 2003 period

End citation.

ESSAY WORK CITED:

Begin citation.

Holtzman comma David H period

Start italics Privacy Lost colon How Technology lowercase is Endangering
Your Policy end italics period

Jossey-Bass comma 2006 period

End citation.

ESSAY WORK CITED:

Begin citation.

Kirccheimer comma Sid period

Start italics Scamproof Your Life end italics period

A A R P Series comma Sterling comma 2007 period

End citation.

ESSAY WORK CITED:

Begin citation.

Kunich comma James M period comma and Neil P period Posner period

Open quotation mark Following Red Flag Rules lowercase to Detect
lowercase and Prevent Identity Theft period close quotation marks

Start italics *Information Management* End italics comma May hyphen June
comma 2011 p p period 25 hyphen 28 period

End citation.

ESSAY WORK CITED:

Begin citation.

Lankford comma Kimberly period

Open quotation mark Should You Buy I D Theft Protection question mark
Close quotation mark Start italics *Kiplinger's Personal Finance* comma End
italics v o l period 65 comma n o period 8 comma A u g period comma p
period 16 period

End citation.

ESSAY WORK CITED:

Begin citation.

Open quotation mark Online Exposure period close quotation mark

Start italics *Consumer Reports* comma end italics June 2011 comma p p
period 29 hyphen 32 period

End citation.

EDITORIAL NOTE:

There is no named author for “Online Exposure,” so the article title appears first.

ESSAY WORK CITED:

Begin citation.

Open quotation mark Phishing period close quotation mark

Start italics Merriam-Webster end italics comma

U R L for the website period

Accessed 21 Sept period 2018 period

End citation.

EDITORIAL NOTE:

The title of the entry is given for “Phishing” since it is a dictionary entry with no named author.

ESSAY WORK CITED:

Begin citation.

Tatham comma Matt period

Open quotation mark Identity Theft Statistics period close quotation mark

Start italics Experian end italics comma

15 Mar period 2018 comma

U R L for the website period

Accessed 21 Sept period 2018 period

End citation.

ESSAY WORK CITED:

Begin citation

Wray comma Christopher period

Open quotation mark Raising Our Game colon Cyber Security lowercase in lowercase an Age lowercase of Digital Transformation period close quotation mark

Start italics Federal Bureau of Investigation end italics comma

9 Jan period 2018 comma

U R L for the website period

Accessed 21 Sept period 2018 period

End citation.

[Return to Student's Research Paper.](#)

Student's Research Paper Text Alternative (Chapter 13)

[Return to Student's Research Paper.](#)

ESSAY MARGINS and LAYOUT:

Shortened title and page number at the top of every page. Put the title in capital letters and include “Running head colon” on the first page only. The running head for Hoebel’s paper is “Children with Down Syndrome.”

A title page is required.

Full (explanatory) title, centred, set on the top half of title page. The writer’s name and school name are included on separate lines below the title.

ESSAY TITLE PAGE:

Changing Attitudes Toward Children with Down Syndrome: From Yesterday’s Institutions to Today’s Classrooms and Communities

Steven Hoebel

Northeastern University

ESSAY, PAGE 1:

Changing Attitudes Toward Children with Down Syndrome colon From Yesterday’s Institutions to Today’s Classrooms and Communities

EDITORIAL NOTES:

On the first page after the title page, the running head appears 1.5 cm down from the top of the page on the left-hand side.

The full title of the essay is centered at the top of the page, 2.5 cm down.

The page number, 2, appears on the right-hand side of the page, 1.5 cm down from the top and 2.5 cm in from the side.

In the essay, the first line of each new paragraph is indented 1.5 cm or 5 spaces.

Include a 2.5 cm margin on all sides.

ESSAY:

In the United States, over six thousand children are born with Down syndrome (D S) each year (C D C , 2018), and according to the most recent data, approximately 200,000 people in the U.S. live with D S (de Graaf, Buckley, & Skotko, 2017). According to the March of Dimes (2018), Down syndrome “is the most common chromosomal condition in the United States.”

EDITORIAL NOTE:

Authors are organizations (C D C and the March of Dimes).

ESSAY CONTINUED:

Named after Langdon Down, who first identified D S in 1866, the cause of the condition was brought to light in 1959 by Jérôme Lejeune (Beaumont & Carey, 2011).

EDITORIAL NOTE:

Names of authors separated by an ampersand.

ESSAY CONTINUED:

According to Greg Miller (2005), writing in Science magazine, “people with Down syndrome have an extra copy of chromosome 21.” Miller goes on to say that, contrary to popular belief, Down syndrome results in only “mild or moderate” intellectual disabilities (p. 1975).

EDITORIAL NOTE:

Page number only in parentheses; author and date appear in signal phrase.

ESSAY NEW PARAGRAPH:

It wasn't too long ago, however, that people with Down syndrome were considered unable to function in society, and they spent most of their lives in institutional settings, without hope for the future or enjoyment of the present. Change began in the late 1960s and 1970s as a new generation of parents of children with D S began to question the inevitability of institutionalization and the alleged disastrous effects they would suffer if they chose to keep their children at home rather than institutionalizing them. These parents discovered that not only could their D S children get along just fine when placed in everyday situations, but that they were affectionate and loving in ways that deeply affected their parents and their siblings (Hayakawa, 1995; "Dealing with Down syndrome," 2001).

EDITORIAL NOTES:

Paragraph prepares reader for subject of essay using comparison-contrast method (see section 4.6 of this handbook).

Double citation. Second includes title and date only, because no author or page numbers in source.

ESSAY NEW PARAGRAPH:

Of course, not all of the credit can go to the parents. During this time, researchers began to think the same and started to conduct studies to prove their hypotheses. They produced hard evidence, showing that D S children respond better to love and communication than to an institutional routine and Thorazine (Nirje, 1976).

ESSAY SUBHEADING:

Early Treatments and Attitudes

EDITORIAL NOTE:

Sub-heading (centred) identifies main idea of section.

ESSAY NEW PARAGRAPH:

Early researchers argued that D S children were worthless to society and that trying to educate them would be futile. The children had no learning potential, the researchers said; the best that could be done for them was to make their lives as painless as possible, which meant constantly administering heavy sedatives (Wolfensberger, 1976).

EDITORIAL NOTE:

Paragraph prepares reader for the subject of essay, using comparison-contrast method (see section 4.6).

ESSAY NEW PARAGRAPH:

Up until the early 1980s, being born with Down syndrome was like being condemned to hell. In “Dignity in Health Care for People with Learning Disabilities,” Steve Hardy (2009) stated that “in the past, a significant number of individuals with learning disabilities were placed in long-stay institutions situated outside of towns and cities.”

EDITORIAL NOTES:

Summary provides historical perspective.

Source is not paginated, nor are paragraphs numbered

ESSAY CONTINUED:

These were often sterile environments where patients were not given the opportunity to engage in productive activities, nor were they afforded much privacy. Hardy wrote that they were kept away from their families and were seldom permitted to interact with others in the outside world. In addition, they were allowed few personal possessions and even had to share their clothes with other patients. Hardy characterized their daily routines as “inflexible regimes.” Children with Down syndrome were forced to eat, sleep, and undertake other activities on an unalterable schedule. If their

families wanted to see them, they would have to apply in writing for visiting privileges. In those days, many who treated children with D S felt that the children could never make it in mainstream society and that their mere presence would affect others negatively. Some believed that those with D S were indifferent to physical extremes, such as heat, cold, and restraint. Therefore, it was common institutional practice to keep them like neglected animals, often left naked, tied up, and/or covered in their own filth for hours on end. (Wolfensberger, 1976). Unfortunately, even more recently, some supposedly educated people express doubts about the efficacy of mainstreaming (O'Neill, 2001).

ESSAY NEW PARAGRAPH:

Perhaps Bernard Farber (1991) best captured the pre-1980s attitude in his description of the intellectually disabled (then referred to as “mentally retarded”):

EDITORIAL NOTE:

Signal phrase used to introduce a quotation.

ESSAY QUOTE:

Ellipses the mentally retarded [are regarded] as constituting a segment of the organizationally surplus population both by being labeled as deviants and by their incompetence. As deviants, they are stigmatized and treated differently from others; as incompetents, they generally fail to perform roles adequately in the basic institutions of the society (p. 19).

EDITORIAL NOTES:

Quotation longer than 40 words indented 1.5 cm or 5 spaces from left.

Ellipses indicate deleted material. Brackets around the “T” at the beginning of the quotation enclose added material.

Parenthetical page reference appears after closing period.

ESSAY NEW PARAGRAPH:

According to Farber, not only did people with D S constitute a “surplus population”; he also claimed that impoverished and unstable families tended to produce more intellectually disabled children than did middle-class families and theorized that D S may serve to fill a need for unskilled and semiskilled laborers at a low pay rate. Such a cold, disparaging view of the intellectually challenged is a perfect example of the attitudes of just a few decades ago.

ESSAY SUBHEAD:

Changes in Treatment and Attitudes

EDITORIAL NOTE:

Sub-heading identifies main idea of section.

ESSAY NEW PARAGRAPH:

At the beginning of the 1970's, many parents of children with disabilities filed lawsuits to guarantee for their children the right to a “free and appropriate education.” Their efforts led to the passage of the Individuals with Disabilities Education Improvement Act (I D E I A). Among the beneficiaries of this legislation were students with Down syndrome (Valle, 2011, p. 183). In addition, when the peace-and-love generation graduated from college, some graduates moved forward to become a new breed of health professional. These new arrivals found the old way of treating the intellectually disabled to be shockingly harsh and inhumane. They set about to create a new system that would give some dignity back to, and create avenues of growth for, those with intellectual disabilities (Wolfensberger, 1976).

ESSAY NEW PARAGRAPH:

In fact, researchers proved that children with D S into regular schools is far more effective than isolating them in institutional settings. Andrew S. Davis (2008) of Ball State University reported that studies completed by Cuckle and Wilson in 2002 and by Buckley, Bird, Sacks, and Archer in 2006 showed that D S children in mainstream schools had language skills that were two

and one-half ahead of such children in “special schools.” Seventy-eight percent of teenagers in mainstream schools were rated as being “intelligible” to strangers, compared with only 56% . . . of teens in special schools. Additionally, there was a more than 3-year superiority in reading and writing skills for the group in the mainstream schools (p. 278). Davis attributed this success to the fact that being placed “in a regular . . . classroom benefit[ted] the children’s social and emotional development given that they [had] access to appropriately behaving role models and friends” (p. 278). In short, the goal of the new wave of researchers and caregivers was to allow children with D S to live as much like other children as possible, a plan they called mainstreaming.

ESSAY SUBHEAD:

Normalization Approach

EDITORIAL NOTE:

Sub-heading identifies main idea of section.

ESSAY NEW PARAGRAPH:

In an essay published by the former department of Health Education, and Welfare, Bengt Nirje (1976) described what he called “the normalization principle”: “The normalization principle means making available to all [intellectually disabled] people patterns of life and conditions of everyday living which are as close as possible to the regular circumstances and ways of life of society” (p. 231).

EDITORIAL NOTE:

Quotation shorter than 40 words in quotation marks, not indented.

ESSAY CONTINUED:

Nirje’s point is that a “normal life” is the best therapy anyone can get. He argued that intellectual disability, such as that caused by D S, is not one disability but three: the actual disability, the imposed disability springing

from the perceptions of others, and the feeling, by individuals affected, that they are disabled.

EDITORIAL NOTE:

Summary and quotation used to explain normalization principle.

ESSAY NEW PARAGRAPH:

The end result, Nirje said, is that a lack of ability is as much based on the individuals' negative self-concept as it is on the actual disability. When the normalization principle is in full effect, the hustle and bustle of a daily routine can take the children's minds off what they cannot do and allow them to focus and make progress towards their potential, whatever it may be. In an institution, on the other hand, people barely noticed the passage of the seasons, even though, according to Nirje, it was essential for the intellectually disabled to reach a milestone in order to develop as individuals. At home, however, the children began to pass through positive and progressive steps, which do not exist inside an institution.

ESSAY SUBHEAD:

Developmental Approach

EDITORIAL NOTE:

Sub-heading identifies main idea of a section.

ESSAY NEW PARAGRAPH:

Along the same lines as the normalization approach is the “developmental approach” to intellectual disability, originally proposed by Edward Zigler in 1969. This school of thought is built on the idea “that [intellectually disabled] children, while they develop at a slower rate and stop developing at lower levels, otherwise develop in the same way [that non-disabled] children do” (Zigler & Hodapp, 1991, p. 37). In their study, researchers Lee Ann Truesdell and Theodore Abramson proved Zigler’s hypothesis, at least in its application to the classroom.

EDITORIAL NOTE:

“And,” not “ampersand,” used between co-authors’ names in signal phrase.

ESSAY CONTINUED:

Although the grades of D S children were consistently lower than those of other children, the D S students never failed, whereas some of their average-performing peers did. When treated as people with struggles and futures like anyone else, individuals with intellectual disabilities have the potential to participate and thrive in mainstream society.

EDITORIAL NOTE:

Summary of Truesdell and Abramson article used to support contention made in Zigler and Hodapp.

ESSAY SUBHEAD:

Then and Now

ESSAY NEW PARAGRAPH:

Before the 1970s, most children with Down syndrome spent their days in the sterile dayroom of an institution, too heavily medicated to feel unhappy. They could expect to flounder this way until perhaps the age of 30, the age at which, on average, they tended to die. However, in the 1970s, the parents and caregivers of D S children started treating them as they did other children. As a result, children with DS were able to reap the many much benefits and nurturing of home and family. Everything else was left to genetics (Hayakawa, 1969/1995; “Dealing with Down syndrome,” 2001).

EDITORIAL NOTE:

Comparison-contrast used to highlight change in treatment and attitude

ESSAY NEW PARAGRAPH:

Before the 1970s, if you were to walk down the street and see a child with Down syndrome, you might have thought: “What is that child doing out in public?” Down syndrome was once something that people did not like to talk about, and children with D S were hidden from sight. Back then, D S was known as “Mongoloidism” because of the distinctive shape of the person’s eyes (N A D S, 2018), an unfortunate and distressing categorization on many levels. Back then, there was little to no support for parents who wanted to raise their D S children at home. Today, on the other hand, children with D S and their parents have many more resources, such as Individual Educational Plans (I E Ps) in their schools, and help from organizations, not only the National Association for Down Syndrome, which began in 1960 in Chicago, but many more formed by concerned parents in church basements and community buildings (N A D S, 2018). Further, the Disabilities Education Improvement Act (I D E I A) vastly improved their lives and offered legal protection (Valle, 2011, p. 183). Today, children with D S attend mainstream schools and live fulfilling lives, thanks to the perseverance of loving parents, supportive communities, and committed clinical researchers. Had it not been for their efforts, children with D S might still be warehoused in institutions as they once were, sedentary and drugged up, with no chance for the education, love, and happiness that is now possible. What’s more, people with Down syndrome today now live, on average, to the age of 60, with some living into their eighties (Global). That means that not only do they develop and reach milestones as children, but as supported adults they have more time to become who they want to be.

EDITORIAL NOTE:

Thesis restated in conclusion.

ESSAY REFERENCES:

References

EDITORIAL NOTES:

References start on new page

Margins are 2.5 centimetres on every side.

References heading is centered.

Entries alphabetized by author's last name or by title if no author is listed. Year in parentheses follows author. Article titles set in regular type, no quotation marks. Hanging indent for entries longer than one line.

Only first word and proper nouns capitalized in titles. Shortened form of publisher's name used.

Titles of books and periodicals are set in italics. In periodical titles, all words are capitalized except articles, coordinating conjunctions, and prepositions.

ESSAY REFERENCE:

Begin reference.

Blatt comma B period parenthesis 1993 parenthesis period

Start italics Souls in extremis colon An anthology on victims and victimizers
end italics period

Boston comma M A colon Allyn ampersand Bacon period

End reference.

ESSAY REFERENCE:

Begin reference.

Centers for Disease Control period parenthesis 2018 parenthesis period

Facts about Down syndrome period Retrieved from U R L for the website

End reference.

ESSAY REFERENCE:

Begin reference.

Davis comma A period parenthesis 2008 parenthesis period

Children with Down syndrome colon Implications for assessment and interaction in the school period

Start italics School Psychology Quarterly comma 23 comma end italics 271 dash 278 period

End reference.

ESSAY REFERENCE:

Begin reference.

Dealing with Down syndrome period parenthesis 2001 comma October slash November parenthesis period

Start italics Australian Parents end italics comma start italics 52 end italics comma 48 dash 49 period

Retrieved from Academic Search Premier database period

End reference.

ESSAY REFERENCE:

Begin reference.

De Graaf comma G period comma Buckley comma F comma ampersand Skotko comma B period G period parenthesis 2017 parenthesis period

Estimation of the number of people with Down syndrome in the United States period

Start italics Genetics in medicine end italics comma start italics 19 end italics comma 439 dash 447 period

Retrieved from U R L for the website

End reference.

ESSAY REFERENCE:

Begin reference.

Farber comma B period parenthesis 1991 parenthesis period

Start italics Mental retardation colon Its social context and social consequences end italics period

Boston comma M A colon Houghton Mifflin period

End reference.

ESSAY REFERENCE:

Begin reference.

Global Down Syndrome Foundation period parenthesis 2018 parenthesis period

About Down syndrome colon Misconceptions vs. reality period

Retrieved from U R L for the website

End reference.

ESSAY REFERENCE:

Begin reference.

Hardy comma S period parenthesis 2009 parenthesis period

Dignity in health care for people with disabilities period

Retrieved from the U R L for the website

End reference.

ESSAY REFERENCE:

Begin reference.

Hayakawa comma S period I period parenthesis 1969 parenthesis period

Our son Mark period

In P period Escholz ampersand A period Rosa parenthesis Eds period
parenthesis comma

Start italics Outlooks and insights colon A reader for college writers end
italics parenthesis 4th e d period p p period 105 dash 111 parenthesis period

New York colon St. Martin's period parenthesis Original work published
1969 parenthesis

End reference.

ESSAY REFERENCE:

Begin reference.

March of Dimes period parenthesis 2018 parenthesis period

Down syndrome period

Retrieved from the U R L for the website

End reference.

ESSAY REFERENCE:

Begin reference.

Miller comma G period parenthesis 2005 comma September parenthesis
period

Mouse with human chromosome should boost Down syndrome research period

Start italics Science 309 end italics parenthesis 5743 parenthesis comma 1975 period

Retrieved from Academic Search Premier database period

End reference

EDITORIAL NOTE:

Article retrieved from academic database.

ESSAY REFERENCE:

Begin reference.

National Association for Down Syndrome period parenthesis 2008 parenthesis

History of N A D S period

Retrieved from the U R L for the website

End reference

ESSAY REFERENCE:

Begin reference.

Nirje comma B period parenthesis 1976 parenthesis period

The normalization principle period In R period B period Kugel ampersand A period Shearer parenthesis E d s period parenthesis comma

Start italics Changing patterns in residential services for the mentally retarded end italics parenthesis p p period 231 dash 240 parenthesis

parenthesis D H E W Publication N o period O H D 76 hyphen 21015
parenthesis period

Washington comma D C colon U S Government Printing Office period

End reference.

ESSAY REFERENCE:

Begin reference.

O'Neill comma T period parenthesis 2001 comma August 20 parenthesis
period

On to college period

Start italics Report slash Newsmagazine parenthesis Alberta Edition
parenthesis end italics comma start italics 28 end italics 57 period

Retrieved from Academic Search Premier database period

End reference.

ESSAY REFERENCE:

Begin reference.

Truesdell comma L period A period ampersand Abramson comma T period
parenthesis 1992 parenthesis period

Academic behavior and grades of mainstreamed students with mild
disabilities period

Start italics Exceptional Children comma 58 comma end italics 329 dash 398
period

End reference.

EDITORIAL NOTE:

Ampersand used between authors' names.

ESSAY REFERENCE:

Begin reference.

Valle comma J period parenthesis 2011 parenthesis period

Down the rabbit hole colon A commentary about research on parents and special education period

Retrieved from the U R L for the website.

End reference.

ESSAY REFERENCE:

Begin reference.

Wolfensberger comma W period parenthesis 1976 parenthesis period

The origin and nature of our institutional models period In R period B period Kugel ampersand A period Shearer parenthesis E d s period parenthesis comma

Start italics Changing patterns in residential services for the mentally retarded end italics parenthesis D H E W Publication N o period O H D 76 hyphen 2 1 0 1 5 comma p p period 35 dash 82 parenthesis period

Washington comma D C colon U period S period Government Printing Office period

End reference.

ESSAY REFERENCE:

Begin reference.

Zigler comma E period comma ampersand Hodapp comma R period M
period parenthesis 1991 parenthesis period

Behavioral functioning in individuals with mild retardation period

Start italics Annual Review of Psychology end italics comma start italics 42
end italics comma 29 dash 50 period

End reference.

[Return to Student's Research Paper.](#)

Student's Research Paper Text Alternative (Chapter 14)

[Return to Student's Research Paper.](#)

EDITORIAL NOTE:

The page number, 2, appears on the right-hand side of the page, 1.5 centimetres ($\frac{1}{2}$ inch) down from the top and 2.5 centimetres (1 inch) in from the side.

Include a 2.5 centimetre (1 inch) margin on all sides.

ESSAY:

In the nineteenth century, Africa contained an estimated 5 million elephants, a number that had slowly decreased to an estimated 3 million by 1970.

Superscript 1

EDITORIAL NOTE:

Superscript numbers used to indicate notes.

ESSAY CONTINUED:

But then something started to happen. The numbers began to decrease at an alarming rate. By 1979, the number had decreased to an estimated 13 million, and by 1990, to an estimated 609,000. Superscript 2

EDITORIAL NOTE:

Numbers written out for one to ninety-nine and round numbers; numerals used for large numbers.

ESSAY CONTINUED:

The cause of this sudden decrease is not hard to determine. It was quotation mark M O N E Y. Easy M O N E Y. Almost unimaginable amounts of M O N E Y. quotation mark Superscript 3

EDITORIAL NOTE:

Notes used to cite sources of information and quotations.

ESSAY CONTINUED:

The money came from the sale of ivory, or “white gold.” The demand for ivory was unending. It was used to produce everything from rings, necklaces, and earrings to music instruments and elaborately carved sculptures of all sizes. And it was in demand everywhere—from Germany, Italy, France, and the United States to India, Southeast Asia, China, and Japan, the “world’s largest consumer of ivory.” Superscript 4 This demand “sent the price of ivory skyrocketing into the rarefied realm where the likes of gold, rhinoceros horn, diamonds, and hard drugs mingle with potent human fantasies and cravings. Superscript 5

ESSAY FROM PAGE 3:

As the slaughter continued, the poachers’ methods became more and more sophisticated and destructive. As one commentator has pointed out,

EDITORIAL NOTE:

The following block quotation is indented because it is longer than 100 words or 6 to 8 lines. All text, even quotations, is double spaced.

ESSAY BLOCK QUOTE:

[the] poachers resembled the field forces of drug operations in the Golden Triangle and Colombia: They traveled in large, well-armed, paramilitary groups supported by vehicles, an occasional spotting plane, and a network of informants that sometimes reached to the highest level of government. Their weapon of choice was the semiautomatic rifle or machine gun. Few ever stopped to take so much as one steak from the tons of meat lying to rot after

the tusks were hacked out of the animals with an ax or chain saw. Superscript 8

ESSAY NEW PARAGRAPH

In 1989, in an effort to combat the poaching and to end the slaughter, the Convention on International Trade in Endangered Species (CITES) issued “a moratorium on international trade in ivory,” a temporary ban that went into effect in 1990. Superscript 9 Although there was some opposition to the original moratorium, CITES voted to retain it at a meeting in March 1992. Superscript 10

ESSAY NEW PARAGRAPH

Overall, the moratorium seems to have worked. Indeed, David Western, the director of Wildlife Conservation International has stated that “the ivory ban has done an enormous amount of good for elephants all over Africa.”

Superscript 11

ESSAY NOTES:

EDITORIAL NOTES:

The heading “Notes” is centred and 2.5 centimetres (one inch) from the top of the page.

All notes are double-spaced.

Use only author’s last name and page in subsequent notes. For example, on this page, the author Chadwick appears in multiple notes. After first mention, only his name and the page number appear.

Notes longer than one line are set paragraph style.

Unless noted, all words in titles of sources are capitalized.

ESSAY NOTE:

Begin note.

1 period Douglas H period Chadwick comma start italics The Fate
lowercase of lowercase the Elephants end italics parenthesis San Francisco
colon Sierra Club comma 1992 parenthesis comma 3 period

End note.

ESSAY NOTE:

Begin note.

2 period Virginia Morell comma quotation mark Running lowercase for
Their Lives comma quotation mark start italics International Wildlife end
italics 20 parenthesis May slash June 1990 parenthesis colon 10 period

End note.

ESSAY NOTE:

Begin note.

3 period Chadwick comma 39 period

End note

ESSAY NOTE:

Begin note.

4 period Anne Underwood comma quotation mark The Good Fake comma
quotation mark start italics International Wildlife end italics 21 parenthesis
July slash August 1991 parenthesis colon 29 period

End note.

ESSAY NOTE:

Begin note.

5 period Chadwick comma 41 period

End note.

ESSAY NOTE:

Begin note.

6 period Morell comma 11 period

End note.

ESSAY NOTE:

Begin note.

7 period Joseph Contreras comma quotation mark The Killing Fields comma quotation mark start italics Newsweek end italics comma November 18 comma 1991 comma 86 dash 88 semicolon Morell comma 6 period

End note.

ESSAY NOTE:

Begin note.

8 period Chadwick comma 43 period

End note.

ESSAY NOTE:

Begin note.

9 period quotation mark Poachers' Pause comma quotation mark start italics Economist end italics comma March 2 comma 1991 comma 42 period

End note.

ESSAY NOTE:

Begin note.

10 period quotation mark When Is Culling lowercase the Animal Not Killing lowercase the Animal question mark quotation mark start italics Africa Report end italics comma May slash June 1992 comma 10 period

End note.

ESSAY NOTE:

Begin note.

11 period Contreras comma 87 period

End note.

ESSAY BIBLIOGRAPHY:

EDITORIAL NOTES:

Entries are listed in alphabetical order by author's last name (or titles, if no author given.)

Entries are double spaced.

Hanging indent used for entries longer than one line.

Unless noted, all words in titles of sources are capitalized.

BIBLIOGRAPHY ENTRY:

Begin entry.

Chadwick comma Douglas H period start italics The Fate lowercase of lowercase the Elephants end italics period. San Francisco colon Sierra Club comma 1992 period

End entry.

BIBLIOGRAPHY ENTRY:

Begin entry.

Contreras comma Joseph period quotation mark The Killing Fields period quotation mark start italics Newsweek end italics comma November 18 comma 1991 comma 86 dash 88 period

End entry.

BIBLIOGRAPHY ENTRY:

Begin entry.

Quotation mark The Elephants' Telltale Tusks period quotation mark start italics Futurist end italics comma March slash April 1990 comma 51 period

End entry.

BIBLIOGRAPHY ENTRY:

Begin entry.

Morell comma Virginia period quotation mark Running lowercase for Their Lives period quotation mark start italics International Wildlife end italics 20 parenthesis May slash June 1990 parenthesis colon 51 period

End entry.

BIBLIOGRAPHY ENTRY:

Begin entry.

Quotation mark Poachers' Pause period quotation mark start italics Economist end italics comma March 2 comma 1991 comma 42 period

End entry.

BIBLIOGRAPHY ENTRY:

Begin entry.

Tattersall comma Ian period quotation mark The Elephant Wars period quotation mark Review of start italics At lowercase the Hand lowercase of Man colon Peril lowercase and Hope lowercase for Africa's Wildlife end italics comma Raymond Bonner period start italics New York Times Book Review end italics comma May 2 comma 1993 period

End entry.

BIBLIOGRAPHY ENTRY:

Begin entry.

Underwood comma Anne period quotation mark The Good Fake period quotation mark start italics International Wildlife end italics 21 parenthesis July slash August 1991 parenthesis colon 29 period

End entry.

BIBLIOGRAPHY ENTRY:

Begin entry.

Quotation mark When Is Culling lowercase the Animal Not Killing lowercase the Animal question mark quotation mark start italics Africa Report end italics comma May slash June 1992 comma 10 period

End entry.

[Return to Student's Research Paper.](#)

Student's Annotations Text Alternative (Chapter 15)

[Return to Student's Annotations.](#)

POEM:

When Lilacs Last in the Dooryard Bloom'd

1

When lilacs last in the dooryard bloom'd,

And the great star early droop'd in the western sky in the night,

I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,

Lilac blooming perennial and drooping star in the west,

And thought of him I love.

STUDENT'S NOTES:

In this first section, Marilyn underlined the line "When lilacs last in the dooryard bloom'd" and noted "gentle image—reminder of previous spring" and "lilac is a beautiful flower and is sweet smelling."

She circled "mourn'd" and noted "sorrow, grief."

She underlined the phrase "mourn with ever-returning spring" and noted all the sorrow will return each spring."

POEM:

2

O powerful western fallen star!

O shades of night—O moody, tearful night!

O great star disappear'd—O the black murk that hides the star!

O cruel hands that hold me powerless—O helpless soul of me!

O harsh surrounding cloud that will not free my soul.

STUDENT'S NOTES:

Marilyn underlined the words “moody” and “tearful” and noted “These images indicate sadness, sorrow, and despair.

She underlined the phrases “black murk” and “helpless soul” and noted “Powerless and overpowered by grief.”

Marilyn noted the repetition of “my soul” and “helpless soul.”

POEM:

3

In the dooryard fronting an old farm-house near the white-wash'd palings,

Stands the lilac-bush tall-growing with heart-shaped leaves of rich green,

With many a pointed blossom rising delicate, with the perfume strong I love,

With every leaf a miracle—and from this bush in the dooryard,

With delicate-color'd blossoms and heart-shaped leaves of rich green,

A sprig with its flower I break.

4

In the swamp in secluded recesses,
A shy and hidden bird is warbling a song.

Solitary the thrush,
The hermit withdrawn to himself, avoiding the settlements,
Sings by himself a song.

Song of the bleeding throat,
Death's outlet song of life, (for well dear brother I know,
If thou wast not granted to sing thou would'st surely die.)

STUDENT'S NOTES:

In these two sections, Marilyn circled “the lilac-bush,” “pointed blossom,” “the perfume,” “every leaf,” “delicate-color'd blossoms,” “heart-shaped leaves,” and “solitary the thrush” and noted “Whitman begins to carefully select images from nature—lilac and thrush.”

She underline “Death's outlet song of life” and asked “Is this the expression of grief?”

POEM:

5

Over the breast of the spring, the land, amid cities,
Amid lanes and through old woods, where lately the violets peep'd from the ground, spotting the gray debris,
Amid the grass in the fields each side of the lanes, passing the endless grass,
Passing the yellow-spear'd wheat, every grain from its shroud in the dark-brown fields uprisen,

Passing the apple-tree blows of white and pink in the orchards,
Carrying a corpse to where it shall rest in the grave,
Night and day journeys a coffin.

STUDENT'S NOTES:

Marilyn circled “violets peep’d,” “grass,” “yellow-spear’d wheat,” and “apple-tree blows of white and pink,” and noted “Series of vital signs of spring and life.”

She underlined the words “corpse” and “coffin” at the end of the section and noted “Counters with negatives of corpse and coffin.”

POEM:

6

Coffin that passes through lanes and streets,
Through day and night with the great cloud darkening the land,
With the pomp of the inloop’d flags with the cities draped in black,
With the show of the States themselves as of crape-veil’d women standing,
With processions long and winding and the flambeaus of the night,
With the countless torches lit, with the silent sea of faces and the unbared heads,
With the waiting depot, the arriving coffin, and the sombre faces,
With dirges through the night, with the thousand voices rising strong and solemn,
With all the mournful voices of the dirges pour’d around the coffin,

The dim-lit churches and the shuddering organs—where amid these you journey,

With the tolling tolling bells' perpetual clang,

Here, coffin that slowly passes,

I give you my sprig of lilac.

STUDENT'S NOTES:

In this section, Marilyn circled the phrases “great cloud darkening the land,” “cities draped in black,” and “crape-veil’d women” and noted “All the vibrant colours are overwhelmed by black.”

She underlined the phrases “dirges through the night,” “mournful voices of the dirges,” “dim-lit churches and the shuddering organs,” and “tolling tolling bells’ perpetual clang” and noted “Feels like slow-motion sequence in a movie.”

[Return to Student's Annotations.](#)

Journal Entry Text Alternative (Chapter 15)

[Return to Journal Entry.](#)

Stanza 1: The mentioning of lilacs blooming as a marker of time passing is interesting and unique. But immediately it is coupled with the darker image of the “great star early droop’d.” It seems with every spring, the poet will mourn.

Stanza 2: Multiples of sorrow (“moody, tearful night!” “black murk that hides the star!”). The feeling of sorrow fills the poet’s soul—his soul is imprisoned by his grief.

Stanza 4: Another important image from nature—the bird/thrush. Have to spend more time on these two phrases: “Song of the bleeding throat” and “Death’s outlet song of life.” Not quite sure what they mean, but they are powerful images.

Stanza 5: Whitman seems to catalogue a series of images that signify life and vitality—violets, grass, wheat, apple blossoms—but then he includes the stark image of the coffin on its journey.

[Return to Journal Entry.](#)

Sample Explication Text Alternative (Chapter 15)

[Return to Sample Explication.](#)

ESSAY HEADING:

Marilyn J. Manzer

Professor Strugala

English 243-IS

20 July 2003

EDITORIAL NOTES:

Student's name, professor's name, course title, and date in upper-left corner.

The writer's last name and the page number appear in the upper-right corner of all subsequent pages of the essay.

ESSAY TITLE:

"When Lilacs Last in the Dooryard Bloom'd," by Walt Whitman

EDITORIAL NOTE:

Title centred.

ESSAY:

All poets manifest passion for the natural world and universe, and Walt Whitman reflects this philosophy in his poem "When Lilacs Last in the Dooryard Bloom'd," written immediately following Lincoln's death as his

body was taken by train in a long procession through American cities back to his home in Springfield, Illinois.

EDITORIAL NOTE:

Historical background given in introduction to help reader understand poem.

ESSAY CONTINUED:

In “Lilacs,” Whitman illustrates his intense grief over Lincoln’s death through masterful imagery: lilac, star, bird, song, wind, and trees. Whitman’s writing style is pensive and meditative, and his thoughts spring forth as seeds blooming into a poignant harmonizing of his grief.

EDITORIAL NOTE:

Central premise stated.

ESSAY NEW PARAGRAPH:

The lilac is symbolic of Whitman’s love for Lincoln, and since this fragrant flower is perennial, Whitman’s love and memories of Lincoln will be immortal, eternal, deathless. He speaks of the lilac bush “in the dooryard fronting an old farm-house,” which has “heart-shaped leaves” and a “delicate. . . perfume strong I love” (lines 12-14). Breaking a sprig from the early green flower, yet to experience its lavender bloom he says: “Here, coffin that slowly passes, / I give you my sprig of lilac” (44-45). Further, he writes: “The lilac that blooms first, / copious I break . . . the sprigs from the bushes, / With loaded arms I come, pouring for you” (51-53).

EDITORIAL NOTES:

An ellipsis is used to indicate an omission between “delicate” and “perfume” in the quotation of the poem.

A slash is used to indicate line divisions, such as in these lines that are quoted: “Here, coffin that slowly passes, slash I give you my sprig of lilac.”

Quotations are used as support.

The word “lines” is used in the parenthetical note for the first quotation, indicating that the quotation is taken from lines 12-14. In subsequent parenthetical notes, the word “lines” is omitted.

ESSAY CONTINUED:

The symbol of the lilac also carries sorrow in that Lincoln’s life was cut short in mid-bloom. Whitman refers to a “trinity,” which includes the “lilac,” a “drooping star,” and the “thought of him I love.”

EDITORIAL NOTE:

Short quotations such as individual words like “trinity” and “lilac” and brief phrases such as “a dropping star” and “thought of him I love” are integrated into the text.

ESSAY NEW PARAGRAPH:

Whitman elaborates on this “drooping star,” lamenting: “O powerful western fallen star! / O shades of night—O moody, tearful night! / O great star disappear’d—O the black murk that hides the star!” (7-9) and “O western orb sailing the heavens” (55). The star symbolizes Lincoln. Just as stars and planets hold eternal, fixed positions in the heavens, the star fittingly symbolizes Lincoln’s steadfast leadership of the nation. The star now droops as Lincoln lies in death. In his grief, Whitman describes hearing the song of a bird in the swamp, but “the lustrous star has detain’d me, / The star my departing comrade holds me” (69-70), and he writes: “O comrade lustrous with silver face in the night” (197).

EDITORIAL NOTE:

Poem analyzed line by line; organized by symbols used.

ESSAY NEW PARAGRAPH:

Lincoln’s body, carried by train through the night, in a coffin draped in black, is symbolized as a star concealed by clouds, veiled as “the black murk that hides the star!” (9). The image of death and sorrow represented by veils and

clouds hiding the star is consistent in Whitman's references to the "Coffin that passes through lanes and streets, / . . . with the great cloud darkening the land" (33-34), and "the flags with the cities draped in black and "crape-veil'd women standing" (35-36).

ESSAY NEW PARAGRAPH:

Lincoln's persona is represented not only by the star but also by the bird and his song. Whitman writes: "In the swamp in secluded recesses, / A shy and hidden bird is warbling a song. / Solitary the thrush. Sings by himself a song" (18-22). This bird is Lincoln, as his life pours out in song, passing through the fields, swamps, and woods by train en route to his home in Illinois. His dying message is a "Song of the bleeding throat, / Death's outlet song of life" (23-24); thus Whitman writes: "Sing on there in the swamp, / O singer bashful and tender" (66-67), and "Sing on, sing on you gray-brown bird, / Sing from the swamps" (99-100). Also, the lines "Sing on dearest brother warble your reedy song, / Loud human song, with voice of uttermost woe" (102-103), connect the persona of the bird to Lincoln. The bird is called a "brother" who sings a "human song," and the star is his "comrade," his friend.

ESSAY NEW PARAGRAPH:

The lilac, star and clouds, bird, song, and trees are referenced in a circular pattern, one to the next and back again, and gradually all are brought together.

EDITORIAL NOTE:

Analysis of structure combined with list of symbols used.

ESSAY CONTINUED:

The last verse begins: "I cease from my song for thee" (195), as Whitman's grief subsides in the grey-brown bird's song of comfort, and he finds solace in the beauty of the memories of his beloved President. He writes: "... memory ever to keep, for the dead I loved so well, / For the sweetest, wisest soul of all my days and lands. . ." (203-4). Whitman conveys harmony as the images come together in the last two lines of the poem, and he concludes:

“Lilac and star and bird twined with the chant of my soul, / There in the fragrant pines and the cedars dusk and dim” (205-6).

ESSAY NEW PARAGRAPH:

Whitman’s writing style in “Lilacs” is appropriate to the mood and theme. Symbolic images and new thoughts are introduced in short lines, just as thoughts, memories, or observations might dart into one’s mind or be recalled in a gentle simplicity, e.g., “O powerful western fallen star” (7), “Solitary the thrush” (20), “Song of the bleeding throat” (23), “I give you my sprig of lilac” (45), “Sing on there in the swamp” (66), “Lo, body and soul—this land” (89), or “From deep secluded recesses” (1 29), “Come lovely and soothing death” (1 35), “To the tally of my soul” (163), and “I cease from my song for thee” (195).

EDITORIAL NOTE:

Observations about technical aspect of poem used to further thematic analysis.

ESSAY NEW PARAGRAPH:

Following these introductions, the lines become longer and more elaborate. For example, after “Song of the bleeding throat,” Whitman writes: “Death’s outlet song of life, (for well dear brother I know, / If thou wast not granted to sing thou would’st surely die.)” (24-25). Also, after “Sing on there in the swamp,” he writes: “O singer bashful and tender, I hear your notes I hear your call, / I hear I come presently, I understand you” (6748). Most exemplary of this style are the lines which follow “Sea winds blown from east and west” (74), as Whitman engages in a detailed description of the landscape along “the long black trail.” He describes details of “Pictures of growing spring and farms and homes” (8 1 “pale green leaves of the trees prolific” (84), “ranging hills on the banks” (86), “scenes of life and the workshops, and the workmen homeward returning” (88), and “varied and ample land, the South and the North in the light” (96), “spires, . . . tides, and the ships” (90), “scenery of my land with its lakes and forests” (110), “fields all busy with labor” (114), and “summer approaching with richness” (114). It is as though Whitman sets readers on the train alongside Lincoln, viewing the

American countryside as it passes by the solemn windows. Just as “winds that blow east and west” meet at the prairie, joining the nation together, likewise Lincoln is the symbolic wind unifying the nation in the Civil War. Appropriately, just as human thoughts spring forth extemporaneously, and the human mind ponders in an ordinary exposition, Whitman’s “Lilacs” is free of a rhyme scheme.

ESSAY NEW PARAGRAPH:

“When Lilacs Last in the Dooryard Bloom’d” expresses Whitman’s intense grief over the loss of Abraham Lincoln, a man whom he revered. As Whitman’s emotions heighten, he turns to the natural world and universe in an introspective quest for death’s meaning; then his sorrow lifts, and he acknowledges beauty in this mysterious cycle, which ushers in a peaceful serenity in the final realization that life and death share splendour. The lilac, star, bird, song, and trees all come together in one place, as if one’s tense hand spread in a full span might have its five fingers gently knitted together in repose.

EDITORIAL NOTE:

Central premise restated in conclusion.

WORK CITED EDITORIAL NOTE:

The title Work Cited appears centred in the middle of the page, 2.5 centimetres (1 inch) down from the top.

Unless otherwise noted, all words in title are capitalized.

Work Cited

Begin citation.

Whitman comma Walt period quotation mark When Lilacs Last lowercase in lowercase the Dooryard Bloom’d period quotation mark

Poetry Foundation comma U R L for the website period

End citation.

[Return to Sample Explication.](#)

Sample Literary Critique Text Alternative (Chapter 15)

[Return to Sample Literary Critique.](#)

ESSAY HEADING:

Sara Murphy

Professor Strugala

English 244

21 March 2003

ESSAY TITLE:

The American Novel: Kate Chopin's The Awakening

ESSAY:

Throughout the centuries, women have had a difficult journey in order to become full persons. Women's feelings and wants were often unnoticed or disregarded by their husbands, as well as the society in which they lived. They were forced to fight hard in order to develop themselves as individuals capable of communicating their desires. Women had to struggle to free their sexual wishes and passions. Kate Chopin's novel The Awakening gives its readers insight into a woman's exploration of both her emotional freedom and her sexual awareness.

EDITORIAL NOTE:

Central premise stated.

ESSAY NEW PARAGRAPH:

Women must become sensitive to their own needs and shed their concern for others' opinions before they can feel true freedom. Kate Chopin allows her readers to walk through the steps of Edna Pontellier's slow unfolding of herself. Edna buds slowly throughout the novel and blooms over time, exposing her exotic colours. The more she discovers about herself, the freer she allows herself to become.

EDITORIAL NOTES:

Writer's interpretation linked to Chopin's novel.

Flower metaphor (buds, blooms) used here for main character's process of self-discovery.

ESSAY NEW PARAGRAPH:

Women at the turn of the century often felt repressed by the men within their communities. Edna Pontellier is no different from these women. Chopin writes, "An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish" (6).

EDITORIAL NOTE:

Textual evidence (direct quote from novel) used to illustrate theme.

ESSAY CONTINUED:

Edna recognizes that something stands in her way. She knows that a wall exists between the women and men within her society; Edna senses this boundary in her own life. She even feels it while in a place associated with the greatest peace, as well as the greatest sexism—church. Chopin explains, "A feeling of oppression and drowsiness overcame Edna during the service . . . her one thought was to quit the stifling atmosphere of the church and reach the open air" (38). New feelings begin to stir within her and as a result she begins to see the manacles of oppression which possess her freedom.

ESSAY NEW PARAGRAPH:

Edna's first brief glance of freedom is compared to a child's first realization that they are capable of manoeuvring on their own. Chopin illustrates this by writing, "that night she was like the little tottering, stumbling, clutching child who all of a sudden realizes its powers, and walks for the first time alone boldly and with over-confidence" (29). Little by little Edna allows the heavy chains that hold her down to loosen themselves. She, like the newly developing child, begins to take small steps in the direction of self-reliance and liberation from both society and herself. Chopin paints Edna's aroused feelings by explaining, "A feeling of exultation overtook her, as if some power of significant import had been given her to control the working of her body and her soul. She grew daring. . . She wanted to swim far out, where no woman had swum before . . . she swam out alone" (29-30). Even though she is invigorated by this feeling, Edna becomes afraid of the vastness that lies before her. She tells her husband, "I thought I should have perished out there alone" (30). Like a child, she regresses to old behaviour because of fear of the unknown. Edna returns to the traditional beliefs of society; she longs to be free yet is afraid of standing alone.

EDITORIAL NOTES:

Edna's process of discontent and discovery tracked.

Sophisticated understanding of focal character's behaviour shown here.

ESSAY NEW PARAGRAPH:

As Edna becomes more aware of her need to free herself from the puppet strings that determine her every move, she begins to take in and appreciate newly arisen sensations. She begins to slowly shed her old self and expose her soul, her true identity, to the world. Chopin explains, ". . . Edna felt as if she were being borne away from some anchorage which had held her fast, whose chains had been loosening—had snapped the night before when the mystic spirit was abroad, leaving her free to drift whithersoever she chose to set her sails" (37).

EDITORIAL NOTE:

Powerful quote from novel used to illustrate theme—dramatic sundering of character's previous identity.

ESSAY CONTINUED:

Chopin illustrates this breaking through with a metaphor of a clothed body slowly revealing its nakedness to nature. She writes:

ESSAY BLOCK QUOTE:

Edna. . . loosened her clothes, removing the greater part of them. . . She ran her fingers through her loosened hair for a while. She looked at her round arms as she held them straight up and rubbed them one after the other, observing closely, as if for the first time, the fine, firm quality and texture of her flesh. (39)

EDITORIAL NOTE:

Quotation used to demonstrate Chopin's use of sensuous language and to support student writer's claim.

ESSAY NEW PARAGRAPH:

Edna begins to capture the essence of who she is; she gets to know herself in the most intimate of ways. Chopin explains:

ESSAY BLOCK QUOTE:

She could only realize that she herself—her present self—was in some way different from the other self. That she was seeing with different eyes and making the acquaintance of new conditions in herself that colored and changed her environment, she did not yet suspect. (43)

ESSAY CONTINUED:

Edna is aware that changes are taking place, but she is unaware of how deeply rooted these changes are. She knows that unseasoned sensations are being stimulated but due to her inexperience with them Edna is unsure of how to deal with them.

EDITORIAL NOTE:

Understanding of significant changes in focal character demonstrated.

ESSAY NEW PARAGRAPH:

Edna cautiously seeks out her true identity, careful not to fully expose herself all at once. She slowly lets this new self's ideas and beliefs seep out into her daily life. Chopin reveals that Edna, "remained in the drawing-room the entire afternoon receiving her visitors. . . This had been the programme which Mrs. Pontellier had religiously followed since her six years before" (54). To illustrate Edna's change, Chopin writes, "Mrs. Pontellier did not wear her usual Tuesday reception gown; she was in ordinary house dress" (54). Not only does Edna disregard her established rituals, but she also gives no explanation as to why she has ignored her expected arrangements. She becomes unconcerned with the beliefs and thoughts of others.

ESSAY NEW PARAGRAPH:

Over time, Edna does not concern herself with what other people say about her. She asks her husband, "Why are you taking the thing so seriously and making such a fuss over it?" (55). Her husband explains, "I'm not making any fuss over it. But it's such seeming trifles that we've got to take seriously; such things count" (55). Edna becomes less concerned with her social standing as she begins to unlock her heart's chains and allows her desires to go free. She harmonizes only with her needs and her aspirations. Chopin states, "She began to do as she liked and to feel as she liked" (61). Her sole concern is her own happiness, which she has previously put on hold in order to please the other people in her life. Edna begins to live for herself and to disassociate from guilty feelings due to her newfound freedom.

ESSAY NEW PARAGRAPH:

As part of Edna's unveiling, she slowly peels away her former self and discards it from her life. She permits this new personality to shine through. Chopin paints this picture by writing, "she was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world" (62). Edna treats her emotions like items, which

can be removed with no sense of loss; she is glad to rid herself of the familiar. In addition, she encompasses the ideal of freedom. Part of her yearns for escape from the societal traditions she faces. Edna states, “I know I shall like it, like the feeling of freedom and independence” (86). Chopin explains that Edna “had resolved never again to belong to another than herself” (86). She only wants to listen to the stimulating and steady song found within her heart.

EDITORIAL NOTE:

Textual evidence used to track deepening of Edna’s self-awareness.

ESSAY NEW PARAGRAPH:

Edna Pontellier becomes aware not only of her freedom but of her budding sexuality as a result of her self-exploration. She cannot help but expel the stifled and systematic “love” that she experiences with her husband. Edna opens herself to the sting of true love. For the first time, she is haunted by intense passions for Robert. Chopin reveals Edna’s awareness by writing, “No multitude of words could have been more significant than those moments of silence, or more pregnant with the first-felt throbings of desire” (32). These feelings allow Edna the freedom to welcome the sparks needed to turn her heart’s kindling into a blaze.

EDITORIAL NOTE:

Metaphorical language (sparks, heart’s kindling, blaze) used to demonstrate student writer’s understanding of Edna’s embrace of sensual and carnal desires.

ESSAY NEW PARAGRAPH:

Her passion enables her to fully shed her concern for others’ opinions: “Every step . . . toward relieving herself from obligations added to her strength an expansion as an individual. . . No longer was she content to ‘feed upon opinion’ when her own soul had invited her” (101). Edna wants control over her life; she now feels she is capable of bringing her feelings to the surface and expressing them as she sees fit.

ESSAY NEW PARAGRAPH:

Similarly, Edna awakens to latent feelings of love once she realizes that she is free to act upon her desires. Chopin illustrates, “When he [Robert] leaned forward and kissed her she clasped his head, holding his lips to hers. It was the first kiss of her life to which her nature had really responded. It was a flaming torch that kindled desire” (90). Her insides burn with desire, but she does not want the fire to be extinguished. Edna wants this passion to continually flame. Once she releases herself and reveals her needs to herself, she tells Robert, “I love you. . . only you; no one but you. It was you who awoke me last summer out of a life-long, stupid dream” (117). By speaking her true emotions, Edna comes to the understanding that it takes only a simple act of love to unfasten rusted shackles put in place to hold human emotion. Just as quickly as she realizes this, Edna learns that love can only fill the heart’s void; love cannot fill the emptiness of the soul when it is too strong.

EDITORIAL NOTE:

Claim that Edna’s emotional upheaval comes with psychological turmoil is presented and supported with textual evidence.

ESSAY NEW PARAGRAPH:

Edna tastes the bittersweetness of love when she realizes that she cannot be with Robert; he had not yet shed the shackles of social opinion. Chopin reveals, “The house was empty. But he [Robert] had scrawled on a piece of paper that lay in the lamplight: ‘I love you. Good-by—because I love you’ (121). Because Robert and Edna love each other “too well,” they cannot execute the action. Edna brings forth love in Robert, and he awakens her senses. As she realizes that the two of them will never be together, all her freshly awakened emotions leave her open to pain and deep thought. Chopin writes, “Edna grew faint when she read the words. . . She did not sleep. She did not go to bed” (121). She is unable to put newly arisen sentiments to bed and, in turn, begins to experience the anguish that often results from forbidden perfect love.

ESSAY NEW PARAGRAPH:

The first experience of heartbreak leaves Edna deeply hurt. Chopin compares her to a wounded bird. She writes, “A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water” (124). But through this pain Edna achieves freedom. Like a bird, she can now shed the earth and soar alone. Chopin demonstrates this by bringing Edna back to the sea. Edna exposes herself to the elements and this time embraces the solitude that comes with complete freedom:

ESSAY BLOCK QUOTE:

. . . for the first time in her life she stood there naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her. . . She remembered the night she swam far out, and recalled the terror that seized her at the fear of being unable to regain the shore. She did not look back now, but went on. (124)

EDITORIAL NOTE:

Writer’s comments successfully interwoven with appropriate textual evidence to justify interpretation.

ESSAY NEW PARAGRAPH:

Kate Chopin paints a picture of a young woman coming to terms with who she is, as well as her ability to make her life what she wants it to be. Despite the trials and pain that go along with gaining ultimate freedom, it is all worth it in order to break free from the binding chains of the male-dominated society. Through Chopin’s description of Edna Pontellier’s “Awakening,” it is possible to understand the need for individuality. When women take the initiative to liberate themselves from binding situations, they gain the greatest freedom ever found: self-knowledge.

EDITORIAL NOTE:

Essay concludes by discussing result of Edna’s gaining emotional freedom and sexual awareness.

[Return to Sample Literary Critique.](#)

Sample Business Letter Text Alternative (Chapter 17)

[Return to Sample Business Letter.](#)

EDITORIAL NOTES:

This sample letter includes the letterhead at the top of page, centred. The letterhead for Rosalie's Roses includes the company name, logo, address, and the motto "Flowers for All Occasions."

The date, January 5, 2021, appears one line space below the letter head and on the right-hand side of the page.

The left margin for the entire letter is set at 2.5 centimetres (one inch).

The inside address is one line space below the date and at the left margin.

INSIDE ADDRESS:

Dr. Marie Anderson

123 Sunset Road

Magnolia, ON X0X 0X0

EDITORIAL NOTE:

The salutation appears one line space below the inside address and is at the left margin.

SALUTATION:

Dear Dr. Anderson:

EDITORIAL NOTE:

The body of the letter appears one line space below the salutation. Each new paragraph appears one line space before the previous paragraph.

BODY OF LETTER:

Thank you for your letter of December 27 inquiring about our ability to provide floral arrangements for your wedding on June 15 at the Highbrow Club in Megabucks, Ontario. I would like to meet with you to discuss ways we can help you create the perfect floral arrangements for both ceremony and reception. We can meet in our nearby Gardenia office or, if you prefer, in your home.

NEW BODY PARAGRAPH:

Enclosed is a brochure of standard wedding arrangements with an accompanying price list. However, we can also design new creations exclusively for your affair. While our individually designed packages are a bit more expensive than our standard arrangements, they are sure to make your special day even more memorable.

NEW BODY PARAGRAPH:

I will contact you to schedule an appointment convenient for you. When we meet, I can show you additional samples and explain more about the possibilities of creating a unique floral package for your wedding.

EDITORIAL NOTE:

The closing of the letter includes “Sincerely,” followed by four line spaces to leave room for a handwritten signature. It is aligned with the date of the letter. The typed name of the sender follows the signature, as well as the sender’s title.

In this letter, a note about an enclosure and the telephone, fax, and email address for the business appears at the left margin after the sender’s title.

CLOSING:

Sincerely,

Rosalie Bloom

General Manager

Enc period

Phone 800-555-2567

Fax 800-655-3567

R roses at email dot com

[Return to Sample Business Letter.](#)

Sample Request for Information

Text Alternative (Chapter 17)

[Return to Sample Request for Information.](#)

RETURN ADDRESS:

The Downhill Club

Icehaven Community College

Slopesville, ON X0X 0X0

DATE:

November 12, 2021

INSIDE ADDRESS:

Paula Powder, President

University Student Ski Club

Collegevale, ON X0X 0X0

SALUTATION:

Dear Ms. Powder:

BODY OF LETTER:

Our ski club plans to ski the Rocky Top Preserve, which caters to college and university groups, during the winter break. If your club has ever visited Rocky Top, we hope you can provide advice on bus transportation. We are

writing to ten other ski clubs as well and will send you a summary of the information we collect.

EDITORIAL NOTE:

States reason information is needed; offers incentive to reply.

BODY OF LETTER CONTINUED:

You can write your responses directly on this letter and return it in the enclosed stamped envelope.

1. Our group includes eighty or more skiers. What companies, if any, rent buses with a capacity of forty or greater?
2. Which bus companies offer the most reasonable rental prices?
3. Which company or companies have you found to be the safest and most reliable?
4. Is there any bus company you would not recommend?

EDITORIAL NOTE:

Lists specific questions with spaces for responses.

BODY OF LETTER CONTINUED:

Thank you for taking the time to consider this request. We hope you can respond by November 30.

EDITORIAL NOTE:

Tactfully informs reader of deadline.

CLOSING OF LETTER:

Sincerely,

Samuel Skilodge, Vice President

The Downhill Club

[Return to Sample Request for Information.](#)

Sample Sales Letter Text Alternative (Chapter 17)

[Return to Sample Sales Letter.](#)

RETURN ADDRESS:

Pasquale's Pizzeria

661 Raguza Road

Renfield, ON X0X 0X0

DATE:

February 22, 2021

INSIDE ADDRESS:

Ms. Deborah Allen

Murphy Hall

Pinetree University

Renfield, ON X0X 0X0

SALUTATION:

Dear Ms. Allen:

BODY OF LETTER:

Welcome to Pinetree University! For over twenty-five years, our family has served the best Italian food in Renfield to students of Ontario's best university. According to finance major Salvatore Marino (2019), "Pasquale's

deep-dish pizza is as good as any I've ever eaten." "The vegetable lasagna melts in your mouth," says Angela Diaz (2020) of Brooklyn, Ontario.

EDITORIAL NOTE:

Briefly describes product; includes endorsements; congratulates reader on attending "Ontario's best university."

BODY OF LETTER, NEW PARAGRAPH:

We use only fresh ingredients, never canned vegetables or herbs. We roll bread and pizza dough every day, and we are famous for our homemade pasta. Pasquale's pizzas and breads are baked in wood-burning brick ovens, and our sauces are prepared fresh daily. What's more, all our cheeses are imported from Italy, as is our olive oil. Of course, we stuff our own sausages and prepare meatballs right on the premises.

EDITORIAL NOTE:

Supports claim in paragraph 1 with specifics about quality.

The words and phrases fresh, never canned, our own bread and pizza dough, home-made, wood-burning brick ovens, imported, and right on the premises enhance the restaurant's image.

BODY OF LETTER, NEW PARAGRAPH:

Renfield offers several other good Italian restaurants, but only Pasquale's delivers directly to your dorm.

EDITORIAL NOTE:

Explains why Pasquale's is better than the competition.

BODY OF LETTER, NEW PARAGRAPH:

Please use the enclosed 30-percent-off coupon to enjoy your first lunch or dinner at Pasquale's in our lovely and quiet dining room. Or have your meal

delivered piping hot to your dorm room at no extra charge. We know you will want to eat with our family again.

EDITORIAL NOTE:

Closes with an invitation and an incentive.

CLOSING OF LETTER:

Sincerely,

Pasquale di Norfrio

Head Chef and Proprietor

[Return to Sample Sales Letter.](#)

Sample No Letter Text Alternative (Chapter 17)

[Return to Sample No Letter.](#)

RETURN ADDRESS:

Humanities Department, Bilgrave College

Clambake, ON X0X 0X0

DATE:

July 30, 2021

INSIDE ADDRESS:

Sara Schooner 234 Skipjack Ave.

Westmore, ON X0X 0X0

SALUTATION:

Dear Ms. Schooner:

BODY OF LETTER:

Thank you for your letter of July 25. I am pleased to hear that you have transferred to Bivalve College. As you know, the Registrar's Office has accepted twenty-four credits in science and mathematics from Blowfish Institute of Technology. Therefore, I certainly understand your concern about our not accepting your three remaining credits, for English 200: Technical Writing, in transfer for Bivalve's English 101: English Composition.

EDITORIAL NOTE:

Thanks reader for contacting them and makes specific reference to their letter; does not begin by saying no.

BODY OF LETTER, NEW PARAGRAPH

Blowfish Institute's catalogue description for Technical Writing indicates this is a challenging course. However, the skills for which it demands mastery are different from those required by Bivalve's English 101. Specifically, English 200 does not require students to write argumentative essays or complete documented library/Internet research papers. At Bivalve, the skills needed to complete such assignments are important in general education courses and thus are required for graduation.

EDITORIAL NOTE:

States reason for denial; explains rationale behind college policy.

BODY OF LETTER, NEW PARAGRAPH

To facilitate your transfer, let me suggest that you try earning the credits for English 101 through our credit-by-exam program. You can make an appointment with our Testing Department in Nautilus Hall 105. If you decide to take this advice, I will be happy to waive the \$50 testing fee.

EDITORIAL NOTE:

Offers another solution.

BODY OF LETTER, NEW PARAGRAPH

Welcome to Bivalve, Ms. Schooner. I wish you the best of luck with your studies, and I hope you will call on me if you need further assistance.

EDITORIAL NOTE:

Tries to reestablish good relations by closing on a positive note.

CLOSING OF LETTER:

Sincerely,

Bernard Barnacle

Dean of Humanities

[Return to Sample No Letter.](#)

Write Memoranda Text Alternative (Chapter 17)

[Return to Write Memoranda.](#)

EDITORIAL NOTE:

This sample memo includes the company's letterhead at the top of page, centred. The letterhead for Photogenic Felines includes the company name, logo, address, and the motto "Providing Gorgeous Gatos to the Entertainment Industry."

The margins for the entire memo are set at one inch.

HEADING:

TO: Groomers and Trainers

FROM: Leo Katz, Director of Marketing

DATE: January 8, 2021

SUBJECT: Photogenic Felines Brochure 2021

EDITORIAL NOTES:

There are two line spaces between the heading and the body of the memo.

Within the body of the memo, there is one line space between each paragraph, including the bulleted list.

BODY OF MEMO:

Photographs for our 2021 marketing brochure will be taken on February 1 on the lawn adjoining the exercise field. The day's shooting schedule follows:

BULLETED LIST:

3 male leopards (Lenny, Louis, and Lars)—10:00 to 11:00 am

1 female leopard (Lucy)—11 to 11:15 am

2 female cheetahs (Charisse and Clara)—11:30 am to 12:30 pm

Lunch (for us)—12:30 to 1:30 pm

2 male panthers (Pablo and Pug)—1:45 to 2:45 pm

1 male lion and 1 female lion (Leo and Leonora)—3:00 to 4:00 pm

BODY OF MEMO, CONTINUED

Animals should be cleaned, brushed, clipped, and well fed when they arrive. Their coats should give off a healthy but subdued glow—we're going for the natural look! Leo's mane should be shiny and easy to manage.

BODY OF MEMO, NEW PARAGRAPH

Trainers should arrive with their animals 15 minutes early. Cats should be carefully leashed, but they should have ample freedom of movement and be comfortable.

CLOSING OF MEMO:

If you have any questions, please call me at ext. 2359.

cc: Frederica Focus, Director of Photography

Felix LeGat, Vice President for Operations

[Return to Write Memoranda.](#)

Sample Resume Text Alternative (Chapter 17)

[Return to Sample Resumé.](#)

RESUMÉ:

Jeremy Jobseeker

125 Eager Lane

Careerville, ON X0X 0X0

789-675-8908

J jobseeker at email dot com

Career objective: Entry-level editorial position leading to career in publishing scientific books, manuals, or journals

Special skills: Proficient in Microsoft Word, Publisher, PowerPoint, and Photo Editor

EDITORIAL NOTE:

Provides overview of skills.

RESUMÉ:

Education: University of Writersville, B A in Technical Writing (May 2021). G P A 3.75 slash 4.00; dean's list eight semesters

Major courses: Writing for the Sciences; Business and Professional Writing; Technical and Scientific Layout and Design; Magazine Reporting and Editing

Garfield Senior High School, Careersville, Ontario, Secondary school degree (May 2017)

EDITORIAL NOTES:

Uses reverse chronological order.

Mentions relevant coursework.

RESUMÉ:

Experience:

Fall 2018–Present: Technical Writing Internship with Zoomatic Software, Inc., Oak Ridge, Ontario. Intern with Martha Modem, Director of Documentation. Write, design, and edit sections of instructional manuals for Blastoff 4.1, software used in the aerospace industry. Write, distribute, and collate evaluation surveys for users of Crashlanding 5.2, which is currently being upgraded.

EDITORIAL NOTE:

Provides brief but specific description of duties.

RESUMÉ:

Summers 2015 dash 2018: Manager, Tastytop Dairy Shop, Careersville, Ontario. 2015 dash 2018: Under Terence Tastytop, owner, hired and supervised twelve full-time and part-time employees. Ordered all food supplies, inspected and maintained three ice-cream makers, opened and closed the business seven days per week, tallied and deposited daily receipts.

EDITORIAL NOTE:

Shows he is hardworking and responsible.

[Return to Sample Resumé.](#)

Sample Write Resume Text Alternative (Chapter 17)

[Return to Sample Write Resumé.](#)

RESUMÉ:

Josephine Jobseeker

722 Old Hand Road, Apt. 2B

Dunlooking, ON X0X 0X0

jobseeker at internet dot com

Objective: Executive position in corporate training and employee development

Summary of Qualifications

BEGIN BULLETED LIST:

History of designing and delivering successful training programs for IT personnel in large corporations.

Ability to assess client needs and solve complex training and staffing problems.

Facility for anticipating technology trends and preparing for future needs.

Record of successful proposal writing that has secured new business.

Team-building skills used to help manage four successful national training groups.

Working knowledge of Microsoft Office, Publisher, Project, A C T, and Lotus Notes.

END BULLETED LIST

EDITORIAL NOTES:

Lists types of skills mentioned in job posting.

RESUMÉ:

PROFESSIONAL EXPERIENCE

Management

BEGIN BULLETED LIST:

Assisted in directing a team of four national training managers who solicited accounts for instructor-led training, e-learning, and help-desk services.

Staffed, scheduled, and evaluated onsite training for more than 250 clients in software and IT industries.

Coordinated work of three curriculum designers in program that, in 2020, offered over sixty-five distinct training modules.

Hired and evaluated more than forty outside instructors per year.

END BULLETED LIST

EDITORIAL NOTES:

Begins each item with a verb; uses parallel structure.

Supports claims with specifics.

RESUMÉ:

Development

BEGIN BULLETED LIST:

Created and managed new distance-learning modules, including online instruction and videoconferencing, which increased client enrolments by 15 percent in 2019 and 27 percent in 2021.

Recommended and helped create three new product lines that added over \$150,000 to gross revenues.

Streamlined and improved communication among sales, design, and instructional personnel by creating and piloting self-contained instructional teams assigned to specific accounts.

END BULLETED LIST

EDITORIAL NOTE:

Uses accurate but exciting language.

RESUMÉ:

Sales and Marketing

BEGIN BULLETED LIST:

Wrote proposals resulting in signing of \$3 million in new business in 2019 dash 2020.

Developed and revised all cost models, resulting in projects coming in at or below budget 100 percent of the time.

Improved customer retention by 22 percent by authoring new needs-assessment model and instructor-evaluation tools.

Helped develop and institute year-end review of advances and developments in IT to anticipate training needs of current and potential clients.

END BULLETED LIST

EDITORIAL NOTE:

Details ways she improved earnings and savings.

RESUMÉ:

EMPLOYMENT HISTORY

2017 dash Present:

Assistant Director of Training

Training and E-learning Division

Peachtree Computer Services

Dunlooking, ON X0X 0X0

2013 dash 2017:

Training Manager/Proposal Writer

Erudite Professional Development Services

Blue Bell, ON X0X 0X0

2011 dash 2013:

Human Relations slash Training Associate

Oakland Industries

Oakland, ON X0X 0X0

EDUCATION AND AFFILIATIONS

2018 dash Present:

Pursuing M S in Instructional Design (online),

Fairhaven University, Fairhaven, ON X0X 0X0

2011:

BA Communications/Computer Design

West College, Westminster, ON

3.6 slash 4.0 G P A

Member and vice president, Dunlooking chapter of MetroSet; member, National Association of Instructional Designers

SPECIAL SKILLS slash ASSETS

Speak, read, and write Spanish. Willing to travel internationally. Willing to relocate anywhere in North America.

[Return to Sample Write Resumé.](#)

Sample Cover Letter Text Alternative (Chapter 17)

[Return to Sample Cover Letter.](#)

RETURN ADDRESS:

125 Eager Lane

Careerville, ON X0X 0X0

DATE:

May 1, 2021

INSIDE ADDRESS:

Personnel Director

Sensational Software

P. O. Box 222

Tech Springs, ON X0X 0X0

SALUTATION:

Dear Sir or Madam:

BODY OF LETTER:

I would like to apply for the technical writing position that Sensational Software advertised online.

EDITORIAL NOTE:

Desired position identified.

BODY OF LETTER, CONTINUED:

As you will see from my resumé, my bachelor's degree in technical writing and my work with Zoomatic Software have given me the skills and experience to make a valuable contribution to your organization.

BODY OF LETTER, NEW PARAGRAPH:

I am particularly interested in the fact that you are seeking someone who can write both software instructional manuals and safety procedures. These are the kinds of writing at which I excel. In university, I completed three courses—all with As—in which writing effective safety and evacuation procedures was required. In addition, I have prepared several instructional manuals, one of which appears in a university textbook—Writing for the Sciences and Technologies by John Q professor (McGraw-Hill, 2021)—as a sample of effective student writing.

EDITORIAL NOTE:

Concrete details provided.

BODY OF LETTER, NEW PARAGRAPH:

For my senior internship, I am working with the publications director of Zoomatic Software to write, design, and edit sections of a technical manual used by professionals in the aerospace industry. I also have a good grounding in computer science, having completed eighteen credits for a minor in this subject.

EDITORIAL NOTE:

Job requirements connected to own experience.

BODY OF LETTER, NEW PARAGRAPH:

Finally, I am a hard worker. As my resumé indicates, I earned my university tuition by managing an ice-cream store, a job I began when I was only

nineteen.

EDITORIAL NOTE:

Claim to be hard working supported by fact.

BODY OF LETTER, NEW PARAGRAPH:

I would be happy to discuss employment at Sensational Software with you at your convenience. Please call me if you would like to know more about my qualifications. Of course, I can travel to Tech Springs for a personal interview.

EDITORIAL NOTE:

Availability for interview noted in concluding paragraph.

CLOSING OF LETTER:

Sincerely,

Jeremy Jobseeker

789-675-8908

J jobseeker at email dot com

E n c.

[Return to Sample Cover Letter.](#)

Reverse the Position Text Alternative (Chapter 24)

[Return to Reverse the Position.](#)

In this sentence, the verb “lie” appears before the subject “Carlsbad Caverns.”

Begin sentence.

In the foothills of the Guadeloupe Mountains lie the Carlsbad Caverns, one of the world’s largest underground cave complexes.

End sentence.

In the following sentence, the verb “is” appears before the subject “substance.”

Begin sentence.

Inside cells of higher organisms is a jellylike substance called cytoplasm, which surrounds the nucleus.

End sentence.

[Return to Reverse the Position.](#)

Use Participles Text Alternative (Chapter 35)

[Return to Use Participles.](#)

In the first sentence, the participle “rolling” describes “stone.”

Begin sentence.

A rolling stone gathers no moss.

End sentence.

In the following sentence, the participle “running” describes the proper noun “I.”

Begin sentence.

Running, I tripped over your shoes.

End sentence.

Here, the participle “walking” describes the word “boy.”

Begin sentence.

The boy walking toward us is my brother.

End sentence.

In this next sentence, the participle “lost” describes “hikers” and the two words are connected by the helping verb “are.”

Begin sentence.

The hikers are lost.

End sentence.

In the final sentence, the participle “bored” describes “students” and the two words are connected by the linking verb “were.”

Begin sentence.

The students were bored.

End sentence.

[Return to Use Participles.](#)

Table of Contents

1. [Part 1: Reading, Writing, Arguing](#)
 1. [Part 1: Reading, Writing, Arguing](#)
 1. [Part 1. Reading, Writing, Arguing](#)
 2. [Chapter 1: Reading Critically](#)
 1. [Introduction](#)
 2. [1.1 Become an active reader.](#)
 3. [1.2 Prepare to read: Preview.](#)
 4. [1.3 Read, mark up the text, take notes, outline.](#)
 5. [1.4 Converse with the text: Read it again.](#)
 6. [1.5 Summarize: Make what you have read your own.](#)
 7. [1.6 Critique: Evaluate what you have read.](#)
 8. [1.7 Synthesize: Bring ideas together in a new statement.](#)
 9. [1.8 Respond and synthesize: Make your voice known.](#)
 10. [Chapter 1 Checklist](#)
3. [Chapter 2: Prewriting](#)
 1. [Introduction](#)
 2. [2.1 See writing as a process of discovery.](#)
 3. [2.2 Learn four steps in the writing process.](#)
 4. [2.3 Learn the basics of prewriting: Gathering information](#)
 1. [2.3a Learn five ways to record what you already know.](#)
 2. [2.3b Gather additional information if needed.](#)
 5. [Chapter 2 Checklist](#)
4. [Chapter 3: Outlining and Drafting an Essay](#)
 1. [Introduction](#)
 2. [3.1 Consider your writing situation: Purpose and audience.](#)
 1. [3.1a Determine your purpose.](#)
 2. [3.1b Consider your audience.](#)
 3. [3.2 Make your main point the focus of your writing.](#)
 4. [3.3 Write a working thesis statement.](#)
 1. [3.3a Find your main point and create a working thesis statement.](#)
 2. [3.3b Select details.](#)
 3. [3.3c Make your thesis statement specific and brief.](#)

5. [3.4 Review information and check your working thesis.](#)
6. [3.5 Write a scratch or formal outline.](#)
 1. [3.5a Write a scratch outline.](#)
 2. [3.5b Write a formal outline.](#)
7. [3.6 Write a rough draft.](#)
8. [Chapter 3 Checklist](#)
5. [Chapter 4: Developing Paragraphs for the Body, Introduction, and Conclusion of an Essay.](#)
 1. [Introduction](#)
 2. [4.1 Decide when to start a new paragraph.](#)
 3. [4.2 Limit the paragraph's focus.](#)
 4. [4.3 State the paragraph's main idea in a topic sentence.](#)
 5. [4.4 Maintain unity.](#)
 1. [4.4a Remove irrelevant information.](#)
 2. [4.4b Broaden your main idea.](#)
 6. [4.5 Create coherence.](#)
 1. [4.5a Create coherence by using transitions.](#)
 2. [4.5b Create coherence by referring to material presented earlier.](#)
 7. [4.6 Learn to develop body paragraphs of various types.](#)
 1. [4.6a Develop narrative paragraphs.](#)
 2. [4.6b Develop descriptive paragraphs.](#)
 3. [4.6c Develop explanatory and persuasive paragraphs.](#)
 8. [4.7 Learn four patterns of arrangement.](#)
 1. [4.7a Write paragraphs that move from general to specific.](#)
 2. [4.7b Write paragraphs that move from specific to general.](#)
 3. [4.7c Write paragraphs that move from question to answer.](#)
 4. [4.7d Arrange information in order of importance.](#)
 9. [4.8 Write effective introductions.](#)
 1. [4.8a Learn the benefits of a formal introduction.](#)
 2. [4.8b Master several ways to write an introduction.](#)
 10. [4.9 Write effective conclusions.](#)
 11. [Chapter 4 Checklist](#)- 6. [Chapter 5: Revising, Editing, and Proofreading](#)

1. [Introduction](#)
 2. [5.1 Ask questions for revision.](#)
 3. [5.2 Get comments from other readers.](#)
 4. [5.3 Rewrite your rough draft.](#)
 1. [5.3a Consider how one student revised a first draft.](#)
 2. [5.3b Compare your second draft with your first.](#)
 5. [5.4 Revise and keep track of your drafts.](#)
 6. [5.5 Edit your final draft.](#)
 7. [5.6 Prepare your manuscript.](#)
 8. [5.7 Proofread your manuscript.](#)
 9. [Chapter 5 Checklist](#)
7. [Chapter 6: Developing Arguments](#)
 1. [Introduction](#)
 2. [6.1 Choose a thesis that is debatable, supportable, and focused.](#)
 3. [6.2 Establish your credibility.](#)
 4. [6.3 Consider your purpose and audience.](#)
 5. [6.4 Gather concrete evidence to support your thesis.](#)
 6. [6.5 Present evidence logically: Use induction, deduction, and claims and warrants.](#)
 1. [6.5a Reason inductively: From specific to general.](#)
 2. [6.5b Reason deductively: From general to specific.](#)
 3. [6.5c Reason using claims and warrants.](#)
 7. [6.6 Address opposing arguments.](#)
 8. [6.7 Learn to develop ideas in an argumentative essay.](#)
 9. [6.8 Avoid ten logical fallacies.](#)
 1. [6.8a Avoid generalizations supported with insufficient evidence.](#)
 2. [6.8b Avoid the straw man fallacy.](#)
 3. [6.8c Avoid the ad hominem argument fallacy.](#)
 4. [6.8d Avoid begging the question.](#)
 5. [6.8e Avoid red herrings.](#)
 6. [6.8f Avoid non sequiturs.](#)
 7. [6.8g Avoid false analogies.](#)
 8. [6.8h Avoid the either-or fallacy.](#)
 9. [6.8i Avoid the erroneous-cause fallacy.](#)
 10. [6.8j Avoid the going-along, or bandwagon, fallacy.](#)

10. [6.9 Analyze a sample argument essay.](#)
11. [Chapter 6 Checklist](#)
2. [Part 2: The Research Process](#)
 1. [Part 2: The Research Process](#)
 1. [Part 2. The Research Process](#)
 2. [Chapter 7: Creating a Research Strategy](#)
 1. [Introduction](#)
 2. [7.1 Plan a schedule.](#)
 3. [7.2 Choose a general topic and complete background reading.](#)
 4. [7.3 Limit your topic and pose a research question.](#)
 5. [7.4 Decide on a working or preliminary thesis statement.](#)
 6. [7.5 Collect keyword search terms to help focus your research.](#)
 7. [Chapter 7 Checklist](#)
 3. [Chapter 8: Finding Sources](#)
 1. [Introduction](#)
 2. [8.1 Use general reference works for background reading.](#)
 3. [8.2 Consult a reference librarian.](#)
 4. [8.3 Understand different types of sources.](#)
 1. [8.3a Learn the difference between primary and secondary sources.](#)
 2. [8.3b Learn the difference between scholarly and popular periodicals.](#)
 3. [8.3c Consult relevant scholarly sources.](#)
 4. [8.3d Consider using popular sources.](#)
 5. [8.4 Use your library's catalog and databases to locate sources.](#)
 6. [8.5 Learn to cross-reference and to use subject guides.](#)
 1. [8.5a Investigate cross-referencing to expand your research.](#)
 2. [8.5b Use subject guides.](#)
 7. [8.6 Use the internet to further your research.](#)
 1. [8.6a Understand the basics.](#)
 2. [8.6b Conduct keyword searches.](#)
 8. [8.7 Refine your internet search.](#)
 9. [8.8 Conduct primary research.](#)
 1. [8.8a Conduct an interview.](#)
 2. [8.8b Administer a survey.](#)

3. [8.8c Make observations of your subject.](#)
10. [Chapter 8 Checklist](#)
4. [Chapter 9: Evaluating Sources](#)
 1. [Introduction](#)
 2. [9.1 Learn to evaluate sources.](#)
 3. [9.2 Learn to detect fake news and news bias.](#)
 4. [Chapter 9 Checklist](#)
5. [Chapter 10: Taking Notes and Avoiding Plagiarism](#)
 1. [Introduction](#)
 2. [10.1 Create a working list of sources \(also known as a working bibliography\).](#)
 3. [10.2 Preview your sources.](#)
 1. [10.2a Preview books.](#)
 2. [10.2b Preview articles and other sources.](#)
 4. [10.3 Create source documents. Take notes.](#)
 1. [10.3.a Create Source Documents.](#)
 2. [10.3.b Take Notes.](#)
 5. [10.4 Learn to avoid plagiarism while taking notes.](#)
 1. [10.4a Use direct quotations.](#)
 2. [10.4b Use a paraphrase.](#)
 3. [10.4c Use a summary.](#)
 6. [10.5 Determine the information that needs a citation.](#)
 7. [Chapter 10 Checklist](#)
6. [Chapter 11: Writing with Sources](#)
 1. [Introduction](#)
 2. [11.1 Establish a setting and strategy.](#)
 3. [11.2 Review your research and revise your preliminary thesis as needed.](#)
 4. [11.3 Make a rough outline and draft your paper.](#)
 5. [11.4 Revise and edit your paper.](#)
 6. [Chapter 11 Checklist](#)
3. [Part 3: Documenting Sources](#)
 1. [Part 3: Documenting Sources](#)
 1. [Part 3. Documenting Sources](#)
 2. [Chapter 12: Writing with Sources Using MLA Format](#)
 1. [Introduction](#)
 2. [12.1 Cite your sources using MLA style.](#)

1. [12.1a In-text citations.](#)
 2. [12.1b Works-cited list.](#)
 3. [12.2 Refer to your research, in your paper, using MLA in-text citations.](#)
 4. [12.3 Use this directory to find MLA-style in-text citation examples.](#)
 5. [12.4 Create your own MLA-style in-text citations: Common situations.](#)
 6. [12.5 Create your own MLA-style in-text citations: Specific situations.](#)
 7. [12.6 Understand the basics of an MLA-style works-cited list.](#)
 1. [12.6a. Understand that sources are held in “containers.”](#)
 2. [12.6b Learn the format of the works-cited list.](#)
 3. [12.6c Start by keeping a detailed, working list of your sources.](#)
 8. [12.7 Use this directory to find MLA-style works-cited examples.](#)
 9. [12.8 Create your own MLA-style works-cited list: Common situations.](#)
 10. [12.9 Create your own MLA-style works-cited list: Books and periodicals.](#)
 11. [12.10 Create your own MLA-style works-cited list: Personal, professional, and academic communications.](#)
 12. [12.11 Create your own MLA-style works-cited list: Websites and other forms of nonprint or electronic media.](#)
 13. [12.12 Create your own MLA-style works-cited list: Visuals and graphic works.](#)
 14. [12.13 Create your own MLA-style works-cited list: Literature, art, and legal documents.](#)
 15. [12.14 Learn from an MLA-style student research paper.](#)
 16. [Chapter 12 Checklist](#)
3. [Chapter 13: Writing with Sources Using APA Format](#)
 1. [Introduction](#)
 2. [13.1 Cite your sources using APA style.](#)
 1. [13.1a In-text citations](#)
 2. [13.1b List of references](#)

3. [13.2 Refer to your research, in your paper, using APA style in-text citations.](#)
 4. [13.3 Use this directory to find APA-style in-text citation examples.](#)
 5. [13.4 Create your own APA-style in-text citations: Common situations.](#)
 6. [13.5 Create your own APA-style in-text citations: Specific situations.](#)
 7. [13.6 Understand the basics of an APA-style list of references.](#)
 1. [13.6a Learn the format of a list of references.](#)
 2. [13.6b Start by keeping a detailed, working list of your sources.](#)
 8. [13.7 Use this directory to find APA-style reference-list examples.](#)
 9. [13.8 Create your own APA-style reference list: Common situations.](#)
 10. [13.9 Create your own APA-style reference list: Books and periodicals.](#)
 11. [13.10 Create your own APA-style reference list: Personal, professional, and academic communications.](#)
 12. [13.11 Create your own APA-style references list: Websites and other forms of electronic media.](#)
 13. [13.12 Create your own APA-style reference list: Visuals and graphic works.](#)
 14. [13.13 Create your own APA style reference list: Literature, art, and legal documents.](#)
 15. [13.14 Learn from an APA-style student paper.](#)
 16. [Chapter 13 Checklist](#)
4. [Chapter 14: Writing with Sources Using Chicago Manual of Style, CSE, and Other Formats](#)
 1. [Introduction](#)
 2. [14.1 Learn CMS format.](#)
 3. [14.2 Learn how to prepare a notes list and a bibliography.](#)
 1. [14.2a Learn patterns of a notes list and a bibliography.](#)
 2. [14.2b Use this directory to find CMS-style note and bibliography examples.](#)

4. [14.3 Review sample entries for a notes list and a bibliography: Books.](#)
 5. [14.4 Review sample entries for a notes list: Articles in Periodicals.](#)
 6. [14.5 Review sample entries for a notes list: Electronic Sources.](#)
 7. [14.6 Review sample entries for a notes list: Other Sources: Print and Nonprint.](#)
 8. [14.7 Study samples from a student's research paper.](#)
 9. [14.8 Learn CSE format.](#)
 10. [14.9 Learn how to compile a references or cited-references list using CSE style.](#)
 11. [14.10 Study sample entries for CSE style: Citation-sequence and citation-name systems.](#)
 12. [14.11 Learn resources for other styles.](#)
 13. [Chapter 14 Checklist](#)
4. [Part 4: Writing in College and the Workplace](#)
 1. [Part 4: Writing in College and the Workplace](#)
 1. [Part 4. Writing in College and the Workplace](#)
 2. [Chapter 15: Writing about Literature](#)
 1. [Introduction](#)
 2. [15.1 Learn to read closely and actively.](#)
 1. [15.1a Focus on an author's words.](#)
 2. [15.1b Complete multiple readings of a text.](#)
 3. [15.1c Annotate a text and keep a reading journal.](#)
 4. [15.1d Study a student's annotations and journal entry.](#)
 3. [15.2 Learn to discover and explore complexities in literary texts.](#)
 1. [15.2a Summary and response.](#)
 4. [15.3 Learn to explicate.](#)
 1. [15.3a Analyze a sample explication.](#)
 5. [15.4 Learn to critique.](#)
 1. [15.4a Analyze a sample literary critique.](#)
 6. [Chapter 15 Checklist](#)
 3. [Chapter 16: Communicating in Class: Essay Examinations and Oral Presentations](#)
 1. [Introduction](#)

2. [16.1 Develop a technique for writing essay examinations.](#)
 1. [16.1a Apply the writing process.](#)
 2. [16.1b Decode the directions.](#)
 3. [16.1c Prepare well and maintain a good attitude.](#)
3. [16.2 Understand the elements of oral presentations.](#)
 1. [16.2a Decide on your purpose.](#)
 2. [16.2b Identify your audience.](#)
 3. [16.2c Make your message clear.](#)
 4. [16.2d Prepare to give the presentation.](#)
4. [Chapter 16 Checklist](#)
4. [Chapter 17: Communicating in Business](#)
 1. [Introduction](#)
 2. [17.1 Learn to write business letters.](#)
 3. [17.2 Compose special-purpose letters.](#)
 1. [17.2a Letters requesting information](#)
 2. [17.2b Sales letters](#)
 3. [17.2c Letters that say “no”](#)
 4. [17.3 Learn to write memoranda.](#)
 5. [17.4 Learn to write resumés and cover letters.](#)
 1. [17.4a Elements of a resumé.](#)
 2. [17.4b Sample resumés](#)
 3. [17.4c Write a cover letter.](#)
 6. [17.5 Post your resumé on the Web.](#)
 7. [Chapter 17 Checklist](#)
5. [Part 5: Sentence Style](#)
 1. [Part 5: Sentence Style](#)
 1. [Part 5. Sentence Style](#)
 2. [Chapter 18: Learning about Sentences, Clauses, and Phrases](#)
 1. [Introduction](#)
 2. [18.1 Write sentences, clauses, and phrases.](#)
 1. [18.1a Write sentences.](#)
 2. [18.1b Write clauses.](#)
 3. [18.1c Write phrases.](#)
 3. [18.2 Master sentence types.](#)
 3. [Chapter 19: Avoiding Fragments, Fused Sentences, and Comma Splices](#)
 1. [Introduction](#)

2. [19.1 Avoid sentence fragments.](#)
 1. [19.1a Recognize sentence fragments.](#)
 2. [19.1b Correct sentence fragments.](#)
3. [19.2 Avoid fused sentences.](#)
4. [19.3 Avoid comma splices.](#)
4. [Chapter 20: Combining Sentences through Coordination and Subordination](#)
 1. [Introduction](#)
 2. [20.1 Use coordination to combine sentences.](#)
 3. [20.2 Use subordination to combine sentences.](#)
 4. [20.3 Avoid problems with coordination and subordination.](#)
 1. [20.3a Correct illogical and unnecessary coordination.](#)
 2. [20.3b Do not subordinate major ideas.](#)
 3. [20.3c Correct excessive subordination.](#)
5. [Chapter 21: Maintaining Parallelism](#)
 1. [Introduction](#)
 2. [21.1 Maintain parallelism when using coordinating conjunctions.](#)
 3. [21.2 Maintain parallelism when using correlative conjunctions.](#)
 4. [21.3 Maintain parallelism when using than or as to create comparisons.](#)
 5. [21.4 Maintain parallelism in lists.](#)
6. [Chapter 22: Avoiding Dangling and Misplaced Modifiers](#)
 1. [Introduction](#)
 2. [22.1 Avoid dangling modifiers.](#)
 3. [22.2 Avoid misplaced modifiers.](#)
 4. [22.3 Avoid shifting or confusing modifiers.](#)
 1. [22.3a Shifting modifiers.](#)
 2. [22.3b Confusing modifiers.](#)
 5. [22.4 Avoid split infinitives.](#)
7. [Chapter 23: Correcting Mixed Constructions and Faulty Shifts](#)
 1. [Introduction](#)
 2. [23.1 Choose a logical subject—a noun or pronoun.](#)
 3. [23.2 Avoid contradictions.](#)
 4. [23.3 Revise sentences that connect main and subordinate elements with coordinating conjunctions.](#)

5. [23.4 Make sure that words are related logically to one another.](#)
6. [23.5 Avoid when or where when defining, unless the term is time or place.](#)
7. [23.6 Avoid faulty shifts.](#)
 1. [23.6a Avoid shifts in verb tense.](#)
 2. [23.6b Avoid shifts in sentence type.](#)
 3. [23.6c Avoid shifts in point of view.](#)
 4. [23.6d Avoid shifts from indirect to direct questions.](#)
 5. [23.6e Avoid shifts from indirect to direct quotations.](#)
8. [Chapter 24: Creating Interest by Varying Sentence Patterns](#)
 1. [Introduction](#)
 2. [24.1 Create interest by varying sentence structure.](#)
 1. [24.1a Begin with an adverb.](#)
 2. [24.1b Begin with an infinitive.](#)
 3. [24.1c Begin with a preposition or prepositional phrase.](#)
 4. [24.1d Begin or end with a participle or participial phrase.](#)
 5. [24.1e Begin with an adjective.](#)
 6. [24.1f Reverse the position of the subject and the verb.](#)
 7. [24.1g Use a colon.](#)
 3. [24.2 Create interest by varying sentence length.](#)
 1. [24.2a Combine through coordination.](#)
 2. [24.2b Combine through subordination.](#)
 4. [24.3 Create interest by varying sentence type.](#)
 1. [24.3a Use cumulative sentences.](#)
 2. [24.3b Use periodic sentences.](#)
 3. [24.3c Use rhetorical questions.](#)
9. [Chapter 25: Writing in a Clear and Emphatic Style](#)
 1. [Introduction](#)
 2. [25.1 Create clarity and emphasis by using strong verbs.](#)
 3. [25.2 Create clarity and emphasis by using the active voice.](#)
 4. [25.3 Create clarity and emphasis through parallelism and repetition.](#)
 5. [25.4 Create emphasis by arranging ideas in ascending order of importance.](#)
 6. [Sentence Basics Checklist](#)

6. Part 6: Word Choice

1. Part 6. Word Choice

1. Part 6. Word Choice

2. Chapter 26: Using a Dictionary and a Thesaurus

1. Introduction

2. 26.1 Use a dictionary.

3. 26.2 Use a thesaurus.

3. Chapter 27: Using Exact Language

1. Introduction

2. 27.1 Distinguish between words that look or sound alike.

3. 27.2 Distinguish between words whose meanings are often confused or misused.

4. 27.3 Use words appropriate to context: Connotation.

5. 27.4 Eliminate non-words.

6. 27.5 Use correct prefixes.

7. 27.6 Use words in keeping with their intended functions.

8. 27.7 Review a glossary of usage.

4. Chapter 28: Maintaining Appropriate Tone, Style, and Word Choice

1. Introduction

2. 28.1 Use tone appropriate to your subject.

3. 28.2 Use style appropriate to your audience.

1. 28.2a Avoid you in formal writing.

2. 28.2b Choose single-verb constructions.

4. 28.3 Use language that is idiomatic.

5. 28.4 Avoid illogical constructions.

6. 28.5 Avoid slang, colloquialisms, and jargon in formal writing.

1. 28.5a Avoid slang.

2. 28.5b Avoid colloquialisms.

3. 28.5c Avoid jargon.

7. 28.6 Avoid clichés.

8. 28.7 Use concrete and specific language.

9. 28.8 Avoid sexist or biased language.

1. 28.8a Avoid gender-specific terms.

2. 28.8b Develop a sensitivity to biased language.

5. Chapter 29: Making Your Writing Concise

1. [Introduction](#)
 2. [29.1 Remove repeated words.](#)
 3. [29.2 Remove unnecessary synonyms.](#)
 4. [29.3 Avoid redundancies.](#)
 5. [29.4 Remove labels and fillers.](#)
 6. [29.5 Replace a long phrase with one word.](#)
 7. [29.6 Be direct—remove constructions such as it is and there was.](#)
 8. [Word Choice Basics Checklist](#)
7. [Part 7: Grammar](#)
1. [Part 7: Grammar](#)
 1. [Part 7. Grammar](#)
 2. [Chapter 30: Learning Parts of Speech](#)
 1. [Introduction](#)
 2. [30.1 Recognize nouns.](#)
 3. [30.2 Recognize pronouns.](#)
 4. [30.3 Recognize verbs.](#)
 5. [30.4 Recognize articles.](#)
 6. [30.5 Recognize adjectives.](#)
 7. [30.6 Recognize adverbs.](#)
 8. [30.7 Recognize prepositions.](#)
 9. [30.8 Recognize conjunctions.](#)
 3. [Chapter 31: Mastering Verb Forms and Tenses](#)
 1. [Introduction](#)
 2. [31.1 Know what a verb does.](#)
 1. [Strengthen Your Writing with Vivid Verbs](#)
 3. [31.2 Learn verb tenses.](#)
 1. [31.2a Learn the present tense.](#)
 2. [31.2b Learn the past tense.](#)
 3. [31.2c Learn the future tense.](#)
 4. [31.2d Learn the perfect tenses.](#)
 5. [31.2e Learn the progressive tenses.](#)
 4. [31.3 Keep verb tenses consistent.](#)
 5. [31.4 Use linking and helping verbs.](#)
 6. [31.5 Learn the irregular verbs.](#)
 7. [31.6 Learn to use the active and passive voices.](#)
 8. [31.7 Become familiar with the four verb moods.](#)

4. [Chapter 32: Maintaining Subject-Verb Agreement](#)
 1. [Introduction](#)
 2. [32.1 Make verbs agree with subjects.](#)
5. [Chapter 33: Learning Pronoun Types, Cases, and Reference](#)
 1. [Introduction](#)
 2. [33.1 Learn pronoun types.](#)
 1. [33.1a Learn the personal pronouns.](#)
 2. [33.1b Learn the relative pronouns.](#)
 3. [33.1c Learn the indefinite pronouns.](#)
 4. [33.1d Learn the demonstrative pronouns.](#)
 5. [33.1e Learn the reflexive pronouns.](#)
 3. [33.2 Use pronoun cases correctly.](#)
 1. [33.2a Use pronouns as subjects.](#)
 2. [33.2b Use pronouns as complements.](#)
 3. [33.2c Use pronouns as objects.](#)
 4. [33.2d Use pronouns as possessives.](#)
 5. [33.2e Avoid problems with who, whom, and whose.](#)
 6. [33.2f Use pronouns after than or as.](#)
 7. [33.2g Avoid a special problem with which.](#)
 4. [33.3 Check pronoun reference.](#)
6. [Chapter 34: Maintaining Pronoun-Antecedent Agreement](#)
 1. [Introduction](#)
 2. [34.1 Make pronouns agree with their antecedents.](#)
 3. [34.2 Avoid sexist pronouns.](#)
 1. [34.2a Avoid sexism with indefinite pronouns.](#)
 2. [34.2b Avoid sexism with generic nouns.](#)
7. [Chapter 35: Using Adjectives and Adverbs Correctly](#)
 1. [Introduction](#)
 2. [35.1 Learn to identify adjectives.](#)
 3. [35.2 Learn to use participles.](#)
 4. [35.3 Compare adjectives correctly.](#)
 5. [35.4 Learn to identify adverbs.](#)
 6. [35.5 Compare adverbs correctly.](#)
 7. [35.6 Use adjectives and adverbs with sense verbs.](#)
 8. [Grammar Basics Checklist](#)
8. [Part 8: Punctuation, Spelling, and Mechanics](#)
 1. [Part 8: Punctuation, Spelling, and Mechanics](#)

1. [Part 8. Punctuation, Spelling, And Mechanics](#)
2. [Chapter 36: Mastering End Punctuation](#)
 1. [Introduction](#)
 2. [36.1 Punctuate the four sentence patterns.](#)
 3. [36.2 Use end punctuation with quotation marks.](#)
3. [Chapter 37: Mastering the Comma](#)
 1. [Introduction](#)
 2. [37.1 Use commas with independent clauses and coordinating conjunctions.](#)
 3. [37.2 Use commas to set off introductory elements.](#)
 4. [37.3 Use commas to separate items in a series.](#)
 5. [37.4 Use commas around nonessential elements.](#)
 6. [37.5 Use commas around nonrestrictive modifiers.](#)
 7. [37.6 Use commas to set off sentence interrupters.](#)
 8. [37.7 Use commas with names, degrees, titles, addresses, numbers, and dates.](#)
 9. [37.8 Use commas to separate adjectives that describe the same noun.](#)
 10. [37.9 Use commas to make a sentence clearer.](#)
 11. [37.10 Learn when not to use a comma.](#)
4. [Chapter 38: Mastering the Semicolon](#)
 1. [Introduction](#)
 2. [38.1 Use a semicolon between independent clauses.](#)
 3. [38.2 Use a semicolon between independent clauses with a conjunctive adverb or transitional phrase.](#)
 4. [38.3 Use a semicolon to separate items in a series when one or more items contain a comma.](#)
5. [Chapter 39: Mastering the Colon](#)
 1. [Introduction](#)
 2. [39.1 Use a colon to separate independent clauses.](#)
 3. [39.2 Use a colon to introduce information after an independent clause.](#)
 4. [39.3 Use a colon to introduce a quotation.](#)
 5. [39.4 Use a colon in the salutation of a business letter.](#)
6. [Chapter 40: Mastering the Apostrophe](#)
 1. [Introduction](#)
 2. [40.1 Use apostrophes with nouns.](#)

3. [40.2 Use apostrophes in contractions.](#)
 4. [40.3 Use apostrophes with abbreviations, numbers, and letters.](#)
7. [Chapter 41: Mastering Quotation Marks](#)
1. [Introduction](#)
 2. [41.1 Use quotation marks for direct quotations.](#)
 3. [41.2 Use single quotation marks to enclose a quotation within a quotation.](#)
 4. [41.3 Use quotation marks in titles.](#)
8. [Chapter 42: Mastering Other Marks of Punctuation](#)
1. [Introduction](#)
 2. [42.1 Use ellipses and brackets.](#)
 3. [42.2 Use dashes.](#)
 4. [42.3 Use parentheses.](#)
9. [Chapter 43: Improving Your Spelling](#)
1. [Introduction](#)
 2. [43.1 Use i before e except after c.](#)
 3. [43.2 Add an ending to a word that ends in -y.](#)
 4. [43.3 Add -able, -ed, or -ing to a word that ends in a consonant.](#)
 5. [43.4 Make nouns plural.](#)
 6. [43.5 Spell irregular nouns correctly.](#)
 7. [43.6 Spell contractions correctly.](#)
 8. [43.7 Spell frequently misspelled words correctly.](#)
 1. [43.7a Misspellings caused by mispronunciations](#)
 2. [43.7b Other frequently misspelled words](#)
10. [Chapter 44: Using the Hyphen](#)
1. [Introduction](#)
 2. [44.1 Use hyphens to join words that work together to describe a noun.](#)
 3. [44.2 Use hyphens to connect prefixes to capitalized words.](#)
 4. [44.3 Use hyphens to connect prefixes such as all-, ex-, pro-, and self-.](#)
 5. [44.4 Use hyphens with numbers from twenty-one to ninety-nine that are written as words and with fractions that are written as words.](#)
11. [Chapter 45: Mastering The Rules of Capitalization](#)

1. [Introduction](#)
2. [45.1 Capitalize the first word of a sentence.](#)
3. [45.2 Capitalize proper nouns.](#)
4. [45.3 Capitalize proper adjectives.](#)
5. [45.4 Capitalize a title before a name.](#)
6. [45.5 Capitalize abbreviations made from capitalized words.](#)
7. [45.6 Capitalize calendar items: days of the week, months, and special days.](#)
8. [45.7 Capitalize major words in a title.](#)
9. [45.8 Capitalize the pronoun I.](#)
10. [45.9 Capitalize a section of the country or world.](#)
11. [45.10 Capitalize brand names.](#)
12. [Chapter 46: Learning to Abbreviate Words, Phrases, and Clauses](#)
 1. [Introduction](#)
 2. [46.1 Use periods with single-word abbreviations.](#)
 3. [46.2 Write initialisms without periods.](#)
 4. [46.3 Write acronyms without periods.](#)
 5. [46.4 Use capitals consistently.](#)
 6. [46.5 Avoid abbreviations for titles, but use them for degrees.](#)
 1. [46.5a Use the abbreviation for the title in the inside address in a letter.](#)
 2. [46.5b Use abbreviations for academic degrees.](#)
 3. [46.5c Place academic titles before a name and academic degrees after, but do not use both at the same time.](#)
 7. [46.6 Use familiar abbreviations.](#)
 8. [46.7 Avoid abbreviations with dates.](#)
 9. [46.8 Use abbreviations for weights and measures.](#)
 10. [46.9 Use abbreviations for temperature and time.](#)
 11. [46.10 Avoid abbreviations with most place-names.](#)
 12. [46.11 Use abbreviations for common Latin expressions.](#)
 13. [46.12 Use abbreviations in bibliographical citations.](#)
 14. [46.13 Avoid symbols in formal writing.](#)
13. [Chapter 47: Using Numbers and Italics Correctly](#)
 1. [Introduction](#)
 2. [47.1 Use the correct form of numbers.](#)
 3. [47.2 Use italics correctly.](#)
 4. [Punctuation, Spelling, and Mechanics Basics Checklist](#)

9. [Part 9: A Guide for ESL Writers](#)

1. [Part 9: A Guide For ESL Writers](#)

1. [Part 9. A Guide For ESL Writers](#)

2. [Chapter 48: Mastering Articles and Plurals of Nouns](#)

1. [Introduction](#)

2. [48.1 Master articles.](#)

3. [48.2 Use plurals correctly.](#)

3. [Chapter 49: Mastering Sentence Structure](#)

1. [Introduction](#)

2. [49.1 Follow regular word order for declarative sentences.](#)

3. [49.2 Follow inverted word order for questions.](#)

4. [49.3 Use it and there as subjects.](#)

5. [49.4 Avoid using pronouns to repeat subjects and direct objects.](#)

1. [49.4a Do not use a pronoun to repeat the subject of a sentence.](#)

2. [49.4b Avoid using pronouns to repeat direct objects.](#)

4. [Chapter 50: Mastering Verbs and Subject-Verb Agreement](#)

1. [Introduction](#)

2. [50.1 Master special problems with verbs.](#)

3. [50.2 Master subject-verb agreement.](#)

5. [Chapter 51: Using Adjectives, Adverbs, and Participles Correctly](#)

1. [Introduction](#)

2. [51.1 Master adjectives.](#)

1. [Master adjectives.](#)

3. [51.2 Master adverbs.](#)

4. [51.3 Master participles.](#)

6. [Chapter 52: Using Words Correctly](#)

1. [Introduction](#)

2. [52.1 Avoid inappropriate substitutions.](#)

1. [52.1a Do not substitute nouns for verbs.](#)

2. [52.1b Do not substitute nouns for adjectives.](#)

3. [52.2 Learn to use indirect objects.](#)

4. [52.3 Learn the prepositions that belong in idioms.](#)

5. [Checklist for ESL Writers](#)

7. [Accessibility Content: Text Alternatives for Images](#)

1. [Student Abigali Shroba's First Reading Text Alternative \(Chapter 1\)](#)
2. [Student Abigali Shroba's Second Reading Text Alternative \(Chapter 1\)](#)
3. [Student Alyssa Ennis Text Alternative \(Chapter 2\)](#)
4. [Drawing a Subject Tree Text Alternative \(Chapter 2\)](#)
5. [Student Alyssa Ennis Text Alternative \(Chapter 3\)](#)
6. [Sample Argument Essay Text Alternative \(Chapter 6\)](#)
7. [Figure 8.2 Text Alternative \(Chapter 8\)](#)
8. [Student's Research Paper Text Alternative \(Chapter 12\)](#)
9. [Student's Research Paper Text Alternative \(Chapter 13\)](#)
10. [Student's Research Paper Text Alternative \(Chapter 14\)](#)
11. [Student's Annotations Text Alternative \(Chapter 15\)](#)
12. [Journal Entry Text Alternative \(Chapter 15\)](#)
13. [Sample Explication Text Alternative \(Chapter 15\)](#)
14. [Sample Literary Critique Text Alternative \(Chapter 15\)](#)
15. [Sample Business Letter Text Alternative \(Chapter 17\)](#)
16. [Sample Request for Information Text Alternative \(Chapter 17\)](#)
17. [Sample Sales Letter Text Alternative \(Chapter 17\)](#)
18. [Sample No Letter Text Alternative \(Chapter 17\)](#)
19. [Write Memoranda Text Alternative \(Chapter 17\)](#)
20. [Sample Resume Text Alternative \(Chapter 17\)](#)
21. [Sample Write Resume Text Alternative \(Chapter 17\)](#)
22. [Sample Cover Letter Text Alternative \(Chapter 17\)](#)
23. [Reverse the Position Text Alternative \(Chapter 24\)](#)
24. [Use Participles Text Alternative \(Chapter 35\)](#)

Guide

1. [Part 1: Reading, Writing, Arguing](#)
2. [Part 1: Reading, Writing, Arguing](#)
3. [Part 1. Reading, Writing, Arguing](#)
4. [Chapter 1: Reading Critically](#)
5. [Introduction](#)
6. [1.1 Become an active reader.](#)
7. [1.2 Prepare to read: Preview.](#)
8. [1.3 Read, mark up the text, take notes, outline.](#)

9. [1.4 Converse with the text: Read it again.](#)
10. [1.5 Summarize: Make what you have read your own.](#)
11. [1.6 Critique: Evaluate what you have read.](#)
12. [1.7 Synthesize: Bring ideas together in a new statement.](#)
13. [1.8 Respond and synthesize: Make your voice known.](#)
14. [Chapter 1 Checklist](#)
15. [Chapter 2: Prewriting](#)
16. [Introduction](#)
17. [2.1 See writing as a process of discovery.](#)
18. [2.2 Learn four steps in the writing process.](#)
19. [2.3 Learn the basics of prewriting: Gathering information.](#)
20. [2.3a Learn five ways to record what you already know.](#)
21. [2.3b Gather additional information if needed.](#)
22. [Chapter 2 Checklist](#)
23. [Chapter 3: Outlining and Drafting an Essay](#)
24. [Introduction](#)
25. [3.1 Consider your writing situation: Purpose and audience.](#)
26. [3.1a Determine your purpose.](#)
27. [3.1b Consider your audience.](#)
28. [3.2 Make your main point the focus of your writing.](#)
29. [3.3 Write a working thesis statement.](#)
30. [3.3a Find your main point and create a working thesis statement.](#)
31. [3.3b Select details.](#)
32. [3.3c Make your thesis statement specific and brief.](#)
33. [3.4 Review information and check your working thesis.](#)
34. [3.5 Write a scratch or formal outline.](#)
35. [3.5a Write a scratch outline.](#)
36. [3.5b Write a formal outline.](#)
37. [3.6 Write a rough draft.](#)
38. [Chapter 3 Checklist](#)
39. [Chapter 4: Developing Paragraphs for the Body, Introduction, and Conclusion of an Essay](#)
40. [Introduction](#)
41. [4.1 Decide when to start a new paragraph.](#)
42. [4.2 Limit the paragraph's focus.](#)
43. [4.3 State the paragraph's main idea in a topic sentence.](#)
44. [4.4 Maintain unity.](#)

45. [4.4a Remove irrelevant information.](#)
46. [4.4b Broaden your main idea.](#)
47. [4.5 Create coherence.](#)
48. [4.5a Create coherence by using transitions.](#)
49. [4.5b Create coherence by referring to material presented earlier.](#)
50. [4.6 Learn to develop body paragraphs of various types.](#)
51. [4.6a Develop narrative paragraphs.](#)
52. [4.6b Develop descriptive paragraphs.](#)
53. [4.6c Develop explanatory and persuasive paragraphs.](#)
54. [4.7 Learn four patterns of arrangement.](#)
55. [4.7a Write paragraphs that move from general to specific.](#)
56. [4.7b Write paragraphs that move from specific to general.](#)
57. [4.7c Write paragraphs that move from question to answer.](#)
58. [4.7d Arrange information in order of importance.](#)
59. [4.8 Write effective introductions.](#)
60. [4.8a Learn the benefits of a formal introduction.](#)
61. [4.8b Master several ways to write an introduction.](#)
62. [4.9 Write effective conclusions.](#)
63. [Chapter 4 Checklist](#)
64. [Chapter 5: Revising, Editing, and Proofreading](#)
65. [Introduction](#)
66. [5.1 Ask questions for revision.](#)
67. [5.2 Get comments from other readers.](#)
68. [5.3 Rewrite your rough draft.](#)
69. [5.3a Consider how one student revised a first draft.](#)
70. [5.3b Compare your second draft with your first.](#)
71. [5.4 Revise and keep track of your drafts.](#)
72. [5.5 Edit your final draft.](#)
73. [5.6 Prepare your manuscript.](#)
74. [5.7 Proofread your manuscript.](#)
75. [Chapter 5 Checklist](#)
76. [Chapter 6: Developing Arguments](#)
77. [Introduction](#)
78. [6.1 Choose a thesis that is debatable, supportable, and focused.](#)
79. [6.2 Establish your credibility.](#)
80. [6.3 Consider your purpose and audience.](#)
81. [6.4 Gather concrete evidence to support your thesis.](#)

82. [6.5 Present evidence logically: Use induction, deduction, and claims and warrants.](#)
83. [6.5a Reason inductively: From specific to general.](#)
84. [6.5b Reason deductively: From general to specific.](#)
85. [6.5c Reason using claims and warrants.](#)
86. [6.6 Address opposing arguments.](#)
87. [6.7 Learn to develop ideas in an argumentative essay.](#)
88. [6.8 Avoid ten logical fallacies.](#)
89. [6.8a Avoid generalizations supported with insufficient evidence.](#)
90. [6.8b Avoid the straw man fallacy.](#)
91. [6.8c Avoid the ad hominem argument fallacy.](#)
92. [6.8d Avoid begging the question.](#)
93. [6.8e Avoid red herrings.](#)
94. [6.8f Avoid non sequiturs.](#)
95. [6.8g Avoid false analogies.](#)
96. [6.8h Avoid the either-or fallacy.](#)
97. [6.8i Avoid the erroneous-cause fallacy.](#)
98. [6.8j Avoid the going-along, or bandwagon, fallacy.](#)
99. [6.9 Analyze a sample argument essay.](#)
100. [Chapter 6 Checklist](#)
101. [Part 2: The Research Process](#)
102. [Part 2: The Research Process](#)
103. [Part 2. The Research Process](#)
104. [Chapter 7: Creating a Research Strategy](#)
105. [Introduction](#)
106. [7.1 Plan a schedule.](#)
107. [7.2 Choose a general topic and complete background reading.](#)
108. [7.3 Limit your topic and pose a research question.](#)
109. [7.4 Decide on a working or preliminary thesis statement.](#)
110. [7.5 Collect keyword search terms to help focus your research.](#)
111. [Chapter 7 Checklist](#)
112. [Chapter 8: Finding Sources](#)
113. [Introduction](#)
114. [8.1 Use general reference works for background reading.](#)
115. [8.2 Consult a reference librarian.](#)
116. [8.3 Understand different types of sources.](#)
117. [8.3a Learn the difference between primary and secondary sources.](#)

118. [8.3b Learn the difference between scholarly and popular periodicals.](#)
119. [8.3c Consult relevant scholarly sources.](#)
120. [8.3d Consider using popular sources.](#)
121. [8.4 Use your library's catalog and databases to locate sources.](#)
122. [8.5 Learn to cross-reference and to use subject guides.](#)
123. [8.5a Investigate cross-referencing to expand your research.](#)
124. [8.5b Use subject guides.](#)
125. [8.6 Use the internet to further your research.](#)
126. [8.6a Understand the basics.](#)
127. [8.6b Conduct keyword searches.](#)
128. [8.7 Refine your internet search.](#)
129. [8.8 Conduct primary research.](#)
130. [8.8a Conduct an interview.](#)
131. [8.8b Administer a survey.](#)
132. [8.8c Make observations of your subject.](#)
133. [Chapter 8 Checklist](#)
134. [Chapter 9: Evaluating Sources](#)
135. [Introduction](#)
136. [9.1 Learn to evaluate sources.](#)
137. [9.2 Learn to detect fake news and news bias.](#)
138. [Chapter 9 Checklist](#)
139. [Chapter 10: Taking Notes and Avoiding Plagiarism](#)
140. [Introduction](#)
141. [10.1 Create a working list of sources \(also known as a working bibliography\).](#)
142. [10.2 Preview your sources.](#)
143. [10.2a Preview books.](#)
144. [10.2b Preview articles and other sources.](#)
145. [10.3 Create source documents. Take notes.](#)
146. [10.3.a Create Source Documents.](#)
147. [10.3.b Take Notes.](#)
148. [10.4 Learn to avoid plagiarism while taking notes.](#)
149. [10.4a Use direct quotations.](#)
150. [10.4b Use a paraphrase.](#)
151. [10.4c Use a summary.](#)
152. [10.5 Determine the information that needs a citation.](#)
153. [Chapter 10 Checklist](#)

154. [Chapter 11: Writing with Sources](#)
155. [Introduction](#)
156. [11.1 Establish a setting and strategy.](#)
157. [11.2 Review your research and revise your preliminary thesis as needed.](#)
158. [11.3 Make a rough outline and draft your paper.](#)
159. [11.4 Revise and edit your paper.](#)
160. [Chapter 11 Checklist](#)
161. [Part 3: Documenting Sources](#)
162. [Part 3: Documenting Sources](#)
163. [Part 3. Documenting Sources](#)
164. [Chapter 12: Writing with Sources Using MLA Format](#)
165. [Introduction](#)
166. [12.1 Cite your sources using MLA style.](#)
167. [12.1a In-text citations.](#)
168. [12.1b Works-cited list.](#)
169. [12.2 Refer to your research, in your paper, using MLA in-text citations.](#)
170. [12.3 Use this directory to find MLA-style in-text citation examples.](#)
171. [12.4 Create your own MLA-style in-text citations: Common situations.](#)
172. [12.5 Create your own MLA-style in-text citations: Specific situations.](#)
173. [12.6 Understand the basics of an MLA-style works-cited list.](#)
174. [12.6a. Understand that sources are held in “containers.”](#)
175. [12.6b Learn the format of the works-cited list.](#)
176. [12.6c Start by keeping a detailed, working list of your sources.](#)
177. [12.7 Use this directory to find MLA-style works-cited examples.](#)
178. [12.8 Create your own MLA-style works-cited list: Common situations.](#)
179. [12.9 Create your own MLA-style works-cited list: Books and periodicals.](#)
180. [12.10 Create your own MLA-style works-cited list: Personal, professional, and academic communications.](#)
181. [12.11 Create your own MLA-style works-cited list: Websites and other forms of nonprint or electronic media.](#)
182. [12.12 Create your own MLA-style works-cited list: Visuals and graphic works.](#)
183. [12.13 Create your own MLA-style works-cited list: Literature, art, and legal documents.](#)
184. [12.14 Learn from an MLA-style student research paper.](#)

- 185. [Chapter 12 Checklist](#)
- 186. [Chapter 13: Writing with Sources Using APA Format](#)
- 187. [Introduction](#)
- 188. [13.1 Cite your sources using APA style.](#)
- 189. [13.1a In-text citations](#)
- 190. [13.1b Listof references](#)
- 191. [13.2 Refer to your research, in your paper, using APA style in-text citations.](#)
- 192. [13.3 Use this directory to find APA-style in-text citation examples.](#)
- 193. [13.4 Create your own APA-style in-text citations: Common situations.](#)
- 194. [13.5 Create your own APA-style in-text citations: Specific situations.](#)
- 195. [13.6 Understand the basics of an APA-style list of references.](#)
- 196. [13.6a Learn the format of a listof references.](#)
- 197. [13.6bStart by keeping a detailed, working list of your sources.](#)
- 198. [13.7 Use this directory to find APA-style reference-list examples.](#)
- 199. [13.8 Create your own APA-style reference list: Common situations.](#)
- 200. [13.9 Create your own APA-style reference list: Books and periodicals.](#)
- 201. [13.10 Create your own APA-style reference list: Personal, professional, and academic communications.](#)
- 202. [13.11 Create your own APA-style references list: Websites and other forms of electronic media.](#)
- 203. [13.12 Create your own APA-style reference list: Visuals and graphic works.](#)
- 204. [13.13 Create your own APA style reference list: Literature, art, and legal documents.](#)
- 205. [13.14 Learn from an APA-style student paper.](#)
- 206. [Chapter 13 Checklist](#)
- 207. [Chapter 14: Writing with Sources Using Chicago Manual of Style, CSE, and Other Formats](#)
- 208. [Introduction](#)
- 209. [14.1 Learn CMS format.](#)
- 210. [14.2 Learn how to prepare a notes list and a bibliography.](#)
- 211. [14.2a Learn patterns of a notes list and a bibliography.](#)
- 212. [14.2b Use this directory to find CMS-style note and bibliography examples.](#)
- 213. [14.3 Review sample entries for a notes list and a bibliography: Books.](#)
- 214. [14.4 Review sample entries for a notes list: Articles in Periodicals.](#)

215. [14.5 Review sample entries for a notes list: Electronic Sources.](#)
216. [14.6 Review sample entries for a notes list: Other Sources: Print and Nonprint.](#)
217. [14.7 Study samples from a student's research paper.](#)
218. [14.8 Learn CSE format.](#)
219. [14.9 Learn how to compile a references or cited-references list using CSE style.](#)
220. [14.10 Study sample entries for CSE style: Citation-sequence and citation-name systems.](#)
221. [14.11 Learn resources for other styles.](#)
222. [Chapter 14 Checklist](#)
223. [Part 4: Writing in College and the Workplace](#)
224. [Part 4: Writing in College and the Workplace](#)
225. [Part 4. Writing in College and the Workplace](#)
226. [Chapter 15: Writing about Literature](#)
227. [Introduction](#)
228. [15.1 Learn to read closely and actively.](#)
229. [15.1a Focus on an author's words.](#)
230. [15.1b Complete multiple readings of a text.](#)
231. [15.1c Annotate a text and keep a reading journal.](#)
232. [15.1d Study a student's annotations and journal entry.](#)
233. [15.2 Learn to discover and explore complexities in literary texts.](#)
234. [15.2a Summary and response.](#)
235. [15.3 Learn to explicate.](#)
236. [15.3a Analyze a sample explication.](#)
237. [15.4 Learn to critique.](#)
238. [15.4a Analyze a sample literary critique.](#)
239. [Chapter 15 Checklist](#)
240. [Chapter 16: Communicating in Class: Essay Examinations and Oral Presentations](#)
241. [Introduction](#)
242. [16.1 Develop a technique for writing essay examinations.](#)
243. [16.1a Apply the writing process.](#)
244. [16.1b Decode the directions.](#)
245. [16.1c Prepare well and maintain a good attitude.](#)
246. [16.2 Understand the elements of oral presentations.](#)
247. [16.2a Decide on your purpose.](#)

- 248. [16.2b Identify your audience.](#)
- 249. [16.2c Make your message clear.](#)
- 250. [16.2d Prepare to give the presentation.](#)
- 251. [Chapter 16 Checklist](#)
- 252. [Chapter 17: Communicating in Business](#)
- 253. [Introduction](#)
- 254. [17.1 Learn to write business letters.](#)
- 255. [17.2 Compose special-purpose letters.](#)
- 256. [17.2a Letters requesting information](#)
- 257. [17.2b Sales letters](#)
- 258. [17.2c Letters that say “no”](#)
- 259. [17.3 Learn to write memoranda.](#)
- 260. [17.4 Learn to write resumés and cover letters.](#)
- 261. [17.4a Elements of a resumé.](#)
- 262. [17.4b Sample resumés](#)
- 263. [17.4c Write a cover letter.](#)
- 264. [17.5 Post your resumé on the Web.](#)
- 265. [Chapter 17 Checklist](#)
- 266. [Part 5: Sentence Style](#)
- 267. [Part 5: Sentence Style](#)
- 268. [Part 5. Sentence Style](#)
- 269. [Chapter 18: Learning about Sentences, Clauses, and Phrases](#)
- 270. [Introduction](#)
- 271. [18.1 Write sentences, clauses, and phrases.](#)
- 272. [18.1a Write sentences.](#)
- 273. [18.1b Write clauses.](#)
- 274. [18.1c Write phrases.](#)
- 275. [18.2 Master sentence types.](#)
- 276. [Chapter 19: Avoiding Fragments, Fused Sentences, and Comma Splices](#)
- 277. [Introduction](#)
- 278. [19.1 Avoid sentence fragments.](#)
- 279. [19.1a Recognize sentence fragments.](#)
- 280. [19.1b Correct sentence fragments.](#)
- 281. [19.2 Avoid fused sentences.](#)
- 282. [19.3 Avoid comma splices.](#)
- 283. [Chapter 20: Combining Sentences through Coordination and Subordination](#)

- 284. [Introduction](#)
- 285. [20.1 Use coordination to combine sentences.](#)
- 286. [20.2 Use subordination to combine sentences.](#)
- 287. [20.3 Avoid problems with coordination and subordination.](#)
- 288. [20.3a Correct illogical and unnecessary coordination.](#)
- 289. [20.3b Do not subordinate major ideas.](#)
- 290. [20.3c Correct excessive subordination.](#)
- 291. [Chapter 21: Maintaining Parallelism](#)
- 292. [Introduction](#)
- 293. [21.1 Maintain parallelism when using coordinating conjunctions.](#)
- 294. [21.2 Maintain parallelism when using correlative conjunctions.](#)
- 295. [21.3 Maintain parallelism when using than or as to create comparisons.](#)
- 296. [21.4 Maintain parallelism in lists.](#)
- 297. [Chapter 22: Avoiding Dangling and Misplaced Modifiers](#)
- 298. [Introduction](#)
- 299. [22.1 Avoid dangling modifiers.](#)
- 300. [22.2 Avoid misplaced modifiers.](#)
- 301. [22.3 Avoid shifting or confusing modifiers.](#)
- 302. [22.3a Shifting modifiers.](#)
- 303. [22.3b Confusing modifiers.](#)
- 304. [22.4 Avoid split infinitives.](#)
- 305. [Chapter 23: Correcting Mixed Constructions and Faulty Shifts](#)
- 306. [Introduction](#)
- 307. [23.1 Choose a logical subject—a noun or pronoun.](#)
- 308. [23.2 Avoid contradictions.](#)
- 309. [23.3 Revise sentences that connect main and subordinate elements with coordinating conjunctions.](#)
- 310. [23.4 Make sure that words are related logically to one another.](#)
- 311. [23.5 Avoid when or where when defining, unless the term is time or place.](#)
- 312. [23.6 Avoid faulty shifts.](#)
- 313. [23.6a Avoid shifts in verb tense.](#)
- 314. [23.6b Avoid shifts in sentence type.](#)
- 315. [23.6c Avoid shifts in point of view.](#)
- 316. [23.6d Avoid shifts from indirect to direct questions.](#)
- 317. [23.6e Avoid shifts from indirect to direct quotations.](#)
- 318. [Chapter 24: Creating Interest by Varying Sentence Patterns](#)

- 319. [Introduction](#)
- 320. [24.1 Create interest by varying sentence structure.](#)
- 321. [24.1a Begin with an adverb.](#)
- 322. [24.1b Begin with an infinitive.](#)
- 323. [24.1c Begin with a preposition or prepositional phrase.](#)
- 324. [24.1d Begin or end with a participle or participial phrase.](#)
- 325. [24.1e Begin with an adjective.](#)
- 326. [24.1f Reverse the position of the subject and the verb.](#)
- 327. [24.1g Use a colon.](#)
- 328. [24.2 Create interest by varying sentence length.](#)
- 329. [24.2a Combine through coordination.](#)
- 330. [24.2b Combine through subordination.](#)
- 331. [24.3 Create interest by varying sentence type.](#)
- 332. [24.3a Use cumulative sentences.](#)
- 333. [24.3b Use periodic sentences.](#)
- 334. [24.3c Use rhetorical questions.](#)
- 335. [Chapter 25: Writing in a Clear and Emphatic Style](#)
- 336. [Introduction](#)
- 337. [25.1 Create clarity and emphasis by using strong verbs.](#)
- 338. [25.2 Create clarity and emphasis by using the active voice.](#)
- 339. [25.3 Create clarity and emphasis through parallelism and repetition.](#)
- 340. [25.4 Create emphasis by arranging ideas in ascending order of importance.](#)
- 341. [Sentence Basics Checklist](#)
- 342. [Part 6: Word Choice](#)
- 343. [Part 6. Word Choice](#)
- 344. [Part 6. Word Choice](#)
- 345. [Chapter 26: Using a Dictionary and a Thesaurus](#)
- 346. [Introduction](#)
- 347. [26.1 Use a dictionary.](#)
- 348. [26.2 Use a thesaurus.](#)
- 349. [Chapter 27: Using Exact Language](#)
- 350. [Introduction](#)
- 351. [27.1 Distinguish between words that look or sound alike.](#)
- 352. [27.2 Distinguish between words whose meanings are often confused or misused.](#)
- 353. [27.3 Use words appropriate to context: Connotation.](#)

- 354. [27.4 Eliminate non-words.](#)
- 355. [27.5 Use correct prefixes.](#)
- 356. [27.6 Use words in keeping with their intended functions.](#)
- 357. [27.7 Review a glossary of usage.](#)
- 358. [Chapter 28: Maintaining Appropriate Tone, Style, and Word Choice](#)
- 359. [Introduction](#)
- 360. [28.1 Use tone appropriate to your subject.](#)
- 361. [28.2 Use style appropriate to your audience.](#)
- 362. [28.2a Avoid you in formal writing.](#)
- 363. [28.2b Choose single-verb constructions.](#)
- 364. [28.3 Use language that is idiomatic.](#)
- 365. [28.4 Avoid illogical constructions.](#)
- 366. [28.5 Avoid slang, colloquialisms, and jargon in formal writing.](#)
- 367. [28.5a Avoid slang.](#)
- 368. [28.5b Avoid colloquialisms.](#)
- 369. [28.5c Avoid jargon.](#)
- 370. [28.6 Avoid clichés.](#)
- 371. [28.7 Use concrete and specific language.](#)
- 372. [28.8 Avoid sexist or biased language.](#)
- 373. [28.8a Avoid gender-specific terms.](#)
- 374. [28.8b Develop a sensitivity to biased language.](#)
- 375. [Chapter 29: Making Your Writing Concise](#)
- 376. [Introduction](#)
- 377. [29.1 Remove repeated words.](#)
- 378. [29.2 Remove unnecessary synonyms.](#)
- 379. [29.3 Avoid redundancies.](#)
- 380. [29.4 Remove labels and fillers.](#)
- 381. [29.5 Replace a long phrase with one word.](#)
- 382. [29.6 Be direct—remove constructions such as it is and there was.](#)
- 383. [Word Choice Basics Checklist](#)
- 384. [Part 7: Grammar](#)
- 385. [Part 7: Grammar](#)
- 386. [Part 7. Grammar](#)
- 387. [Chapter 30: Learning Parts of Speech](#)
- 388. [Introduction](#)
- 389. [30.1 Recognize nouns.](#)
- 390. [30.2 Recognize pronouns.](#)

- 391. [30.3 Recognize verbs.](#)
- 392. [30.4 Recognize articles.](#)
- 393. [30.5 Recognize adjectives.](#)
- 394. [30.6 Recognize adverbs.](#)
- 395. [30.7 Recognize prepositions.](#)
- 396. [30.8 Recognize conjunctions.](#)
- 397. [Chapter 31: Mastering Verb Forms and Tenses](#)
- 398. [Introduction](#)
- 399. [31.1 Know what a verb does.](#)
- 400. [Strengthen Your Writing with Vivid Verbs](#)
- 401. [31.2 Learn verb tenses.](#)
- 402. [31.2a Learn the present tense.](#)
- 403. [31.2b Learn the past tense.](#)
- 404. [31.2c Learn the future tense.](#)
- 405. [31.2d Learn the perfect tenses.](#)
- 406. [31.2e Learn the progressive tenses.](#)
- 407. [31.3 Keep verb tenses consistent.](#)
- 408. [31.4 Use linking and helping verbs.](#)
- 409. [31.5 Learn the irregular verbs.](#)
- 410. [31.6 Learn to use the active and passive voices.](#)
- 411. [31.7 Become familiar with the four verb moods.](#)
- 412. [Chapter 32: Maintaining Subject-Verb Agreement](#)
- 413. [Introduction](#)
- 414. [32.1 Make verbs agree with subjects.](#)
- 415. [Chapter 33: Learning Pronoun Types, Cases, and Reference](#)
- 416. [Introduction](#)
- 417. [33.1 Learn pronoun types.](#)
- 418. [33.1a Learn the personal pronouns.](#)
- 419. [33.1b Learn the relative pronouns.](#)
- 420. [33.1c Learn the indefinite pronouns.](#)
- 421. [33.1d Learn the demonstrative pronouns.](#)
- 422. [33.1e Learn the reflexive pronouns.](#)
- 423. [33.2 Use pronoun cases correctly.](#)
- 424. [33.2a Use pronouns as subjects.](#)
- 425. [33.2b Use pronouns as complements.](#)
- 426. [33.2c Use pronouns as objects.](#)
- 427. [33.2d Use pronouns as possessives.](#)

- 428. [33.2e Avoid problems with who, whom, and whose.](#)
- 429. [33.2f Use pronouns after than or as.](#)
- 430. [33.2g Avoid a special problem with which.](#)
- 431. [33.3 Check pronoun reference.](#)
- 432. [Chapter 34: Maintaining Pronoun-Antecedent Agreement](#)
- 433. [Introduction](#)
- 434. [34.1 Make pronouns agree with their antecedents.](#)
- 435. [34.2 Avoid sexist pronouns.](#)
- 436. [34.2a Avoid sexism with indefinite pronouns.](#)
- 437. [34.2b Avoid sexism with generic nouns.](#)
- 438. [Chapter 35: Using Adjectives and Adverbs Correctly](#)
- 439. [Introduction](#)
- 440. [35.1 Learn to identify adjectives.](#)
- 441. [35.2 Learn to use participles.](#)
- 442. [35.3 Compare adjectives correctly.](#)
- 443. [35.4 Learn to identify adverbs.](#)
- 444. [35.5 Compare adverbs correctly.](#)
- 445. [35.6 Use adjectives and adverbs with sense verbs.](#)
- 446. [Grammar Basics Checklist](#)
- 447. [Part 8: Punctuation, Spelling, and Mechanics](#)
- 448. [Part 8: Punctuation, Spelling, and Mechanics](#)
- 449. [Part 8. Punctuation, Spelling, And Mechanics](#)
- 450. [Chapter 36: Mastering End Punctuation](#)
- 451. [Introduction](#)
- 452. [36.1 Punctuate the four sentence patterns.](#)
- 453. [36.2 Use end punctuation with quotation marks.](#)
- 454. [Chapter 37: Mastering the Comma](#)
- 455. [Introduction](#)
- 456. [37.1 Use commas with independent clauses and coordinating conjunctions.](#)
- 457. [37.2 Use commas to set off introductory elements.](#)
- 458. [37.3 Use commas to separate items in a series.](#)
- 459. [37.4 Use commas around nonessential elements.](#)
- 460. [37.5 Use commas around nonrestrictive modifiers.](#)
- 461. [37.6 Use commas to set off sentence interrupters.](#)
- 462. [37.7 Use commas with names, degrees, titles, addresses, numbers, and dates.](#)

- 463. [37.8 Use commas to separate adjectives that describe the same noun.](#)
- 464. [37.9 Use commas to make a sentence clearer.](#)
- 465. [37.10 Learn when not to use a comma.](#)
- 466. [Chapter 38: Mastering the Semicolon](#)
- 467. [Introduction](#)
- 468. [38.1 Use a semicolon between independent clauses.](#)
- 469. [38.2 Use a semicolon between independent clauses with a conjunctive adverb or transitional phrase.](#)
- 470. [38.3 Use a semicolon to separate items in a series when one or more items contain a comma.](#)
- 471. [Chapter 39: Mastering the Colon](#)
- 472. [Introduction](#)
- 473. [39.1 Use a colon to separate independent clauses.](#)
- 474. [39.2 Use a colon to introduce information after an independent clause.](#)
- 475. [39.3 Use a colon to introduce a quotation.](#)
- 476. [39.4 Use a colon in the salutation of a business letter.](#)
- 477. [Chapter 40: Mastering the Apostrophe](#)
- 478. [Introduction](#)
- 479. [40.1 Use apostrophes with nouns.](#)
- 480. [40.2 Use apostrophes in contractions.](#)
- 481. [40.3 Use apostrophes with abbreviations, numbers, and letters.](#)
- 482. [Chapter 41: Mastering Quotation Marks](#)
- 483. [Introduction](#)
- 484. [41.1 Use quotation marks for direct quotations.](#)
- 485. [41.2 Use single quotation marks to enclose a quotation within a quotation.](#)
- 486. [41.3 Use quotation marks in titles.](#)
- 487. [Chapter 42: Mastering Other Marks of Punctuation](#)
- 488. [Introduction](#)
- 489. [42.1 Use ellipses and brackets.](#)
- 490. [42.2 Use dashes.](#)
- 491. [42.3 Use parentheses.](#)
- 492. [Chapter 43: Improving Your Spelling](#)
- 493. [Introduction](#)
- 494. [43.1 Use i before e except after c.](#)
- 495. [43.2 Add an ending to a word that ends in -y.](#)
- 496. [43.3 Add -able, -ed, or -ing to a word that ends in a consonant.](#)

- 497. [43.4 Make nouns plural.](#)
- 498. [43.5 Spell irregular nouns correctly.](#)
- 499. [43.6 Spell contractions correctly.](#)
- 500. [43.7 Spell frequently misspelled words correctly.](#)
- 501. [43.7a Misspellings caused by mispronunciations](#)
- 502. [43.7b Other frequently misspelled words](#)
- 503. [Chapter 44: Using the Hyphen](#)
- 504. [Introduction](#)
- 505. [44.1 Use hyphens to join words that work together to describe a noun.](#)
- 506. [44.2 Use hyphens to connect prefixes to capitalized words.](#)
- 507. [44.3 Use hyphens to connect prefixes such as all-, ex-, pro-, and self-.](#)
- 508. [44.4 Use hyphens with numbers from twenty-one to ninety-nine that are written as words and with fractions that are written as words.](#)
- 509. [Chapter 45: Mastering The Rules of Capitalization](#)
- 510. [Introduction](#)
- 511. [45.1 Capitalize the first word of a sentence.](#)
- 512. [45.2 Capitalize proper nouns.](#)
- 513. [45.3 Capitalize proper adjectives.](#)
- 514. [45.4 Capitalize a title before a name.](#)
- 515. [45.5 Capitalize abbreviations made from capitalized words.](#)
- 516. [45.6 Capitalize calendar items: days of the week, months, and special days.](#)
- 517. [45.7 Capitalize major words in a title.](#)
- 518. [45.8 Capitalize the pronoun I.](#)
- 519. [45.9 Capitalize a section of the country or world.](#)
- 520. [45.10 Capitalize brand names.](#)
- 521. [Chapter 46: Learning to Abbreviate Words, Phrases, and Clauses](#)
- 522. [Introduction](#)
- 523. [46.1 Use periods with single-word abbreviations.](#)
- 524. [46.2 Write initialisms without periods.](#)
- 525. [46.3 Write acronyms without periods.](#)
- 526. [46.4 Use capitals consistently.](#)
- 527. [46.5 Avoid abbreviations for titles, but use them for degrees.](#)
- 528. [46.5a Use the abbreviation for the title in the inside address in a letter.](#)
- 529. [46.5b Use abbreviations for academic degrees.](#)
- 530. [46.5c Place academic titles before a name and academic degrees after, but do not use both at the same time.](#)

- 531. [46.6 Use familiar abbreviations.](#)
- 532. [46.7 Avoid abbreviations with dates.](#)
- 533. [46.8 Use abbreviations for weights and measures.](#)
- 534. [46.9 Use abbreviations for temperature and time.](#)
- 535. [46.10 Avoid abbreviations with most place-names.](#)
- 536. [46.11 Use abbreviations for common Latin expressions.](#)
- 537. [46.12 Use abbreviations in bibliographical citations.](#)
- 538. [46.13 Avoid symbols in formal writing.](#)
- 539. [Chapter 47: Using Numbers and Italics Correctly](#)
- 540. [Introduction](#)
- 541. [47.1 Use the correct form of numbers.](#)
- 542. [47.2 Use italics correctly.](#)
- 543. [Punctuation, Spelling, and Mechanics Basics Checklist](#)
- 544. [Part 9: A Guide for ESL Writers](#)
- 545. [Part 9: A Guide For ESL Writers](#)
- 546. [Part 9. A Guide For ESL Writers](#)
- 547. [Chapter 48: Mastering Articles and Plurals of Nouns](#)
- 548. [Introduction](#)
- 549. [48.1 Master articles.](#)
- 550. [48.2 Use plurals correctly.](#)
- 551. [Chapter 49: Mastering Sentence Structure](#)
- 552. [Introduction](#)
- 553. [49.1 Follow regular word order for declarative sentences.](#)
- 554. [49.2 Follow inverted word order for questions.](#)
- 555. [49.3 Use it and there as subjects.](#)
- 556. [49.4 Avoid using pronouns to repeat subjects and direct objects.](#)
- 557. [49.4a Do not use a pronoun to repeat the subject of a sentence.](#)
- 558. [49.4b Avoid using pronouns to repeat direct objects.](#)
- 559. [Chapter 50: Mastering Verbs and Subject-Verb Agreement](#)
- 560. [Introduction](#)
- 561. [50.1 Master special problems with verbs.](#)
- 562. [50.2 Master subject-verb agreement.](#)
- 563. [Chapter 51: Using Adjectives, Adverbs, and Participles Correctly](#)
- 564. [Introduction](#)
- 565. [51.1 Master adjectives.](#)
- 566. [Master adjectives.](#)
- 567. [51.2 Master adverbs.](#)

568. [51.3 Master participles.](#)
569. [Chapter 52: Using Words Correctly](#)
570. [Introduction](#)
571. [52.1 Avoid inappropriate substitutions.](#)
572. [52.1a Do not substitute nouns for verbs.](#)
573. [52.1b Do not substitute nouns for adjectives.](#)
574. [52.2 Learn to use indirect objects.](#)
575. [52.3 Learn the prepositions that belong in idioms.](#)
576. [Checklist for ESL Writers](#)
577. [Accessibility Content: Text Alternatives for Images](#)
578. [Student Abigali Shroba's First Reading Text Alternative \(Chapter 1\)](#)
579. [Student Abigali Shroba's Second Reading Text Alternative \(Chapter 1\)](#)
580. [Student Alyssa Ennis Text Alternative \(Chapter 2\)](#)
581. [Drawing a Subject Tree Text Alternative \(Chapter 2\)](#)
582. [Student Alyssa Ennis Text Alternative \(Chapter 3\)](#)
583. [Sample Argument Essay Text Alternative \(Chapter 6\)](#)
584. [Figure 8.2 Text Alternative \(Chapter 8\)](#)
585. [Student's Research Paper Text Alternative \(Chapter 12\)](#)
586. [Student's Research Paper Text Alternative \(Chapter 13\)](#)
587. [Student's Research Paper Text Alternative \(Chapter 14\)](#)
588. [Student's Annotations Text Alternative \(Chapter 15\)](#)
589. [Journal Entry Text Alternative \(Chapter 15\)](#)
590. [Sample Explication Text Alternative \(Chapter 15\)](#)
591. [Sample Literary Critique Text Alternative \(Chapter 15\)](#)
592. [Sample Business Letter Text Alternative \(Chapter 17\)](#)
593. [Sample Request for Information Text Alternative \(Chapter 17\)](#)
594. [Sample Sales Letter Text Alternative \(Chapter 17\)](#)
595. [Sample No Letter Text Alternative \(Chapter 17\)](#)
596. [Write Memoranda Text Alternative \(Chapter 17\)](#)
597. [Sample Resume Text Alternative \(Chapter 17\)](#)
598. [Sample Write Resume Text Alternative \(Chapter 17\)](#)
599. [Sample Cover Letter Text Alternative \(Chapter 17\)](#)
600. [Reverse the Position Text Alternative \(Chapter 24\)](#)
601. [Use Participles Text Alternative \(Chapter 35\)](#)

Remarks

Sample annotation #2.

Sample annotation #1.

Sample Answer

Student Annotation

Writing Annotation

Marginal Note

test link

*The Committee of Ten, formed in 1892 by the NEA, consisted of representatives from higher education, and recommended ways to reform and systematize post-elementary (high school) education in the U.S.

*The CRSE, formed in 1915 by the National Education Association (NEA), overhauled the recommendations made earlier by the "Committee of Ten," with their 1918 "Cardinal Principles of Secondary Education" aimed at standardizing the objectives of high school in the U.S.

* See also, [Chapter 9](#): Evaluating Sources.

*From the *Publication Manual of the American Psychological Association*, 7th edition, p. 283.

Glossary

Active voice:

Sentences containing subjects that are acting or that are being described.

Adjective:

Tells the reader something about a person, place, or thing.

Adverb:

Modifies, or tells something about, a verb, an adjective, or another adverb.

Antecedents:

Pronouns that connect ideas and help you avoid repeating the same noun.

Archives:

A source that contains the texts of books and speeches, as well as historical documents.

Article:

A short word that comes before and points to a noun.

Authoritative warrant:

Relies on theories, opinions, and studies of experts.

Block quotation:

A format for including a direct quotation that is longer than four lines by indenting it half an inch from the left margin.

Brackets:

Used around words you have inserted within a direct quotation.

Brainstorming:

Creating a list, paragraph, or loosely connected words and phrases by asking questions and spreading them across a sheet of paper.

Cause and effect:

A method of writing that explains why something happens.

Central idea:

Communicates your main point and purpose. Also known as main idea.

Central premise:

A provable assertion that you will develop through an examination of related claims.

Chronological resume:

Lists the jobs or other experiences you have had, in reverse chronological order.

Classify:

Organize related bits of information about a subject into separate types or groups.

Clustering:

A way to shrink a broad subject into a limited topic that you can write about in a short essay. Also called mapping and webbing.

Comparison:

Explains similarities.

Complements:

Refer to subjects and are connected to them by such verbs as *is*, *are*, *was*, *have been*, and *will be*.

Conclusion:

The idea being supported, often expressed in a paragraph's topic sentence.

Conclusion-and-support method:

Expressing a thesis or claim and using evidence in the form of specific details.

Concrete:

Words that point to something the reader has experienced or can experience through one or more of the five senses.

Conditional mood:

Communicates information that could be true depending on the circumstances.

Conjunction:

A word that joins words or ideas.

Connotations:

Shades of or variations in meaning.

Contrast:

Explains differences.

Coordinate:

Joining words, phrases, and clauses of equal importance in a sentence by using conjunctions.

Coordinating conjunctions:

Words that join words or ideas of the same importance.

Core word:

Included in essay exam instructions that indicates the primary academic activity the examination is set up to test.

Dash:

Sets off material that needs emphasis or clarifies an idea.

Declarative sentence:

Presents information; ends with a period.

Deductive:

Writers start with general statements they believe readers will agree with.

Define:

Explain what a term means.

Demonstrative pronouns:

Refers to nouns that come after *that*, *this*, *those*, and *these*.

Dependent (subordinate) clause:

Part of a sentence that contains a subject and a verb, but does not express a complete idea.

Description:

Discussing the nature of character of a person, place or thing.

Dictionary:

A reference that not only provides various definitions of a word, but also contains information about the word's spelling, pronunciation, and origins.

Direct quotation:

An exact, word-for-word copy of the original phrase, sentence, or paragraph.

Electronic mail (e-mail):

A way to send messages, memos, letters, and even longer documents to others through the Internet.

Ellipsis:

Three spaced periods (...) that indicate you have removed words from a direct quotation.

Emoticons:

In e-mail messages, the use of icons to convey emotions.

Employment history:

Lists the names and addresses of current and past employers.

Exclamation point:

Placed inside or outside quotation marks, depending on the sentence's meaning.

Exclamatory sentence:

Expresses strong emotion; ends with an exclamation point.

Explication:

A line-by-line review of a short poem, a section from a longer poem, or a brief passage from a short story or novel.

Faulty shift:

Changing from one grammatical construction to another inappropriately.

Focal point:

The central idea to which all details in your essay point.

Focused freewriting:

A way to record what you know by writing nonstop for five or ten minutes.

Focusing:

Deciding on a central idea.

Forums:

Internet groups housed on a server to which the host or moderator of the forum has access.

Functional resume:

Describes current work history according to professional experience and employment history.

Fused sentence:

Occurs when you join two or more independent clauses without a conjunction or without correction punctuation. Also called a run-on.

Future perfect:

Describes future events that will come before other events in the future.

Future tense:

Verbs that tell readers about events or facts that will occur or will be true at a later time.

Gerund:

An *-ing* noun formed from a verb; it stands for an activity.

Hanging indent:

For bibliographic entries, indenting subsequent lines half an inch from the left margin.

Helping verbs:

Used with other verbs to make specific time references and to create verb phrases.

Helping word:

To form the future tense, words before the basic form of the verb.

Illustrate:

Offers examples.

Imperative mood:

Communicates a command or a request.

Imperative sentence:

Gives an order, makes a request, or provides instruction.

Indefinite pronouns:

Refer to people and things that are not named or are not specific.

Independent (main) clause:

The heart of the sentence that expresses a complete idea.

Indicative mood:

Conveys an action or information that the writer believes is true.

Indirect objects:

Nouns or pronouns to which or for which an action is done.

Inductive:

Offering specific details to support a general conclusion.

Interrogative sentence:

Asks a question and ends with a question mark.

Interviewing:

Gathering details from people who are more familiar with your subject than you are.

Irregular nouns:

Forms the plural in ways other than by adding -s or -es.

Journals:

Publications that contain articles appropriate to a particular discipline or field of interest.

Linking pronouns:

Point to details mentioned earlier.

Linking verbs:

Help describe a subject by connecting it to a noun or an adjective.

Listing:

A way to record what is most important, startling, or obvious about your subject.

Literary critique:

A form of writing that focuses primarily on how writers use language to express their ideas and perceptions in unique styles.

Magazines:

Periodicals that appeal to a broad readership.

Main point:

The central idea of a paragraph, usually expressed in a topic sentence, or of an essay, usually expressed in a thesis statement.

Message boards:

Similar to chat rooms in that topics can range widely and multiple topics can be addressed by anyone at any time.

Modal:

A type of helping verb.

Motivational warrant:

Appealing to the personal and professional beliefs of your audience, their values, their pride, or even their self-interest.

Multiple-line graph:

Visuals for pointing out changes in degrees, amounts, percentages, and so on over time or across groups and that provide a comparison at a glance.

Narration:

Recalling an event or explaining a process.

Netiquette:

Suggestions that pertain particularly to writing online.

Newsgroup:

Internet groups duplicated and stored on many servers throughout the world.

Newspapers:

Publications that report on timely news articles for broad readership.

Nonrestrictive modifiers:

Don't limit the meanings of the words they describe.

Note cards:

A method for taking notes on printed cards so that ideas are easy to rearrange, sort, and organize.

Noun:

A person, place, or thing. Also called common noun.

Object:

A person, place, or thing that is receiving an action.

Object of a preposition:

An indirect object used with a preposition.

Paraphrase:

Information placed in your own words.

Parentheses:

Interrupts the flow of the sentence, but the interruption is less forceful than it is when dashes are used.

Particles:

Adverbs or prepositions that change a verb's meaning.

Parts of speech:

Words used in a sentence, including nouns, pronouns, verbs, articles, adjectives, adverbs, prepositions, and conjunctions.

Passive voice:

Sentences containing subjects that are being acted on.

Past perfect:

When you talk about an action that happened in the past but that came before another event that also took place in the past.

Past tense:

Verbs that tell your readers of actions that have been completed.

Perfect tense:

Combines *have*, *has*, or *had* with the past participle of a verb.

Periodicals:

Information published daily, weekly, biweekly, monthly, quarterly, and so on.

Periods:

Always placed inside quotation marks at end of sentence.

Personal pronoun:

Pronouns that act as subjects, objects, or show possession.

Plural:

Agreement between a verb and its subject in number; if subject is more than one, verb is plural.

Preposition:

Comes before a noun or pronoun and shows how that word relates to other words.

Present perfect:

When you talk about an action that began in the past and is continuing in the present.

Present tense:

Verbs that tell the reader about current facts of events-things happening right now.

Prewriting:

The stage in which you gather information about your subject.

Professional experience:

Responsibilities you have had and the skills used during your career.

Progressive tenses:

Verbs that show continuing action when combined with a form of *to be*.

Pronoun:

Stands for a person, place, or thing, but replaces a noun.

Proofreading:

Carefully reading your manuscript to correct typing errors, eliminate repeated words, add missing words and punctuation, or fix other minor problems.

Proper noun:

Specific persons, places, and things; they are capitalized.

Question mark:

Placed inside or outside quotation marks, depending on the sentence's meaning.

Reflexive pronouns:

Pronouns that end in *-self* or *-selves*; use them when the subject of a sentence does something to itself.

Regular nouns:

Forms the plural by adding *-s* or *-es*.

Relative pronouns:

Introduce dependent (subordinate) clauses.

Restrictive modifiers:

Limit the meanings of the words they describe to a specific thing, place, individual, or group.

Search engine:

A commercial service that accesses thousands of databases to find information related to keywords that you provide.

Sentence fragment:

A group of words that is punctuated as if it were a sentence yet does not express a complete idea.

Signal phrase:

A way to reference researched material using the author's name and a verb.

Single-line graph:

Visuals for pointing out changes in degrees, amounts, percentages, and so on over time or across groups.

Singular:

Agreement between a verb and its subject in number; if there is one subject, the verb is singular.

Specific:

Words and phrases that are far more descriptive and focused than those that are general.

Style:

The level of language that is appropriate to use with your readers.

Subject:

A person, place, or thing that does an action or is described.

Subject tree:

A way to narrow a broad subject by dividing it into two or three branches, or subheadings, and then subdividing each of those branches, and so on.

Subjunctive mood:

Reports actions that the writer knows are contrary to fact.

Subordinate:

Using certain words, phrases, or clauses to make them less important than other parts of the sentence.

Subordinating conjunction:

Words that join ideas by showing that one is less important than the other.

Substantive warrant:

Uses a variety of rhetorical modes or techniques to present concrete facts, data, and illustrations that support the claim.

Summarizing:

Putting another writer's ideas into a few words of your own.

Summary and response:

First demonstrating an understanding of the essential points in a text and then present a response in which you agree or disagree with the author's premise and conclusions.

Support:

Clarify an idea or defend a position.

Synonyms:

Terms that have the same meaning as words or phrases mentioned earlier.

Tense:

The part of the verb that shows time.

Thesaurus:

A reference containing synonyms, words whose meanings are the same as or close to the meaning of the word you have in mind.

Thesis statement:

A statement that clearly expresses the point you wish to make, your reason for writing the essay in the first place.

Tone:

The writer's attitude toward the subject.

Truncation:

Asking a search engine to look for variants of a keyword by using the symbol * (asterisk) in place of the word ending or some letter within the word.

Verb:

Shows what a subject does (action) or describes that subject.

Infinitive:

The base form of the verb preceded by *to*.

In-text citations:

Citations within the text indicating where ideas or quotations that are not original to the author come from.

Works-cited list:

The list of sources cited in a paper using the style recommended by the Modern Language Association (MLA). The works-cited list appears on a new page at the end of the paper, with the title "Works Cited" at the top.

Parenthetical citation:

An in-text citation that provides information about a source cited within the text. In MLA style, it may include the author's last name or title of

the source (if no author is given) and the page number(s) or, if the author's name is given in a signal phrase, only the page number(s). In APA style, the date of publication and page number(s) are always provided as parenthetical references; the parenthetical reference may also include the author's last name if the author's name is not given in a signal phrase.

Container:

In MLA style, the publication or other entity in which the source appears. For example, the magazine in which an article appears is its container.

Annotated bibliography:

A list of sources that includes a brief description of the source and an indication of how it might support a writer's thesis.

References:

In the style recommended by the American Psychological Association (APA), the title of the list of sources cited in the text that appears on a new page at the end of the paper.

Division:

A process of breaking a subject down into its component parts in order to analyze it.

Editing:

The process of revising written work for problems with style, word choice, grammar, spelling, and punctuation.

Intentional plagiarism:

Occurs when a writer copies language from a source without putting the words in quotation marks, paraphrases or summarizes a source's ideas without citing the source, or submits another person's work as the writer's own.

Patchwriting:

Using too much of a source's language in a paraphrase or summary.

Plagiarism:

The presentation of another person's ideas, words, stories, or other type of work without crediting the source so that the work appears to be your own.

Qualifier:

A word or phrase that limits a claim so that it takes exceptions and potential alternative views into account.

Transitions:

Words, phrases, and sentences that connect one idea, sentence, or paragraph with another.

Unintentional plagiarism:

Occurs when a writer carelessly uses quotations, paraphrases, or summaries from a source without proper attribution or when a writer's language in a paraphrase or summary is too close to that of the original.

Working bibliography:

A list of possible sources to use in a research paper. Not all of the sources in a working bibliography end up being cited in the final paper.

Working thesis statement:

A preliminary version of the thesis, which helps focus the writer's thinking and research. It is usually revised as the writer explores the topic more thoroughly and proceeds to the drafting stage.

Abstracts:

Brief summaries of articles meant to give researchers a general idea of their content.

Cross-referencing:

Looking for possible search terms (keywords) for a topic in a list of related topics.

Fake news:

News stories and other media products that are deliberately untrue and created with the intention of deceiving the reader or viewer.

Field research:

Research writers conduct themselves by conducting an interview or a survey, for example, or making their own systematic observations.

News bias:

Real or perceived bias on the part of journalists and others who write or produce media products, reflected in both the stories that are covered and the ones that are ignored. This type of bias leads to an extreme, distorted presentation of the news.

Popular sources:

Newspapers, magazines, and news organizations that produce content that appeals to a broad readership.

Primary research:

Research writers conduct themselves. Examples include surveys, interviews, experiments, and observations.

Primary source:

An original text, such as a historical document, a personal letter, a diary, a firsthand account of an event, or original research conducted by the writer.

Scholarly sources:

Books and journal articles that are written for professionals in a field and carefully reviewed by other scholars in that field. Though scholarly sources should be evaluated for relevance, they are generally considered credible.

Secondary source:

A reaction or response to a primary source, such as a biography, an analysis of a document, or an analysis of someone else's data.

Database:

In library research, a database is a collection of articles and other sources of information. The information can be searched for and retrieved using keywords.