The Little, Brown Handbook

TENTH EDITION

H. Ramsey Fowler
St. Edward's University

Jane E. Aaron

Preface for Students: Using This Book

The Little, Brown Handbook is a basic resource that will answer almost any question you have about writing. Here you can find how to get ideas, punctuate quotations, search the Internet, cite sources, or write a résumé. The handbook can help you not only in writing courses but also in other courses and outside school.

Don't let the size of the handbook put you off. You need not read the whole book to get something out of it, and no one expects you to know everything included. Primarily a reference tool, the handbook is written and arranged to help you find the answers you need when you need them, quickly and easily.

Using this book will not by itself make you a good writer; for that, you need to care about your work at every level, from finding a subject to spelling words. But learning how to use the handbook and its information can give you the means to write *what* you want in the *way* you want.

v **Reference aids**

You have many ways to find what you need in the handbook:

v **Use the directory.** "Plan of the Book," inside the front cover, displays the book's entire contents.

v **Use a glossary.** "Glossary of Usage" (pp. 864–80) clarifies more than 275 words that are commonly confused and misused. "Glossary of Terms" (pp. 881–904) defines more than 350 words used in discussing writing.

ν **Use the index.** Beginning on page 907, the extensive index includes every term, concept, and problem word or expression mentioned in the book.

ν **Use a list.** Three helpful aids fall inside the book's back cover: (1) " Guide" pulls together all the book's material for students using standard American English as a second language or a second dialect. (2) "Editing Symbols" explains abbreviations often used to comment on papers. And (3) "Useful Lists and Summaries" indexes topics that students frequently ask about.

ν **Use the elements of the page.** As shown in the illustration on the next page, the handbook constantly tells you where you are and what you can find there.

ν **Content and organization**

An overview of the handbook's contents appears inside the front cover. Briefly, the book divides into the following sections:

ν **Chapters 1–5:** The big picture, including the writing process, paragraphs, and document design.

ν **Chapters 6–11:** Reading and writing in college, with chapters on academic writing, study skills and exams, critical reading and writing, reading arguments, writing arguments, and reading and using visual arguments.

ν **Chapters 12–26:** Sentence basics, including the conventions of English grammar, errors that affect clarity, and techniques of effective sentences.

ν **Chapters 27–36**: Punctuation and mechanics (capital letters, underlining, and the like).

ν **Chapters 37–41:** Words—how to use them appropriately and precisely, how to look them up, how to spell them.

ν **Chapters 42–48:** Research writing, from planning through revising, with detailed help on finding and evaluating electronic sources, a complete guide to citing sources, and two sample papers.

ν **Chapters 49–53:** Writing in the academic disciplines, including literature, the other humanities, the social sciences, and the natural and applied sciences.

ν **Chapters 55–56:** Practical information about online writing, business and other public writing, and oral presentations.

ν **Recommended usage**

The conventions described and illustrated in this handbook are those of standard American English—the label given the dialect used in higher education, business, and the professions. (See also pp. 132–33.) The handbook stresses written standard English, which is more conservative than the spoken dialect in matters of grammar and usage. A great many words and constructions that are widely spoken remain unaccepted in careful writing.

When clear distinctions exist between the language of conversation and that of careful writing, the handbook provides examples of each and labels them s*poken* and w*ritten*. When usage in writing itself varies with the level of formality intended, the handbook labels examples *formal* and *informal*. When usage is mixed or currently changing, the handbook recommends that you choose the more conservative usage because it will be acceptable to all readers.

ν **Companion Web site**

The companion Web site offers many resources to help you use the handbook and improve your writing. You can use the site on your own (it is not password protected), or your instructor may direct you to portions of it as part of his or her course assignments.

Go to *ablongman.com/littlebrown,* and click on *The Little, Brown Handbook,* Tenth Edition. You'll see further directions to the following:

ν Downloadable checklists and other material from the book.

ν The book's exercises in electronic format.

ν More than a thousand additional electronic questions.

ν Video tutorials that supplement the book's explanations.

ν Hundreds of links to other Web sites providing help on the book's topics.

ν Sample research papers from various academic disciplines.

ᵥ Usage flashcards allowing you to test yourself on tricky words and phrases.

The handbook's page elements

Running head (header) and page tab `showing the topic`
`being discussed on this page,`
`its section code (`**15b**`), and its editing symbol (`**pn agr**`)`

Section heading, `a main convention or topic labeled with the section code,` **15b:** `chapter`
`number (`**15**`) and section letter (`**b**`)`

Examples, `always indented, with underlining and annotations highlighting sentence`
`elements and revisions`

Summary or checklist box
`providing key information in`
`accessible form`

Web box `linking to the handbook's companion Web site`

Culture-language connection, `a pointer for students using standard American English as a`
`second language or a second dialect`

Exercise `providing`
`opportunity for practice`

Preface for Instructors

The Little, Brown Handbook always aims to address both the current and the recurrent needs of writing students and teachers. This tenth edition is no exception. Writing and its teaching are changing dramatically, and the handbook has changed in response. At the same time, much about writing does not change, and the handbook remains a comprehensive, clear, and accessible guide to a host of writing situations and challenges.

The Little, Brown Handbook is actually many books in one, and each is stronger in this edition. The revisions—highlighted below with **New**—affect most pages.

ᵥ **A guide to academic writing**

The handbook gives students a solid foundation in the goals and requirements of college writing.

ᵥ **New** Part 2 now covers the skills needed for academic success, beginning with a new chapter that helps students analyze and compose in academic writing situations.

ᵥ **New** A chapter provides practical tips for effective study skills, including time management, reading for comprehension, and preparing for and taking exams.

ᵥ Four chapters detail techniques of critical reading and writing, reading arguments critically, writing arguments, and reading and using visual arguments.

ᵥ Later chapters discuss the emphases and methods of writing about literature and writing in other humanities, the social sciences, and the natural and applied sciences. Extensive, specially highlighted sections cover documentation and format in MLA, Chicago, APA, and CSE styles.

ᵥ **A guide to research writing**

With detailed advice and two sample MLA papers, the handbook always attends closely to research writing, keeping pace with changes in its methods and challenges.

ᵥ The discussion emphasizes using the library as Web gateway, managing information, evaluating and synthesizing sources, integrating source material, and avoiding plagiarism.

ᵥ **New** Guidelines and samples explain how to prepare an annotated bibliography, whether descriptive or evaluative.

ᵥ **New** Library subscription services receive even greater emphasis. In addition to a detailed, annotated sample search, the text now provides help with choosing databases and brainstorming keywords.

ᵥ **New** Web logs are covered as possible sources requiring careful evaluation and documentation.

ᵥ **New** Using images as research sources receives close attention, including a guide to image banks.

ᵥ **New** An expanded discussion of evaluating Web sites includes tips for distinguishing scholarly, personal, commercial, and other kinds of sites.

ᵥ **New** MLA documentation now includes annotated samples of key source types, showing students how to find the bibliographical information needed to cite each type.

ν **New** The extensive coverage of documentation in four styles—MLA, Chicago, APA, and CSE—reflects each style's latest version and includes more electronic sources, such as Web logs and multimedia.

ν   **A guide to visual literacy**

The handbook helps students process visual information and use it effectively in their writing.

ν **New** An expanded section on using illustrations includes annotated examples.

ν **New** An expanded discussion of viewing images critically uses diverse examples to demonstrate identifying and analyzing visual elements.

ν **New** A student paper illustrates a critique of an image.

ν **New** A chapter on reading and using visual arguments focuses on images' claims, evidence, assumptions, appeals, and fallacies.

ν **New** Illustrations in many of the handbook's student papers show various ways in which visual information can support written ideas.

ν **A guide to the writing process**

The handbook takes a practical approach to assessing the writing situation, generating ideas, writing the thesis statement, revising, and other elements of the writing process.

ν Numerous examples, including a student work-in-progress on Internet communication, illustrate every stage.

ν **New** A student paper shows techniques for achieving whole-essay unity and coherence.

ν **New** Managing files, using a spelling checker, and other computer skills are now integrated into discussions of revision and editing.

ν **New** The extensive material on document design, now concluding the chapters on the writing process, includes more help with using illustrations and a section on designing for readers with disabilities.

ν **A guide for culturally and linguistically diverse writers**

At notes and sections labeled , the handbook provides extensive rhetorical and grammatical help for writers whose first language or dialect is not standard American English.

ν Fully integrated coverage, instead of a separate section, means that students can find what they need without having to know which problems they do and don't share with native SAE speakers.

ν **New** " Guide," inside the back cover, orients students with advice on mastering SAE and pulls all the integrated coverage together in one place.

ν **A guide to usage, grammar, and punctuation**

The handbook's core reference material continues to be reliable and accessible.

ν Concise text explains all basic concepts and common errors.

ν Annotated examples from across the curriculum represent college writers and writing.

ν Frequent exercises in connected discourse include end-of-part exercises that combine several kinds of problems. The exercises are also available on the book's companion Web site.

ν **An accessible reference guide**

The handbook is designed to be easy to use.

ν **New** A clean, uncluttered page design uses color and type clearly to distinguish elements.

ν **New** Annotations on both visual and verbal examples directly connect principles and illustrations.

ν **New** Dictionary-style headers in the index make it easy to find entries.

ν Helpful endpapers offer several paths to the book's content.

ν More than 150 boxes provide summaries and checklists of key information.

ν A preface just for students outlines the book's contents, details reference aids, and explains the page layout.

ν **A reference for college and beyond**

With chapters on document design, study skills, academic and cross-curricular writing, online writing, public writing, and oral presentations, the handbook is a resource that students keep. With a hard cover and sturdy binding, it is a book that lasts.

ν **New** A chapter on writing online focuses on the rhetorical issues of e-mail, collaboration, and Web composition.

ν **New** A chapter on public writing covers writing for business and for community work, with annotated samples of letters, résumés, and a memo, report, proposal, flyer, newsletter, and brochure.

ν **New** The chapter on oral presentations now includes a discussion and illustrations of *PowerPoint* slides.

ν **An integrated text and Web site**

At the start of every handbook chapter, a Web box links students to the book's companion Web site, a powerful online resource for students and teachers.

ν **New** Most of the handbook's exercises can now be completed online. A cross-reference to the Web site appears in the instruction of each dual-format exercise.

ν More than a thousand additional self-study questions, keyed to the handbook, provide immediate feedback for every answer.

ν Fifteen of the handbook's checklists are available for students to copy and use in generating ideas and revising their work.

ν More than thirty video tutorials provide explanations, examples, and tips to help students understand concepts and techniques.

νHundreds of Web links direct students to helpful sites on the writing process, critical thinking, argument, grammar, research, writing in the disciplines, and more.

ν Ten documented student research papers provide examples of writing across the curriculum.

ν Usage flashcards allow students to test their knowledge and practice usage.

ν The "Instructor's Resources" section provides links to material from the print *Instructor's Resource Manua*l and *Instructor's Annotated Edition*, including teaching tips and answers to the handbook's exercises. It also provides lists and summaries from the handbook in transparency and *PowerPoint* format and links to Web sites that are useful to writing teachers.

ν **Supplements**

In addition to the companion Web site, an extensive package of supplements accompanies *The Little, Brown Handbook* for both students and instructors.

For students

An asterisk precedes every supplement that is free to students when it is packaged with *The Little, Brown Handbook*.

ν **MyCompLab* with the E-book of *The Little, Brown Handbook* offers comprehensive online resources in grammar, writing, and research in one dynamic, accessible place:

Grammar resources include *ExerciseZone,* with more than three thousand self-grading practice questions on sentences and paragraphs; and *ESL ExerciseZone*, with more than seven hundred self-grading questions.

Writing resources include a hundred writing activities involving videos, images, and Web sites; guided assistance through the writing process, with worksheets and exercises; and an extensive collection of sample papers from across the disciplines.

Research resources include *ResearchNavigator*, which provides help with the research process, the *AutoCite* bibliography maker, and access to *ContentSelect* by EBSCOhost and the subject-search archive of the *New York Times;* and *Avoiding Plagiarism,* which offers tutorials in recognizing plagiarism, paraphrasing, documenting sources in MLA or APA style, and other topics.

Other student features of *MyCompLab* include *Grade Tracker*, a system for tracking work on the site, and access to *Longman's English Tutor Center*, offering live help from qualified writing teachers.

ᵛ *The Little, Brown Workbook,* by Donna Gorrell, parallels the handbook's organization but provides many more exercises and briefer instructional text. A separate answer key is available.

ᵛ **ESL Worksheets,* by Jocelyn Steer and Dawn Schmid, provides nonnative speakers with extra practice in typical problem areas.

ᵛ **Longman Grammar and Documentation Study Card* is a laminated eight-page guide to key writing skills.

ᵛ Many supplements help students in and out of writing courses: **10 Practices of Highly Successful Students; *The Longman Writer's Portfolio and Student Planner; *The Longman Writer's Journal; *The Longman Researcher's Journal; *Peer-Evaluation Manual; *Analyzing Literature: A Guide for Students; *Visual Communication;* and the Literacy Library, consisting of **Academic Literacy, *Workplace Literacy,* and **Public Literacy.*

ᵛ Four references are available: **The New American Webster Handy College Dictionary; *The Oxford American Desk Diction-ary and Thesaurus; *The Oxford Essential Thesaurus;* and *The Oxford American College Dictionary.*

ᵛ Two programs provide resources at deep discounts: any Penguin title can be packaged with the handbook; and *Newsweek* magazine is available to students in twelve-week subscriptions.

For instructors

All of the following supplements are free to confirmed adopters of *The Little, Brown Handbook.*

ᵛ *MyCompLab* offers a wealth of teaching resources:

MyCompLab Faculty Teaching Guide helps instructors make the most of this extensive resource.

Online course-management versions are available in *Course Compass, Blackboard,* and *WebCT.*

MyDropBox, a leading online plagiarism detection service, is available to instructors who adopt the handbook in a Value Pack.

ᵛ *Instructor's Annotated Edition* of *The Little, Brown Handbook* provides a complete teaching system in one book. Integrated with the student text are essays on teaching, updated reading suggestions, specific tips for class discussions and activities, and answers to the handbook's exercises.

ᵛ *Instructor's Resource Manual to Accompany The Little, Brown Handbook* is a freestanding, two-color paperback that includes all the teaching material and exercise answers from the *Instructor's Annotated Edition.*

ᵛ *The Little, Brown Handbook Answer Key* provides answers to the handbook's exercises.

ᵛ *Diagnostic and Editing Tests and Exercises* are cross-referenced to the handbook and are available on reproducible sheets or on CD.

ᵛ *Longman's Teaching Resource Library* includes works on both theory and practice.

ᵛ **Acknowledgments**

The Little, Brown Handbook stays fresh and useful because instructors talk with Longman's sales representatives and editors, answer questionnaires, write detailed reviews, and send us personal notes.

For the tenth edition, we are especially grateful to the many instructors who communicated with us directly or through reviews, drawing on their rich experience to offer insights into the handbook and suggestions for its improvement: Dale T. Adams, Lee College; Jonathan Ausubel, Chaffey College; Mark Bernier, Blinn College; Jacqueline A. Blackwell, Thomas Nelson Community College; Winfred P. Bridges, Arkansas State University; Daniel Brigham, University of Colorado, Boulder; Lynnda L. Brown, Tulsa Community College; Melania Rosen Brown, St. Johns River Community College; Michael Burke, Southern Illinois University, Edwardsville; Mary Joanne de Falla, Miami Dade College, InterAmerican; Suzanne Gitonga, North Lake College; Kyle

Contents

PART 1

The Writing Process

CHAPTER 1

Assessing the Writing Situation

"Writing is easy," snarled the late sportswriter Red Smith. "All you do is sit down at the typewriter and open a vein." Most writers would smile in agreement, and so might you. Like anything worthwhile, writing well takes hard work. This chapter and the next two will show you some techniques that successful writers use to ease the discomfort of writing and produce effective compositions.

1a   Understanding how writing happens

Every time you sit down to write, you embark on a **writing process**—the term for all the activities, mental and physical, that go into creating what eventually becomes a finished piece of work. Even for experienced writers the process is usually messy, which is one reason that it is sometimes difficult. Though we may get a sense of ease and orderliness from a well-crafted magazine article, we can safely assume that the writer had to work hard to achieve those qualities, struggling to express half-formed thoughts, shaping and reshaping paragraphs to make a point convincingly.

There is no *one* writing process: no two writers proceed in the same way, and even an individual writer adapts his or her process to the task at hand. Still, most experienced writers pass through overlapping stages:

- _ν **Analyzing the writing situation:** considering subject, purpose, audience, and other elements of the project (pp. 4–15).
- _ν **Developing or planning:** gathering information, focusing on a central theme, and organizing material (pp. 16–43).
- _ν **Drafting:** expressing and connecting ideas (pp. 44–48).
- _ν **Revising and editing:** rethinking and improving structure, content, style, and presentation (pp. 48–65).

With experience, as you complete varied assignments and try the varied techniques described in this book, you will develop your own basic writing process.

Note Like many others, you may believe that writing is only, or even mainly, a matter of correctness. True, any written message will find a more receptive audience if it is correct in grammar, spelling, and similar matters. But these concerns should come late in the writing process, after you've allowed yourself to discover what you want to say, freeing yourself to make mistakes along the way. As one writer put it, you need to get the clay on the potter's wheel before you can shape it into a bowl, and you need to shape the bowl before you can perfect it. So get your clay on the wheel, and work with it until it looks like a bowl. Then worry about correctness.

EXERCISE 1.1 Starting a writing journal

Recall several writing experiences that you have had—a letter you had difficulty composing, an essay you enjoyed writing, an all-nighter spent happily or miserably on a term paper, a posting to an online newsgroup that received a surprising response. What do these experiences reveal to you about writing, particularly your successes and problems with it? Consider the following questions:

Do you like to experiment with language?
Are some kinds of writing easier than others?
Do you have trouble getting ideas or expressing them?
Do you worry about grammar and spelling?
Do your readers usually understand what you mean?

Record your thoughts as part of continuing journal entries that track your experiences as a writer. (See pp. 17–19 on keeping a journal, and see the exercises titled "Considering your past work" in Chapters 1–4.) As you complete writing assignments for your composition course and other courses, keep adding to the journal, noting especially which procedures seem most helpful to you. Your aim is to discover your feelings about writing so that you can develop a dependable writing process of your own.

1b   Analyzing the writing situation

Any writing you do for others occurs in a context that both limits and clarifies your choices. You are communicating something about a particular subject to a particular audience of readers for a specific reason. You may need to conduct research. You'll be up against a length requirement and a deadline. And you may be expected to present your work in a certain format.

These are the elements of the **writing situation,** and analyzing them at the very start of a project can tell you much about how to proceed. (For more information about these elements, refer to the page numbers given in parentheses.)

Context

- _ν **What is your writing for?** A course in school? Work? Something else? What do you know of the requirements for writing in this context?
- _ν   **Will you present your writing on paper, online, or orally?** What does the presentation method require in preparation time, special skills, and use of technology?
- _ν **How much leeway do you have for this writing?** What does the stated or implied assignment tell you?

Subject (pp. 6-9)

- _ν **What does your writing assignment require you to write about?** If you don't have a specific assignment, what subjects might be appropriate for this situation?

ᵥ **What interests you about the subject?** What do you already know about it? What questions do you have about it?

ᵥ **What does the assignment require you to do with the subject?**

Audience (pp. 9-13)

ᵥ **Who will read your writing?**

ᵥ **What do your readers already know and think about your subject?** What characteristics—such as education or political views—might influence their response?

ᵥ **What is your relationship to your readers?** How formal or informal should your writing be?

ᵥ **What do you want readers to do or think after they read your writing?**

Purpose (pp. 13-15)

ᵥ **What aim does your assignment specify?** For instance, does it ask you to explain something or argue a point?

ᵥ **Why are you writing?**

ᵥ **What do you want your work to accomplish?** What effect do you intend it to have on readers?

ᵥ **How can you best achieve your purpose?**

Research (pp. 558-638)

ᵥ **What kinds of evidence will best suit your subject, audience, and purpose?** What combination of facts, examples, and expert opinions will support your ideas?

ᵥ **Does your assignment require research?** Will you need to consult sources or conduct interviews, surveys, or experiments?

ᵥ **Even if research is not required, what information do you need to develop your subject?** How will you obtain it?

ᵥ **What documentation style should you use to cite your sources?** (See pp. 637–38 on source documentation in the aca-demic disciplines.)

Deadline and length

ᵥ **When is the assignment due?** How will you apportion the work you have to do in the time available?

ᵥ **How long should your writing be?** If no length is assigned, what seems appropriate for your subject, audience, and purpose?

Document design

ᵥ **What organization and format does the assignment require?** (See pp. 111–12 on format in the academic disciplines and pp. 839–54 on format in public writing.)

ᵥ **How might you use margins, headings, and other elements to achieve your purpose?** (See pp. 116–20.)

ᵥ **How might you use graphs, photographs, or other images to support ideas and engage readers?** (See pp. 120–25, 225–29.)

EXERCISE 1.2 Analyzing a writing situation

The following assignment was given in a survey course in psychology. What does the assignment specify about the elements of the writing situation? What does it imply? Given this assignment, how would you answer the questions on the previous two pages? (You can do this exercise online at *ablongman.com/littlebrown*.)

When is psychotherapy most likely to work? That is, what combinations of client, therapist, and theory tend to achieve good results?
In your paper, cite studies supporting your conclusions. Length: 1500 to 1800 words. Post your paper online to me and to your discussion group by March 30.

1c   Discovering and limiting a subject

For most college and public writing, you will write in response to an assignment. The assignment may specify your subject, or it may leave the choice to you. (If you're stuck, you can use the discovery techniques on pp. 16–26 to think of subjects.) Whether the subject is assigned or not, it will probably need some thought if it is to achieve these aims:

- **The subject should be suitable for the assignment.**
- **It should be neither too general nor too limited** for the length of project and deadline assigned.
- **It should be something you care about.**

1   Responding to a specific assignment

Many assignments will set boundaries for your subject. For instance, you might be asked to discuss what makes psychotherapy effective, to prepare a lab report on a physics experiment, or to analyze a character in a short story.

Such assignments may seem to leave little room for you to move around, but in fact you'll have several questions to answer:

- **What's wanted from you?** Writing assignments often contain words such as *discuss, describe, analyze, report, interpret, explain, define, argue,* and *evaluate.* These words specify the way you are to approach your subject, what kind of thinking is expected of you, and what your general purpose is. (See pp. 13–15 for more on purpose.)
- **For whom are you writing?** Many assignments will specify or imply your readers, but sometimes you will have to figure out for yourself who your audience is and what it expects from you. (For more on analyzing audience, see pp. 9–13.)
- **What kind of research is required?** Sometimes an assignment specifies the kinds of sources you are expected to consult, and you can use such information to choose your subject. (If you are unsure whether research is required, check with your instructor.)
- **How can you narrow the assigned subject to do it justice in the length and time required?** (See below.)

2   Responding to a general assignment

Some assignments specify features such as length or amount of research, but they leave the choice of subject entirely to you. Others are somewhat more focused—for instance, "Respond to a reading assigned in this course" or "Discuss a proposal for solving a local social problem"—but still give you much leeway in choosing a particular reading or a particular proposal. To find your approach, consider your experiences, interests, or curiosities:

- **What subject do you already know something about or have you been wondering about?** Athletic scholarships? Unemployment in your town?
- **Have you recently disagreed with someone over a substantial issue?** The change in relations between men and women? The methods being used to fight terrorism?
- **What have you read or seen lately?** A shocking book? A violent or funny movie? An effective television commercial?
- **What topic in the reading or class discussion for a course has intrigued you?** An economic issue such as taxes? A psychological problem such as depression?
- **What makes you especially happy or especially angry?** A hobby? The behavior of your neighbors?
- **Which of your own or others' dislikes and preferences would you like to understand better?** The demand for sport-utility vehicles? A taste for vegetarian cuisine?

Once you have a subject, you'll also need to answer the questions in the bulleted list opposite.

3   Narrowing a subject to a question

Let's say you've decided to write about communication on the Internet or about a particular character in a short story. You've got a subject, but it's still broad, worthy of a lengthy article if not

a whole book. For a relatively brief paper, you'll need a narrow focus in order to provide the specific details that make writing significant and interesting—all within the length and deadline specified by the assignment.

One helpful technique for narrowing a subject is to ask focused questions about it, seeking one that seems appropriate for your assignment and that promises to sustain your interest through the writing process. The following examples illustrate how questioning can scale down broad subjects to specific subjects that are limited and manageable:

Broad subjects	Specific subjects
Communication on the Internet	What are the advantages of online communication?
	How, if at all, should the government regulate Internet content?
	How might the Internet contribute to social and economic equality?
Mrs. Mallard in Kate Chopin's "The Story of an Hour"	What changes does Mrs. Mallard undergo?
	Why does Mrs. Mallard respond as she does to news of her husband's death?
	What does the story's irony contribute to the character of Mrs. Mallard?
Lincoln's weaknesses as President	What was Lincoln's most significant error as commander-in-chief of the Union army?
	Why did Lincoln delay emancipating the slaves?
	Why did Lincoln have difficulties controlling his cabinet?
Federal aid to college students	Which students should be entitled to federal aid?
	How adequate are the kinds of federal aid available to college students?
	Why should the federal government aid college students?

As these examples illustrate, your questions should not lend themselves to yes-or-no answers but should require further thinking.

Here are some guidelines for posing questions:

ᵛ **Reread the assignment.** Consider what it tells you about purpose, audience, sources, length, and deadline.
ᵛ **Pursue your interests.** If questions don't come easily, try freewriting or brainstorming (pp. 20–22) or use a tree diagram (pp. 34–35).
ᵛ **Ask as many questions as you can think of.**
ᵛ **Test the question that seems most interesting and appropriate by roughly sketching out the main ideas.** Consider how many paragraphs or pages of specific facts, examples, and other details you would need to pin those ideas down. This thinking should give you at least a vague idea of how much work you'd have to do and how long the resulting paper might be.
ᵛ **Break a too-broad question down further, and repeat the previous step.**

The Internet can also help you limit a general subject. On the Web, browse a directory such as *BUBL LINK* (*bubl.ac.uk*). As you pursue increasingly narrow categories, you may find a suitably limited topic.

Don't be discouraged if the perfect question does not come easily or early. You may find that you need to do some planning and writing, exploring different facets of the general subject and pursuing your specific interests, before you hit on the best question. And the question you select may require further narrowing or may shift subtly or even dramatically as you move through the writing process.

EXERCISE 1.3 Narrowing subjects

Following are some general writing assignments. Use the given information and your own interests to pose specific questions for three of these assignments. (You can do this exercise online at *ablongman.com/ littlebrown.*)

1. For a writing course, consider how the World Wide Web could al-ter the experience of popular culture. Length: three pages. Deadline: one week.
2. For a course in sociology, research and analyze the dynamics of a particular group of people. Length: unspecified. Deadline: four weeks.
3. For a writing course, read and respond to an essay in a text you are using. Length: three pages. Deadline: two weeks.
4. For a government course, consider possible restrictions on legislators. Length: five pages. Deadline: two weeks.
5. For a letter to the editor of the town newspaper, describe the effects of immigration on your community. Length: two pages. Deadline: unspecified.

EXERCISE 1.4 Considering your past work:
Discovering and limiting a subject

Think of something you've recently written—perhaps an application essay, a business report, or a term paper. How did your subject evolve from beginning to end? In retrospect, was it appropriate for your writing situation? How, if at all, might it have been modified?

EXERCISE 1.5 Finding and narrowing a subject for your essay

As the first step in developing a three- to four-page essay for the instructor and the other students in your writing course, choose a subject and narrow it. Use the guidelines in the previous section to come up with a question that is suitably interesting, appropriate, and specific.

1d   Considering the audience

- v **Who are my readers?**
- v **Why will they read my writing?**
- v **What will they need from me?**
- v **What do I want them to think or do after they read my writing?**

These questions are central to any writing project, and they will crop up again and again. Except in writing meant only for yourself, you are always trying to communicate with readers— something about a particular subject, for a particular purpose.

Your audience will often be specified or implied in a writing assignment. When you write an editorial for the student newspaper, your audience consists of fellow students. When you write a report on a physics experiment, your audience consists of your physics instructor and perhaps other physicists or your classmates. (See pp. 129–30 for more on audience in academic writing.) Whatever the audience, considering its needs and expectations can help you form or focus a question about your subject, gather answers to the question, and ultimately decide what to say and how to say it.

1   Knowing what readers need

As a reader yourself, you know what readers need:

- v **Context:** a link between what they read and their own knowledge and experiences.
- v **Predictability:** an understanding of the writer's purpose and how it is being achieved.
- v **Information:** the specific facts, examples, and other details that make the subject clear, concrete, interesting, and convincing.
- v **Respect:** a sense that the writer respects their values and beliefs, their background, and their intelligence.
- v **Voice:** a sense that the writer is a real person.
- v **Clarity and correctness:** writing free of unnecessary stumbling blocks and mistakes.

For much academic and public writing, readers have definite needs and expectations. Thus Chapter 6 discusses academic writing in general, Chapters 49–53 discuss writing in various disciplines, and Chapter 55 discusses public writing. Even in these areas, you must make many choices based on audience. In other areas where the conventions of structure and presentation are

vaguer, the choices are even more numerous. The box opposite contains questions that can help you define and make these choices.

2   Pitching your writing to your audience

Your sense of your audience will influence three key elements of what you write:

ᵥ **The specific information you use to gain and keep the attention of readers and to guide them to accept your conclusions.** This information may consist of concrete details, facts, examples, or other evidence that makes your ideas clear, supports your assertions, and suits your readers' background, biases, and special interests.

ᵥ **The role you choose to play in relation to your readers.** Depending on your purpose and your attitude toward your topic, you will want readers to perceive you in a certain way. The possible roles are many and varied—for instance, scholar, storyteller, lecturer, guide, reporter, advocate, inspirer.

ᵥ **The tone you use. Tone** in writing is like tone of voice in speaking: words and sentence structures on the page convey some of the same information as pitch and volume in the voice. Depending on your writing situation and what you think your readers will expect and respond to, your tone may be formal or informal. The attitude you convey may be serious or light, forceful or calm, irritated or cheerful.

Even when you're writing on the same subject, your information, role, and tone may change substantially for different audiences. Both memos below were written by a student who worked part-time in a small company and wanted to get the company to conserve paper. But the two memos address different readers.

To coworkers

Ever notice how much paper collects in your trash basket every day? Well, most of it can be recycled with little effort, I promise. Basically, all you need to do is set a bag or box near your desk and deposit wastepaper in it. I know, space is cramped in these little cubicles. But what's a little more crowding when the earth's at stake? . . .

To management

In my four months here, I have observed that all of us throw out baskets of potentially recyclable paper every day. Considering the drain on our forest resources and the pressure on landfills that paper causes, we could make a valuable contribution to the environmental movement by helping to recycle the paper we use. At the company where I worked before, employees separate clean wastepaper from other trash at their desks. The maintenance staff collects trash in two receptacles, and the trash hauler (the same one we use here) makes separate pickups. I do not know what the hauler charges for handling recyclable material. . . .

Typically for business writing, the information grows more specific and the tone more formal as the rank and number of readers rise.

If you are writing online—for instance, to an Internet newsgroup—you may not know enough about your audience to pitch your writing to particular expectations and needs. Consider, then, providing more information than you otherwise might, assuming the role of an equal (perhaps a colleague), and using a level tone (neither hostile nor chummy, neither very formal nor very informal).

EXERCISE 1.6 Considering audience

Choose one of the following subjects, and, for each audience specified, ask the questions on page 11. Decide on four points you would make, the role you would assume, and the tone you would adopt for each audience. Then write a paragraph for each based on your decisions. (You can do this exercise online at *ablongman.com/littlebrown*.)

1. The effects of smoking: for elementary school students and for adult smokers
2. Your opposition to a proposed law requiring adult bicyclists to wear helmets: for cyclists who oppose the law and for people who favor it
3. Why your neighbors should remove the wrecked truck from their front yard: for your neighbors and for your town zoning board

EXERCISE 1.7 Considering your past work:
Writing for a specific audience

How did audience figure in a piece of writing you've done in the recent past—perhaps an essay for an application or a paper for a course? Who were your readers? How did your awareness of them influence your choice of information, your role, and your tone? At what point in the writing process did you find it most productive to consider your readers consciously?

EXERCISE 1.8 Analyzing the audience for your essay

Use the questions on page 11 to determine as much as you can about the probable readers of your essay-in-progress (see Exercise 1.5). What does your analysis reveal about the specific information your readers need? What role do you want to assume, and what tone will best convey your attitude toward your topic?

1e   Defining a purpose

When you write, your **purpose** is your chief reason for communicating something about a topic to a particular audience. Purpose thus links both the specific situation in which you are working and the goal you hope to achieve. It is your answer to a potential reader's question, "So what?"

1   Defining a general purpose

Your purpose may fall into one of four general categories: entertainment, self-expression, explanation, or persuasion. These purposes may overlap in a single piece of writing, but usually one
predominates. And the dominant purpose will influence your particular slant on your topic, the supporting details you choose, even the words you use.

In college or public writing, by far the most common purposes are explanation and persuasion:

- **Writing that is mainly explanatory is often called *exposition*** (from a Latin word meaning "to explain or set forth"). Using examples, facts, and other evidence, you present an idea about your subject so that readers understand it as you do. Almost any subject is suitable for exposition: how to pitch a knuckleball, why you want to major in business, the implications of a new discovery in computer science, the interpretation of a short story, the causes of an economic slump. Exposition is the kind of writing encountered most often in newspapers, magazines, and textbooks.

- **Writing that is primarily persuasive is often called *argument*.** Using examples, facts, and other evidence, you support your position on a debatable subject so that readers will at least consider your view and perhaps agree with it or act on it. A newspaper editorial favoring city council reform, a business proposal for a new personnel policy, a student paper recommending more required courses or defending a theory about human psychological development—all these are arguments. (Chapters 9–11 discuss argument in some detail and provide examples.)

2   Defining a specific purpose

Purpose can be conceived more specifically, too, in a way that incorporates your particular subject and the outcome you intend—what you want readers to do or think as a result of reading your writing. Here are some examples of specific purposes:

> To explain how Annie Dillard's "Total Eclipse" builds to its climax so that readers appreciate the author's skill

> To explain the methods and results of an engineering experiment so that readers understand and accept your conclusions

> To explain why the county has been unable to attract new businesses so that readers better understand the local economic slump

> To persuade readers to support the college administration's plan for more required courses

> To argue against additional regulation of health-maintenance organizations so that readers perceive the disadvantages for themselves

> To argue for additional gun-control laws so that readers agree on their necessity

Often, a writing assignment will specify or imply both a general and a specific purpose. Say, for instance, that a psychology teacher assigns a review of the research on infants' perception of color. You know that the purpose is generally to explain, more specifically to summarize and analyze the established findings on the subject. You want readers to come away understanding the current state of the investigation into the subject. In addition, you want your instructor to see that you can competently read others' work and write about it. (See p. 130 for more on purpose in academic writing.)

With any writing assignment, try to define your specific purpose as soon as you have formed a question about your subject. Don't worry, though, if you feel uncertain of your purpose at the start. Sometimes you may not discover your purpose until you begin drafting, or you may find that your initial sense of purpose changes as you move through the writing process.

EXERCISE 1.9 Finding purpose in assignments

For each of your questions from Exercise 1.3 (p. 9), suggest a likely general purpose (entertainment, self-expression, explanation, persuasion) and try to define a specific purpose as well. Make audience part of your suggestions: What would you want readers to do or think in each case? (If you completed Exercise 1.3 online, you can add these suggestions to that file.)

EXERCISE 1.10 Considering your past work:
Defining a purpose

Look over two or three things you've written in the past year or so. What was your specific purpose in each one? How did the purpose influence your writing? Did you achieve your purpose?

EXERCISE 1.11 Defining a purpose for your essay

For your essay-in-progress, use your thinking so far about topic (Exercise 1.5, p. 9) and audience (Exercise 1.8, p. 13) to define a general and specific purpose for your writing.
http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on the writing situation and the writing process.

The writing process

Questions about audience

Identity and expectations

ᵛ **Who *are* my readers?**

ᵛ **What are my readers' expectations for the kind of writing I'm doing?** Do readers expect features such as a particular organization and format, distinctive kinds of evidence, or a certain style of documenting sources?

ᵛ **What do I want readers to know or do after reading my work?** How should I make that clear to them?

ᵛ **What is my relationship to my readers?** How formal or informal will they expect me to be? What role and tone should I assume?

Characteristics, knowledge, and attitudes

ᵛ **What characteristics of readers are relevant for my subject and purpose?** For instance:

Age and sex
Occupation: students, professional colleagues, etc.
Social or economic role: subject-matter experts, voters, car buyers, potential employers, etc.
Economic or educational background
Ethnic background
Political, religious, or moral beliefs and values
Hobbies or activities

ᵛ **How will the characteristics of readers influence their attitudes toward my subject?**

ᵛ **What do readers already know and *not* know about my subject?** How much do I have to tell them?

ᵛ **How should I handle any specialized terms?** Will readers know them? If not, should I define them or avoid them?

ᵛ **What ideas, arguments, or information might surprise, excite, or offend readers?** How should I handle these points?

ᵛ **What misconceptions might readers have of my subject and/or my approach to it?** How can I dispel these misconceptions?

Uses and format

ᵛ **What will readers do with my writing?** Should I expect them to read every word from the top, to scan for information, to look for conclusions? Can I help by providing a summary, headings, illustrations, or other aids? (See pp. 111–26 on document design.)

You can download these questions from *ablongman.com/littlebrown*. Save them in a file of their own, duplicate the file for each writing project, and insert appropriate answers between the questions. Print your answers for reference as you develop your paper.

Information: how employees could handle
recycling; no mention
of costs

Role: cheerful, equally
harried colleague

Tone: informal, personal (*Ever notice; Well; you; I know, space is cramped; what's*)

Information: specific
reasons; view of company as a whole; reference to another company; problem of cost

Role: serious, thoughtful, responsible employee

Tone: formal, serious (*Considering the drain;
forest resources; valuable contribution;* no *you* or contractions)

The general purposes for writing

ᵛ To entertain readers

- To express your feelings or ideas
- To explain something to readers (exposition)
- To persuade readers to accept or act on your opinion (argument)

CHAPTER 2

Developing and Shaping Ideas

Once you have assessed your writing situation, or even while you're assessing it, you'll begin answering the question you posed about your subject (pp. 7–8). As you generate ideas and information, they in turn may cause you to rephrase your lead question, which will open up new areas to explore. Throughout this stage, you'll bring order to your thoughts, eventually focusing and organizing them so that readers will respond as you intend.

2a   Discovering ideas

For some writing projects, you may have little difficulty finding what you have to say about your subject: possible answers to your starting question will tumble forth as ideas on paper or screen. But when you're stuck for what to say, you'll have to coax answers out. Instead of waiting around for inspiration to strike, use a technique to get your mind working. Anything is appropriate: if you like to make drawings or take pictures, for instance, then try that.

The following pages describe some strategies for discovering ideas. These strategies are to be selected from, not followed in
sequence: some may help you during early stages of the writing process, even before you're sure of your topic; others may help you later on; and one or two may not help at all. Experiment to discover which strategies work best for you.

Note Whatever strategy or strategies you use, do your work in writing, not just in your head. Your work will be retrievable, and the act of writing will help you concentrate and lead you to fresh, sometimes surprising, insights. If you participate in online collaboration to develop subjects, your activities will probably be stored electronically so that you can review and use the work. Ask your instructor how to reach the online files.

The discovery process encouraged here rewards rapid writing without a lot of thinking beforehand about what you will write or how. If your first language is not standard American English, you may find it helpful initially to do this exploratory writing in your native language or dialect and then to translate the worthwhile material for use in your drafts. This process can be productive, but it is extra work. You may want to try it at first and gradually move to composing in standard American English.

1   Keeping a journal

A place to record thoughts and observations, a **journal** can be a good source of ideas for writing. It is a kind of diary, but one more concerned with ideas than with day-to-day events. *Journal* comes from the Latin for "daily," and many journal keepers do write faithfully every day; others make entries less regularly, when the mood strikes or an insight occurs or they have a problem to work out.

v Advantages of a journal

Writing in a journal, you are writing to yourself. That means you don't have to worry about main ideas, organization, correct grammar and spelling, or any of the other requirements of writing for others. You can work out your ideas and feelings without the pressure of an audience "out there" who will evaluate your thinking and expression. The freedom and flexibility of a journal can

be liberating. Like many others, you may find writing easier, more fun, and more rewarding than you thought possible.

You can keep a journal either on paper (such as a notebook) or on a computer. If you write in the journal every day, or almost, even just for a few minutes, the routine will loosen up your writing muscles and improve your confidence. Indeed, journal keepers often become dependent on the process for the writing practice it gives them, the concentrated thought it encourages, and the connection it fosters between personal, private experience and public information and events.

Usually for the same reasons, teachers of writing and other subjects sometimes require students to keep journals. The teachers may even collect students' journals to monitor progress, but they read the journals with an understanding of purpose (in other words, they do not evaluate work that was not written to be evaluated), and they usually just credit rather than grade the work.

A journal can be especially helpful if your first language is not standard American English. You can practice writing to improve your fluency, try out sentence patterns, and experiment with vocabulary words. Equally important, you can experiment with applying what you know from experience to what you read and observe.

ᵛ **Uses of a journal**

Two uses of a journal are discussed elsewhere in this book: a reading journal, in which you think critically (in writing) about what you read (pp. 152–53, 736–37); and a research journal, in which you record your activities and ideas while you pursue a research project (pp. 559–60). But you can use a journal for other purposes as well. Here are just a few:

ᵛ **Prepare for or respond to a course you're taking** by puzzling over a reading or a class discussion.

ᵛ **Build ideas for specific writing assignments.**

ᵛ **Sketch possible designs for a Web composition.**

ᵛ **Explore your reactions to events, trends, or the media.**

ᵛ **Confide your hopes.**

ᵛ **Write about your own history:** an event in your family's past, a troubling incident in your life, a change you've seen.

ᵛ **Analyze a relationship that disturbs you.**

ᵛ **Practice various forms or styles of writing**—for instance, poems or songs, reviews of movies, or reports for TV news.

The writing you produce in your journal will help you learn and grow, and even the personal and seemingly nonacademic entries can supply ideas when you are seeking a subject to write about or are developing an essay. A thought you recorded months ago about a chemistry lab may provide direction for a research paper on the history of science. Two entries about arguments with your brother may suggest what you need to anchor a psychology paper on sibling relations. If you keep your journal on a computer, you can even copy passages from it directly into your drafts.

The following student samples give a taste of journal writing for different purposes. In the first, Charlie Gabnes tries to work out a personal problem with his child:

Will's tantrums are getting worse—more often, more intense. Beginning to realize it's affecting my feelings for him. I feel resentment sometimes, and it's not as easy for me to cool off afterward as for him. Also I'm afraid of him sometimes for fear a tantrum will start, so treat him with kid gloves. How do we break this cycle?

In the next example Megan Polanyis ponders something she learned from her biology textbook:

Ecology and economics have the same root—Greek word for house. Economy = managing the house. Ecology = studying the house. In ecology the house is all of nature, ourselves, the other animals, the plants, the earth, the air, the whole environment. Ecology has a lot to do with economy: study the house in order to manage it.

In the next example Sara Ling responds to an experience. (We'll follow Ling's writing process in this chapter and the next.)

Had an exchange today on the snowboarding forum with a woman who joined the forum a while ago. She says she signed on at first with a screen name that didn't give away her gender, and she didn't tell anyone

she was a woman. She was afraid the guys on the forum might shout her down. She waited until she'd established herself as an experienced snowboarder. Then she revealed her gender, and no one reacted badly. She asked me about my experiences, since my screen name says Sara. Had to admit I'd had problems of the what-does-a-girl-know sort. Wish I'd taken her approach.

2   Observing your surroundings

Sometimes you can find a good subject or good ideas by looking around you, not in the half-conscious way most of us move from place to place in our daily lives but deliberately, all senses alert. On a bus, for instance, are there certain types of passengers? What seems to be on the driver's mind? On campus, which buildings stand out? Are bicyclists and pedestrians at peace with each other?

To get the most from observation, you should have a handheld computer or a notepad and pen handy for taking notes and making sketches. If you have a camera, you may find that the lens sees things your unaided eyes do not notice. (When observing or photographing people, though, keep some distance, take photographs quickly, and avoid staring. Otherwise, your subjects will feel uneasy.) Back at your desk, study your notes, sketches, or photographs for oddities or patterns that you'd like to explore further.

In some academic writing, you'll be expected to formalize observation with surveys, interviews, or experiments. See pages 596 and 778.

3   Freewriting

ν **Writing into a subject**

Many writers find subjects or discover ideas by **freewriting:** writing without stopping for a certain amount of time (say, ten minutes) or to a certain length (say, one page). The goal of freewriting is to generate ideas and information from *within* yourself by going around the part of your mind that doesn't want to write or can't think of anything to write. You let words themselves suggest other words. *What* you write is not important; that you *keep* writing is. Don't stop, even if that means repeating the same words until new words come. Don't go back to reread, don't censor ideas that seem dumb or repetitious, and above all don't stop to edit: grammar, punctuation, vocabulary, spelling, and the like are irrelevant at this stage.

The physical act of freewriting may give you access to ideas you were unaware of. For example, the following freewriting by a student, Robert Benday, drew him into the subject of writing as a disguise:

> Write to write. Seems pretty obvious, also weird. What to gain by writing? never anything before. Writing seems always—always—Getting corrected for trying too hard to please the teacher, getting corrected for not trying hard enuf. Frustration, nail biting, sometimes getting carried away making sentences to tell stories, not even true stories, esp. not true stories, that feels like creating something. Writing just pulls the story out of me. The story lets me be someone else, gives me a disguise.

(A later phase of Benday's writing appears on p. 23.)

If you write on a computer, try this technique for moving forward while freewriting: turn off your computer's monitor, or turn its brightness control all the way down so that the screen is dark. The computer will record what you type but keep it from you and thus prevent you from tinkering with your prose. This **invisible writing** may feel uncomfortable at first, but it can free the mind for very creative results. When you've finished freewriting, simply turn the monitor on or turn up the brightness control to read what you've written, and then save or revise it as appropriate. Later, you may be able to transfer some of your freewriting directly into your draft.

 Invisible writing can be especially helpful if you are uneasy writing in standard American English and you tend to worry about errors while writing. The blank computer screen leaves you no choice but to explore ideas without giving attention to the way you are expressing them. If you choose to write with the monitor on, concentrate on *what* you want to say, not *how* you are saying it.

ν **Focused freewriting**

Focused freewriting is more concentrated: you start with your question about your subject and answer it without stopping for, say, fifteen minutes or one full page. As in all freewriting, you push to by-pass mental blocks and self-consciousness, not debating what to say or editing what

you've written. With focused freewriting, though, you let the physical act of writing take you into and around your subject.

An example of focused freewriting can be found in the work of Sara Ling, whose journal entry appears on page 19. In a composition course, Ling's instructor had distributed "Welcome to Cyberbia," an essay by M. Kadi about communication on the Internet. The instructor then gave the following assignment:

```
M. Kadi's ''Welcome to Cyberbia'' holds that the Internet will do
little to bridge differences among people because its users gravitate
toward other users who are like themselves in most respects. More than
a decade later, do Kadi's concerns seem valid? Can the Internet serve
as a medium for positive change in the way people of diverse
backgrounds relate to each other? If so, how? If not, why not? In an
essay of 500-700 words, respond to Kadi's essay with a limited and
well-supported opinion of your own. The first draft is due Monday,
October 31, for class discussion.
```

On first reading Kadi's essay, Ling had been impressed with its tight logic but had found unconvincing its pessimistic view of the Internet's potential. She reread the essay and realized that some of Kadi's assertions did not correspond to her own Internet experiences. This discovery led Ling to a question: *How might the Internet help to break down barriers between people?* Her focused freewriting began to develop an answer:

> Kadi says we only meet people like ourselves on the Internet, but I've met lots who have very different backgrounds and interests—or "turned out to have" is more like it, since I didn't know anything about them at first. There's the anonymity thing, but Kadi ignores it. You can be anyone or no one. People can get to know me and my ideas without knowing I'm female or Asian American or a student. Then they can find out the facts about me, but the facts will be less likely to get in the way of communication. Communication without set identity, especially physical appearance. This could make for more tolerance of others, of difference.

With this freewriting, Ling moved beyond her initial response to Kadi's essay into her own views of how anonymity on the Internet could improve communication among diverse groups.

4 Making a list

Like focused freewriting, list making requires opening yourself to everything that seems even remotely connected to your topic, without concern for order or repetition or form of expression. You can let your topic percolate for a day or more, recording thoughts on it whenever they occur. (For this approach to work, you need to keep paper or a computer with you at all times.) Or, in a method more akin to free-writing, you can **brainstorm** about the topic—that is, focus intently on the topic for a fixed amount of time (say, fifteen minutes), pushing yourself to list every idea and detail that comes to mind.

Like freewriting, brainstorming requires turning off your internal editor so that you keep moving ahead instead of looping back over what you have already written to correct it. It makes no difference whether the ideas and details are expressed in phrases or complete sentences. It makes no difference if they seem silly or irrelevant. Just keep pushing. If you are working on a computer, the technique of invisible writing, described on page 20, can help you move forward.

Here is an example of brainstorming by a student, Johanna Abrams, answering *What can a summer job teach?*

> summer work teaches—
>
>> how to look busy while doing nothing
>> how to avoid the sun in summer
>> seriously: discipline, budgeting money, value of money
>
> which job? Burger King cashier? baby-sitter? mail-room clerk?
> mail room: how to sort mail into boxes: this is learning??
> how to survive getting fired—humiliation, outrage
> Mrs. King! the mail-room queen as learning experience
> the shock of getting fired: what to tell parents, friends?
> Mrs. K was so rigid—dumb procedures
> Mrs. K's anger, resentment: the disadvantages of being smarter than your boss
> The odd thing about working in an office: a world with its own rules for how to act
> what Mr. D said about the pecking order—big chick (Mrs. K) pecks on little chick (me)
> probably lots of Mrs. Ks in offices all over—offices are all barnyards
> Mrs. K a sad person, really—just trying to hold on to her job, preserve her self-esteem

a job can beat you down—destroy self-esteem, make you desperate enough to be mean to other people
how to preserve/gain self-esteem from work??
if I'd known about the pecking order, I would have been less show-offy, not so arrogant

(A later phase of Abrams's writing appears on pp. 34–35.)

When you think you've exhausted the ideas on your topic, you can edit and shape the list into a preliminary outline of your paper (see pp. 32–35). Working on a computer makes this step fairly easy: you can delete weak ideas, expand strong ones, and rearrange items with a few keystrokes. You can also freewrite from the list if you think some items are especially promising and deserve more exploration.

5   Clustering

Like freewriting and list making, **clustering** draws on free association and rapid, unedited work. But it also emphasizes the *rela-tions* between ideas by combining writing and nonlinear drawing. When clustering, you radiate outward from a center point—your topic. When an idea occurs, you pursue related ideas in a branching structure until they seem exhausted. Then you do the same with other ideas, staying open to connections, continuously branching out or drawing arrows.

The example of clustering below shows how Robert Benday used the technique for ten minutes to expand on the topic of creative writing as a means of disguise, an idea he arrived at through freewriting (see p. 20). Though he ventured into one dead end, Benday also circled into the interesting possibility (at the bottom) that the fiction writer is like a god who forgives himself by creating characters that represent his good and bad qualities.

6   Using the journalist's questions

Asking yourself a set of questions about your subject—and writing out the answers—can help you look at the subject objectively and see fresh possibilities in it. Asking questions can also provide some structure to the development of ideas.

One such set of questions is that posed by a journalist with a story to report:

ᵛ **Who was involved?**

  ᵛ **What happened and what were the results?**
  ᵛ **When did it happen?**
  ᵛ **Where did it happen?**
  ᵛ **Why did it happen?**
  ᵛ **How did it happen?**

These questions can also be useful in probing an essay subject, especially if you are telling a story or examining causes and effects. (See also the facing page.)

7   Using the patterns of development

The **patterns of development**—such as narration, definition, comparison and contrast, and classification—are ways we think about and understand a vast range of subjects, from our own daily experiences to the most complex scientific theories. They also serve as strategies and patterns for writing about these subjects, as illustrated by the discussions and paragraph-length examples on pages 91–100.

To see your subject from many angles and open up ideas about it, you can ask the following questions based on the patterns of development. Not all these questions will be productive, but at least a few should open up new possibilities. (You can download these questions from *ablongman.com/littlebrown*. Save the list in a file of its own, duplicate it for each writing project, and insert appropriate answers between the questions. Print your answers so they're handy as you develop your paper. You can also move passages from the answers directly into your draft.)

How did it happen?

In **narration** you develop the subject as a story, with important events usually arranged chronologically (as they occurred in time): for instance, an exciting basketball game or the steps leading to a war.

How does it look, sound, feel, smell, taste?

In **description** you use sensory details to give a clear impression of a person, place, thing, or feeling, such as a species of animal, a machine, a friend, a building, or an experience.

What are examples of it or reasons for it?

The pattern of **illustration** or **support** suggests development with one or more examples of the subject (one couple's efforts
to adopt a child, say, or three states that outlaw Internet gambling) or with the reasons for believing or doing something (three reasons for majoring in English, four reasons for increasing federal aid to college students).

What is it? What does it encompass, and what does it exclude?

These questions lead to **definition:** specifying what the subject is and is not to give a precise sense of its meaning. Abstract terms—such as *justice, friendship,* and *art*—especially need defining (see p. 183).

What are its parts or characteristics?

Using the pattern of **division** or **analysis,** you separate a subject such as a bicycle or a short story into its elements and examine the relations between elements. The first step in critical thinking, analysis is also discussed on pages 158–59.

What groups or categories can it be sorted into?

Classification involves separating a large group (such as cars) into smaller groups (subcompact, compact, and so on) based on the characteristics of the individual items (the sizes of the cars). Another example: academic, business, personal, literary, and other types of writing.

How is it like, or different from, other things?

With **comparison and contrast** you point out the similarities and differences between ideas, objects, people, places, and so on: the differences between two similar computer systems, for instance, or the similarities between two opposing political candidates.

Is it comparable to something that is in a different class but more familiar to readers?

This question leads to **analogy,** an extended comparison of unlike subjects. Analogy is often used to explain a topic that may be unfamiliar to readers (for instance, the relation of atoms in a molecule) by reference to a familiar topic (two people slow dancing).

Why did it happen, or what results did it have?

With **cause-and-effect analysis,** you explain why something happened or what its consequences were or will be, or both: the causes of cerebral palsy, the effects of a Supreme Court decision, the causes and effects of a gradual change in the climate.

How do you do it, or how does it work?

In **process analysis** you explain how the subject happens (how a plant grows, how a robot works) or how it is accomplished (how to write an essay).

8   Reading

Many assignments require reading. To respond to M. Kadi's essay about the Internet, for instance, Sara Ling had to digest Kadi's work. Essays on literary works as well as research writing also demand reading. But even when reading is not required by an assignment, it can help you locate or develop your subject by introducing you to ideas you didn't know or expanding on what you do know.

Say you were writing in favor of amateur athletics, a subject to which you had given a lot of thought. You might be inclined to proceed entirely on your own, drawing on facts, examples, and opinions already in your head. But a little digging in sources might open up more. For instance, an article in *Time* magazine could introduce you to an old rule for amateur status, or a comment on a Web log could suggest a pro-amateurism argument that hadn't occurred to you.

People often read passively, absorbing content like blotters, not interacting with it. To read for ideas, you need to be more active, probing text and illustrations with your mind, nurturing any sparks they set off. Always write while you read, taking notes on content and—just as important— on what the content makes you *think.* (See pp. 138–42 for specific guidelines on the process of active reading.)

Note Whenever you use the information or ideas of others in your writing, you must acknowledge your sources in order to avoid the serious offense of plagiarism. (See Chapter 45.)

9   **Thinking critically**

Even if you do not read for information and ideas on your subject, you can still think critically about it. Critical thinking (discussed on pp. 157–63) can produce creative ideas by leading you to see what is not obvious. It can also lead you systematically to conclusions about your subject.

Sara Ling, writing about communication on the Internet, used the operations of critical thinking to explore her topic:

- **Analysis: What are the subject's elements or characteristics?** Ling looked at the ways Internet users can communicate because of their anonymity.
- **Interpretation: What is the meaning or significance of the elements?** Ling saw that the anonymity of Internet users could help them transcend their physical differences.
- **Synthesis: How do the elements relate to each other, or how does this subject relate to another one?** Ling perceived important and hopeful differences between anonymous Internet communication and face-to-face interaction.
- **Evaluation: What is the value or significance of the subject?** Ling concluded that by making people more tolerant of one another, the Internet could help build community out of diversity.

EXERCISE 2.1 Considering your past work:
Developing a topic

In the past how have you generated the ideas for writing? Have you used any of the techniques described on the preceding pages? Have you found the process especially enjoyable or difficult? If some writing tasks were easier than others, what do you think made the difference?

EXERCISE 2.2 Keeping a journal

If you haven't already started a journal on your own or in response to Exercise 1.1 (pp. 3–4), try to do so now. Every day for at least a week, write for at least fifteen minutes about anything on your mind—or consult the list on page 18 for ideas of what to write about. At the end of the week, write about your experience. What did you like about journal writing? What didn't you like? What did you learn about yourself or the world from the writing? How can you use this knowledge?

EXERCISE 2.3 Using freewriting, brainstorming, or clustering

If you haven't tried any of them before, experiment with freewriting, brainstorming, or clustering. Continue with the subject you selected in Exercise 1.5 (p. 9), or begin with a new subject. Write or draw for at least ten minutes without stopping to reread and edit. (Try using invisible writing as described on p. 20 if you're freewriting or brainstorming on a computer.) When you finish your experiment, examine what you have written for ideas and relationships that could help you develop the subject. What do you think of the technique you tried? Did you have any difficulties with it? Did it help you loosen up and generate ideas?

EXERCISE 2.4 Sending an online query

When you have spent some time developing your subject, consider any doubts you may have or any information you still need. Send an online message to your classmates posing your questions and asking for their advice and insights.

EXERCISE 2.5 Developing your subject

Use at least two of the discovery techniques discussed on the preceding pages to develop the subject you selected in Exercise 1.5 (p. 9). (If you completed Exercise 2.3 above, then use one additional technique.) Later exercises for your essay-in-progress will be based on the ideas you generate in this exercise.

2b   Developing a thesis

Your readers will expect an essay you write to be focused on a central idea, or **thesis,** to which all the essay's paragraphs, all its general statements and specific information, relate. The thesis is

the controlling idea, the main point, the conclusion you have drawn about the evidence you have accumulated. It is the answer to the question you have been posing about your subject.

A thesis will probably not leap fully formed into your head. You may begin with an idea you want to communicate, but you will need to refine that idea to fit the realities of the paper you write. And often you will have to write and rewrite before you come to a conclusion about what you have. Still, it's wise to try to pin down your thesis when you have a fairly good stock of ideas. Then the thesis can help you start drafting, help keep you focused, and serve as a point of reference when changes inevitably occur.

1   Conceiving a thesis statement

A thesis is an idea. Spelling out the idea in a **thesis statement** gives you something concrete to work with. Eventually you may place your thesis statement or (more likely) a revised version in the introduction of your final essay as a promise to readers of what they can expect.

As an expression of the thesis, the thesis statement serves three crucial functions and one optional one.

Here are some examples of questions and answering thesis statements. As assertions, the thesis statements each consist of a topic (usually naming the general subject) and a claim about the topic.

Question	Thesis statement
1. What are the advantages of direct distribution of music via the Web?	Because artists can now publish their music directly via the Web, consumers have many more choices than traditional distribution allows. [**Topic:** consumers. **Claim:** have many more choices.]
2. How did Home Inc. survive the scandal over its hiring practices?	After Home Inc.'s hiring practices were exposed in the media, the company avoided a scandal with policy changes and a well-publicized outreach to employees and consumers. [**Topic:** the company. **Claim:** avoided a scandal in two ways.]
3. What steps can prevent juvenile crime?	Juveniles can be diverted from crime by active learning programs, full-time sports, and intervention by mentors and role models. [**Topic:** juveniles. **Claim:** can be diverted from crime in three ways.]
4. Why did Abraham Lincoln delay in emancipating the slaves?	Lincoln delayed emancipating any slaves until 1863 because his primary goal was to restore and preserve the Union, with or without slavery. [**Topic:** Lincoln's delay. **Claim:** was caused by his goal of preserving the Union.]
5. Which college students should be entitled to federal aid?	As an investment in its own economy, the United States should provide a tuition grant to any college student who qualifies academically. [**Topic:** United States. **Claim:** should provide a tuition grant to any college student who qualifies academically.]
6. Why should strip-mining be controlled?	Strip-mining should be tightly controlled in this region to reduce its pollution of water resources, its destruction of the land, and its devastating effects on people's lives. [**Topic:** strip-mining. **Claim:** should be tightly controlled for three reasons.]

Notice that statements 3 and 6 clearly predict the organization of the essay that will follow. Notice, too, that every statement conveys the purpose of its writer. Statements 1 to 4 announce that the writers mainly want to explain something to readers: music choices for consumers, a company's success in avoiding a scandal, and so on. Statements 5 and 6 announce that the authors mainly want to convince readers of something: the federal government should aid qualified college students; strip-mining should be controlled.

In some cultures it is considered rude or unnecessary for a writer to state his or her main idea outright or to state it near the beginning. When writing in American schools or workplaces, you can assume that your readers expect a clear and early idea of what you think.

2   Drafting and revising a thesis statement

To draft a thesis statement, begin with your question about your subject. If you have updated the question as you generated ideas and information, answering it can get you started.

Question	Why did Lincoln delay in emancipating the slaves?
Answer	Lincoln's goal was primarily to restore and preserve the Union.
Question	How might the Internet help to break down barriers between people?
Answer	Anonymous Internet communication can bypass physical differences.

The next step is to spell out the answer in a sentence that names the topic and makes a claim about it. Creating this sentence may require several drafts.

Sara Ling went through a common process in writing and revising her thesis statement on Internet communication. She first answered her starting question, as shown in the second pair of examples above. Then she tried a statement derived from her answer:

Internet communication that is anonymous can bypass physical differences.

Ling saw that this statement focused on her starting topic (*Internet communication*) but somewhat buried the crucial quality of ano-nymity. And the claim lacked significance: So what? Ling first tried to emphasize her intended subject:

The anonymity of Internet communication . . .

Then she worked on her claim:

. . . can bypass physical differences, and it could build diversity into community.

This statement said why the subject was significant (*it could build diversity into community*) but the idea was tacked on with *and*. Ling tried again, emphasizing cause and effect:

Through bypassing physical differences, the unique anonymity of Internet communication could build diversity into community.

For her final revision, Ling responded to a friend's comment that *bypassing physical differences* was too vague. She spelled out her meaning:

By lowering the barriers of physical appearance, the unique anonymity of Internet communication could build diversity into community.

When you are writing and revising your thesis statement, check it against the following questions:

Here are other examples of thesis statements revised to meet these requirements:

Original	Revised
Seat belts can save lives, but now carmakers are installing air bags. [Not unified: how do the two parts of the sentence relate?]	If drivers had used lifesaving seat belts more often, carmakers might not have needed to install air bags.
This new product brought in over $300,000 last year. [A statement of fact, not a claim about the product: what is significant about the product's success?]	This new product succeeded because of its innovative marketing campaign, including widespread press coverage, in-store entertainment, and a consumer newsletter.
People should not go on fad diets. [A vague statement that needs limiting with one or more reasons: what's wrong with fad diets?]	Fad diets can be dangerous when they deprive the body of essential nutrients or rely excessively on potentially harmful foods.

Televised sports are different from live sports. [A general statement: how are they differ-ent, and why is the difference significant?]	Although television cannot transmit all the excitement of a live game, its close-ups and slow-motion replays reveal much about the players and the strategy of the game.

Note You may sometimes need more than one sentence for your thesis statement, particularly if it requires some buildup:

> Modern English, especially written English, is full of bad habits that interfere with clear thinking. Getting rid of these habits is a first step to political regeneration.—Adapted from George Orwell,
> "Politics and the English Language"

However, don't use this leeway to produce a wordy, general, or disunified statement. The two (or more) sentences must build on each other, and the final sentence must present the key assertion of your paper.

EXERCISE 2.6 Evaluating thesis statements

Evaluate the following thesis statements, considering whether each one is sufficiently significant, specific, and unified. Rewrite the statements as necessary to meet these goals.

1. Aggression usually leads to violence, injury, and even death, and we should use it constructively.
2. The religion of Islam is widely misunderstood in the United States.
3. Manners are a kind of social glue.
4. One episode of a radio talk show amply illustrates both the ap-peal of such shows and their silliness.
5. The poem is about motherhood.

EXERCISE 2.7   Considering your past work: Developing a thesis

Have you been aware in the past of focusing your essays on a central idea, or thesis? Have you found it more efficient to try to pin down your idea early or to let it evolve during drafting? To what extent has a thesis helped or hindered you in shaping your draft?

EXERCISE 2.8 Drafting and revising your own thesis statement

Continuing from Exercise 2.5 (p. 27), write a significant, specific, and unified thesis statement for your essay-in-progress.

2c   Organizing ideas

An effective essay has a recognizable shape—an arrangement of parts that guides readers, helping them see how ideas and details relate to each other and contribute to the whole. You may sometimes let an effective organization emerge over one or more drafts. But many writers find that organizing ideas to some extent before drafting can provide a helpful sense of direction, as a map can help a driver negotiate a half-familiar system of roads. If you feel uncertain about the course your essay should follow or have a complicated topic with many parts, devising a shape for your material can clarify your options.

Before you begin organizing your material, look over all the writing you've done so far—freewriting, notes from reading, whatever. Either on paper or on a computer, pull together a master list of all the ideas and details you think you might want to include. You can add to or subtract from the list as you think about shape.

1   Distinguishing the general and the specific

To organize material for an essay, you need to distinguish general and specific ideas and see the relations between ideas. **General** and **specific** refer to the number of instances or objects included in a group signified by a word. The "ladder" below illustrates a general-to-specific hierarchy.

Most general

life form
plant
flowering plant
rose
American Beauty rose
Uncle Dan's prize-winning American Beauty rose
Most specific

Here are some tips for arranging the ideas in your preliminary writing:

ᵛ **Underline, boldface, or circle the most general ideas.** These are the ideas that offer the main support for your thesis statement. They will be more general than the evidence that in turn supports them.

ᵛ **Make connections between each general idea and the more specific details that support it.** On paper, start with a fresh sheet, write each general idea down with space beneath it, and add specific information in the appropriate spaces. On a computer, rearrange supporting information under more general points. Your word processor may include a Comment function that allows you to add notes about connections.

ᵛ **Respect the meanings of ideas.** Think through the implications of ideas as you sort them. Otherwise, your hierarchies could become jumbled, with *rose,* for instance, illogically subordinated to *animal,* or *life form* somehow subordinated to *rose*.

ᵛ **Remove information that doesn't fit.** If you worry about losing deleted information, transfer the notes to a separate sheet of paper or word-processing file.

ᵛ **Fill holes where support seems skimpy.** If you recognize a hole but don't know what to fill it with, try using a discovery technique such as freewriting or clustering, or go back to your research sources.

ᵛ **Experiment with various arrangements of general ideas and supporting information.** Seek an order that presents your material clearly and logically. On paper, you can cut the master list apart and paste or tape each general idea and its support on a separate piece of paper. Then try different orders for the pages. On a computer, first save the master list and duplicate it. To move material around, select a block of text and either copy and then paste it where you want it or (a little quicker) drag the selected text to where you want it.

2   Choosing an organizing tool

Some writers view outlines as chores and straitjackets, but they need not be dull or confining. There are different kinds of outlines, some more flexible than others. All of them can enlarge and clarify your thinking, showing you patterns of general and specific, suggesting proportions, and highlighting gaps or overlaps in coverage.

Many writers use outlines not only before but also after drafting—to check the underlying structure of the draft when revising it (see p. 49). No matter when it's made, though, an outline can change to reflect changes in your thinking. View any outline you make as a tentative sketch, not as a fixed paint-by-numbers diagram.

ᵛ **A scratch or informal outline**

For many essays, especially those with a fairly straightforward structure, a simple listing of ideas and perhaps their support may provide adequate direction for your writing.

A **scratch outline** lists the key points of the paper in the order they will be covered. Here is Sara Ling's scratch outline for her essay on Internet communication:

Thesis statement
By lowering the barriers of physical appearance, the unique anonymity of Internet communication could build diversity into community.

Scratch outline
No fear of prejudgment
    Physical attributes unknown—age, race, gender, etc.
    We won't be shut out because of appearance
Inability to prejudge others
    Assumptions based on appearance
    Meeting of minds only

Finding shared interests and concerns

Ling put more into this outline than its simplicity might imply, not only working out an order for her ideas but also sketching their implications.

An **informal outline** is usually more detailed than a scratch outline, including key general points and the specific evidence for them. A student's informal outline appears below.

Thesis statement
After Home Inc.'s hiring practices were exposed in the media, the company avoided a scandal with policy changes and a well-publicized outreach to employees and consumers.

Informal outline
Background on scandal
    Previous hiring practices
    Media exposure and public response (brief)
Policy changes
    Application forms
    Interviewing procedures
    Training of personnel
Outreach to employees
    Signs and letters
    Meetings and workshops
Outreach to consumers
    Press conference
    Store signs
    Advertising—print and radio

ᵛ **A tree diagram**

In a **tree diagram,** ideas and details branch out in increasing specificity. Like any outline, the diagram can warn of gaps, overlaps, and digressions. But unlike more linear outlines, it can be supplemented and extended indefinitely, so it is easy to alter for new ideas and arrangements discovered during drafting and revision.

Below is a tree diagram by Johanna Abrams, based on her earlier brainstorming about a summer job (p. 22) and the following thesis statement:

Thesis statement
Two months working in a large government agency taught me that an office's pecking order should be respected.

Each main part of the four-part diagram represents a different general idea about the summer-job experience. Within each part, information grows more specific as it branches downward.
A tree diagram or other visual map can be especially useful for planning a project for the World Wide Web. The diagram can help you lay out the organization of your project and its links and then later can serve as a site map for your readers. (For more on composing for the Web, see pp. 832–38.)

ᵛ **A formal outline**

For complex topics requiring complex arrangements of ideas and support, you may want or be required to construct a **formal outline.** More rigidly arranged and more detailed than other outlines, a formal outline not only lays out main ideas and their support but also shows the relative importance of all the essay's elements and how they connect with one another.

Note Because of its structure, a formal outline can be an excellent tool for checking the arrangement of a draft before revising it (see p. 49).

On the basis of her scratch outline (p. 34), Sara Ling prepared this formal outline for her essay on the Internet:

Thesis statement
By lowering the barriers of physical appearance, the unique anonymity of Internet communication could build diversity into community.

Formal outline

    I. No fear of being prejudged
        A. Unknown physical attributes
            1. Gender
            2. Age
            3. Race
            4. Style
        B. Freer communication
        C. No automatic rejection
    II. Inability to prejudge others
        A. No assumptions based on appearance
            1. Body type
            2. Physical disability
            3. Race
        B. Discovery of shared interests and concerns
            1. Sports and other activities
            2. Family values
            3. Political views
        C. Reduction of physical bias

Ling's outline illustrates several principles of outlining that can help ensure completeness, balance, and clear relationships. (These principles largely depend on distinguishing between the general and the specific. See pp. 32–33.)

ᵥ **All the outline's parts are systematically indented and labeled.** Roman numerals (I, II) label primary divisions of the essay, indented capital letters (A, B) label secondary divisions, and farther indented Arabic numerals (1, 2) label principal supporting points and examples. A fourth level would be indented farther still and labeled with small letters (a, b). Each succeeding level contains more specific information than the one before it.

ᵥ **The outline divides the material into several groups.** An uninterrupted listing of ideas like the one following would indicate a need for tighter, more logical relationships among ideas. (Compare this example with part II of Ling's actual outline.)

    II. Inability to prejudge others
        A. Body type
        B. Physical disability
        C. Race
        D. Sports and other activities
        E. Family values
        F. Political views
        G. Reduction of physical bias

ᵥ **Within each part of the outline, distinct topics of equal generality appear in parallel headings,** with the same indention and numbering or lettering. In the following example, points B, C, and D are more specific than point A, not equally general, so they should be subheadings 1, 2, and 3 under it. (See section IIA of Ling's outline.)

        A. No assumptions based on appearance
        B. Body type
        C. Physical disability
        D. Race

ᵥ **All subdivided headings in the outline break into at least two parts** because a topic cannot logically be divided into only one part. The following example violates this principle:

        B. Discovery of shared views
            1. Interests and concerns

Any single subdivision should be combined with the heading above it (as in section IIB of Ling's actual outline), matched with another subdivision, or rechecked for its relevance to the heading above it.

ᵥ**All headings are expressed in parallel grammatical form** (see pp. 405–09 on parallelism). Ling's is a **topic outline,** in which the headings consist of a noun (*fear, attributes, gender,* and

the like) with modifiers (*no, unknown physical, no automatic,* and the like). In a **sentence outline** all headings are expressed as full sen-tences, as in the following rewrite of part II of Ling's outline.

II. On the Internet, we are unable to prejudge others.
   A. We cannot make common assumptions based on physical appearance.
      1. People with athletic builds must be unintelligent.
      2. People in wheelchairs must be unapproachable or pathetic.
      3. People of other races must hold views different from our own.
   B. We discover shared interests and concerns.
      1. We find common ground in sports and other activities.
      2. We see that we all feel much the same about our families.
      3. We learn the similarities in each other's political views.
   C. The Internet could reduce physical bias in the world.

See pages 692–93 for a complete sentence outline.

ᵥ **The outline covers only the body of the essay, omitting the introduction and the conclusion**. The beginning and the ending are important in the essay itself, but you need not include them in the outline unless you are required to do so or anticipate special problems with their organization.

3   Choosing a structure

ᵥ **Introduction, body, and conclusion**

Most essays share a basic shape:

ᵥ **The *introduction,* usually a paragraph or two, draws readers into the world of the essay.** At a minimum, it announces and clarifies the topic. Often, it ends with the thesis statement, making a commitment that the rest of the essay delivers on. (See pp. 102–06 for more on introductions.)

ᵥ **The *body* of the essay develops the thesis and thus fulfills the commitment of the introduction.** The paragraphs in the body develop the general points that support the thesis— the items that would be labeled with Roman numerals and capital letters in a formal outline like the one on page 36. These general points are like the legs of a table supporting the top, the thesis. Each general point may take a paragraph or more, with the bulk of the content providing the details, examples, and reasons (the wood of the table) to support the general point and thus the thesis.

ᵥ **The *conclusion* gives readers something to take away from the essay**—a summary of ideas, for instance, or a suggested course of action. (See pp. 106–09 for more on conclusions.)

This basic shape applies mainly to traditional essays. A composition for the World Wide Web probably will have a more flexible structure and will lack a formal conclusion. See pages 832–38 for more on composing for the Web.

If you are not used to reading and writing American academic prose, its pattern of introduction-body-conclusion and the particular schemes discussed below may seem unfamiliar. For instance, instead of introductions that focus quickly on the topic and thesis, you may be used to openings that establish personal connections with readers or that approach the thesis indirectly. And instead of body paragraphs that first emphasize general points and then support those points with specific evidence, you may be used to general statements without support (because writers can assume that readers will supply the evidence themselves) or to evidence without explanation (because writers can assume that readers will infer the general points themselves). When writing American academic prose, you need to take into account readers' expectations for directness and for the statement and support of general points.

ᵥ **Organizing the body by space or time**

Two organizational schemes—spatial and chronological—grow naturally out of the topic. A **spatial organization** is especially appropriate for essays that describe a place, an object, or a person. Following the way people normally survey something, you move through space from a chosen starting point to other features of the subject. Describing a building, for instance, you might

begin with an impression of the whole, then scan exterior details from top to bottom, and then describe interior spaces.

A **chronological organization** reports events as they occurred in time, usually from first to last. This pattern, like spatial organization, corresponds to readers' own experiences and expectations. It suits an essay in which you do one of the following:

- v **Recount a sequence of events,** such as a championship baseball game or the Battle of Gettysburg.
- v **Explain a process from beginning to end**—for instance, how to run a marathon or how a tree converts carbon dioxide to oxygen.
- v **Explain the causes that led to an effect,** such as the lobbying that helped to push a bill through the legislature. Alternatively, explain how a cause, such as a flood or a book, had multiple
   effects.
- v **Tell a story about yourself or someone else.**
- v **Provide background**—for instance, the making of a film you are analyzing or the procedure used in an experiment you are reporting.

v **Organizing the body for emphasis**

Some organizational schemes must be imposed on ideas and information to aid readers' understanding and achieve a desired emphasis.

General to specific

Two ways of organizing essays depend on the distinction between the general and the specific, discussed on pages 32–33. The **general-to-specific scheme** is common in expository and argumentative essays that start with a general discussion of the main points and then proceed to specific examples, facts, or other evidence. The following thesis statement forecasts a general-to-specific organization:

> As an investment in its own economy, the United States should provide a tuition grant to any college student who qualifies academically.

The body of the essay might first elaborate on the basic argument and then provide the supporting data.

Specific to general

Sometimes you may anticipate that readers will not appreciate or agree with your general ideas before they see the support for them—for instance, in an expository essay that presents a unique way of looking at common experience, or in an argumentative essay that takes an unpopular view. In these cases a **specific-to-general scheme** can arouse readers' interest in specific examples or other evidence, letting the evidence build to statements of more general ideas. The following thesis statement could be developed in this way:

> Although most of us are unaware of the public relations campaigns directed at us, they can significantly affect the way we think and live.

The writer might devote most of the essay to a single specific example of a public relations campaign and then explain more generally how the example typifies public relations campaigns.

Problem-solution

Many arguments use a **problem-solution scheme:** first outline a problem that needs solving; then propose a solution. (If the solution involves steps toward a goal, it may be arranged chronologically.) The following thesis statement announces a problem-solution paper:

> To improve workflow and quality, the data-processing department should add one part-time staffer and retrain three others in the new systems.

Climax

A common scheme in both explanations and arguments is the **climactic organization,** in which ideas unfold in order of increasing drama or importance to a climax. For example, the

following thesis statement lists three effects of strip-mining in order of their increasing severity, and the essay would cover them in the same order:

> Strip-mining should be tightly controlled in this region to reduce its pollution of water resources, its destruction of the land, and its devastating effects on people's lives.

As this example suggests, the climactic organization works well in arguments because it leaves readers with the most important point freshest in their minds. In exposition such an arrangement can create suspense and thus hold readers' attention.

Familiarity or complexity

Expository essays can also be arranged to take account of reader's knowledge of the subject. An essay on the effects of air pollution might proceed from **most familiar to least familiar**—from effects readers are likely to know to ones they may not know. Similarly, an explanation of animals' nervous systems might proceed from **simplest to most complex,** so that the explanation of each nervous system provides a basis for readers to understand the more difficult one following.

4   Checking for unity and coherence

In conceiving your organization and writing your essay, you should be aware of two qualities of effective writing that relate to organization: unity and coherence. When you perceive that someone's writing "flows well," you are probably appreciating these two qualities. An essay has **unity** if all its parts relate to and support the thesis statement. Check for unity with these questions:

- **Is each main section relevant to the main idea (thesis) of the essay?**
- **Within main sections, does each example or detail support the principal idea of that section?**

An essay has **coherence** if readers can see the relations among parts and move easily from one thought to the next. Check for coherence with these questions:

- **Do the ideas follow in a clear sequence?**
- **Are the parts of the essay logically connected?**
- **Are the connections clear and smooth?**

A unified and coherent outline will not necessarily guide you to a unified and coherent essay, because so much can change during drafting. Thus you shouldn't be too hard on your outline, in case a seemingly wayward idea proves useful. But do cut obvious digressions and rearrange material that clearly needs moving.

∨ Sample essay

The following essay illustrates some ways of achieving unity and coherence (highlighted in the annotations).

A Picture of Hyperactivity

A hyperactive committee member can contribute to efficiency. A hyperactive salesperson can contribute to profits. When children are hyperactive, though, people—even parents—may wish they had never been born. A collage of those who must cope with hyperactivity in children is a picture of frustration, anger, and loss.

The first part of the collage is the doctors. In their terminology, the word hyperactivity has been replaced by ADHD, attention-deficit hyperactivity disorder. They apply the term to children who are abnormally or excessively busy. But doctors do not fully understand the problem and thus differ over how to treat it. Some recommend a special diet, others recommend behavior-modifying drugs, and still others, who do not consider ADHD a medical problem, recommend psychotherapy. The result is a merry-go-round of tests, confusion, and frustration for the children and their parents.

As the mother of an ADHD child, I can say what the disorder means to the parents who form the second part of the collage. It means worry that is deep and enduring. It means despair that is a constant companion. It means a mixture of frustration, guilt, and anger. And finally, since there are times when parents' anger goes out of control and threatens the children, it means self-loathing.

The weight of ADHD, however, does not rest on the doctors and parents. The darkest part of the collage belongs to the children. From early childhood they may be dragged from doctor to doctor, attached to machines, medicated until they feel numb, and tested or discussed by physicians, teachers, neighbors, and strangers on the street. They may be highly intelligent, but they'll still do poorly in school because of their short attention spans. Their playmates dislike them because of their temper and their unwillingness to follow rules.

Even their pets mistrust them because of their erratic behavior. As time goes on, the children see their parents more and more in tears and anger, and they know they are the cause.

The collage is complete, and it is dark and somber. ADHD, as applied to children, is a term with uncertain, unattractive, and bitter associations. The picture does have one bright spot, however, for inside every ADHD child is a lovely, trusting, calm person waiting to be recognized.

<div align="right">—Linda Devereaux</div>

<div align="center">(student)</div>

ν Unity and coherence within paragraphs

The unity and coherence of writing begin in its paragraphs, so the two concepts are treated in greater detail in Chapter 4. You may want to consult several sections in particular before you begin drafting:

- ν **The topic sentence and unity** (pp. 72–75)
- ν **Transitions and coherence** (pp. 77–88, 108)
- ν **Linking paragraphs in the essay** (pp. 109–10)

ν Unity and coherence on the Web

Unity and coherence may seem unimportant in compositions for the World Wide Web, in which entire documents are linked to each other so that it's easy to move among them. However, precisely because the Web is such a fluid medium, you risk losing or confusing your readers if you don't consider unity and coherence. Your project should have a clear purpose and clear ideas relating to that purpose, and the connections between ideas should be spelled out to orient readers. (For more on composing for the Web, see pp. 832–38.)

EXERCISE 2.9   ORGANIZING IDEAS

The following list of ideas was extracted by a student from freewriting he did for a brief paper on soccer in the United States. Using his thesis statement as a guide, pick out the general ideas and arrange the relevant specific points under them. In some cases you may have to infer general ideas to cover specific points in the list. (You can do this exercise online at *ablongman.com/littlebrown*.)

Thesis statement

Despite increasing interest within the United States, soccer may never be the sport here that it is elsewhere because both the potential fans and the potential backers resist it.

List of ideas

Sports seasons are already too crowded for fans.
Soccer rules are confusing to Americans.
A lot of kids play soccer in school, but the game is still "foreign."
Sports money goes where the money is.
Backers are wary of losing money on new ventures.
Fans have limited time to watch.
Fans have limited money to pay for sports.
Backers are concerned with TV contracts.
Previous attempts to start a pro soccer league failed.
TV contracts almost matter more than live audiences.
Failure of the US Football League was costly.
Baseball, football, hockey, and basketball seasons already overlap.
Soccer fans couldn't fill huge stadiums.
American soccer fans are too few for TV interest.

EXERCISE 2.10   Creating a formal outline

Use your arrangement of general ideas and specific points from Exercise 2.9 as the basis for a formal topic or sentence outline. Follow the principles given on pages 36–38. (If you completed Exercise 2.9 online, you can use that file to create this outline.)

EXERCISE 2.11   Considering your past work:
Organizing ideas

What has been your experience with organizing your writing? Many writers find it difficult. If you do, too, can you say why? What kinds of outlines or other organizing tools have you used? Which have been helpful and which have not?

EXERCISE 2.12   Organizing your own essay

Continuing from Exercise 2.8 (p. 32), choose an appropriate organization for your essay-in-progress. Then experiment with organizing tools by preparing a tree diagram or other visual map or a scratch, informal, or formal outline.

CHAPTER 3

Drafting and Revising

The separation of drafting and revising from the planning and development discussed in Chapters 1 and 2 is somewhat artificial because the stages almost always overlap during the writing proc-ess. Indeed, if you compose on a computer, you may not experience any boundaries between stages at all. Still, your primary goal
during the writing process will usually shift from gathering and shaping information to forming connected sentences and paragraphs in a draft and then restructuring and rewriting the draft.

3a   Writing the first draft

The only correct drafting style is the one that works for you. Generally, though, the freer and more fluid you are, the better. Some writers draft and revise at the same time, but most let themselves go during drafting and *especially* do not worry about errors. Drafting is the occasion to find and convey meaning through the act of writing. If you fear making mistakes while drafting, that fear will choke your ideas. You draft only for yourself, so errors do not matter. Write freely until you have worked out what you want to say; *then* focus on any mistakes you may have made.

Starting to draft sometimes takes courage, even for seasoned professionals. Students and pros alike find elaborate ways to procrastinate—rearranging shelves, napping, lunching with friends. Such procrastination may actually help you if you let ideas for writing simmer at the same time. At some point, though, enough is enough: the deadline looms; you've got to get started. If the blankness still stares back at you, then try one of the following techniques for unblocking.

You should find some momentum once you've started writing. If not, however, or if your energy flags, try one or more of the following techniques to keep moving ahead.

If you write on a computer, frequently save the text you're drafting—at least every five or ten minutes and every time you leave the computer. See pages 52–53 for tips on saving documents.

Whether you compose on paper or on a computer, you may find it difficult to tell whether a first draft is finished. The distinction between drafts can be significant because creating text is different from rethinking it and because your instructor may ask you and your classmates to submit your drafts, either on paper or over a computer network, so that others can give you feedback on them. For your own revision or others' feedback, you might consider a draft finished for any number of reasons: perhaps you've reached the assigned length and have run out of ideas; perhaps you find yourself writing the conclusion; perhaps you've stopped adding content and are just tinkering with words.

v Sample first draft

Sara Ling's first draft on Internet communication appears below. As you read the draft, mark the thesis statement and each key idea developing the thesis. Note places where you think the ideas could be clearer or better supported.

Title?

In "Welcome to Cyberbia," written in 1995, M. Kadi predicts that the Internet will lead to more fragmentation in society because people just seek out others like themselves. But Kadi fails to foresee how the unique anonymity of Internet communication could actually build diversity into community by lowering the barriers of physical appearance.

Anonymity on the Internet. It's one of the best things about technology. Most people who communicate online use an invented screen name to avoid revealing personal details such as age, gender, and ethnic background. No one knows whether you're fat or thin or neat or sloppy. What kind of clothes you wear. (Maybe you're not wearing clothes at all). People who know you personally don't even know who you are with an invented screen name.

We can make ourselves known without first being prejudged because of our physical attributes. For example, I participate in a snowboarding forum that has mostly men. I didn't realize what I was getting into when I used my full name as my screen name. Before long, I had received unfriendly responses such as "What does a girl know?" and "Why don't you go back to knitting?" I guess I had run into a male prejudice against female snowboarders. However, another woman on the forum had no such problems. At first she signed on with a screen name that did not reveal her gender, and no one responded negatively to her messages. When she had contributed for a while, she earned respect from the other snowboarders. When she revealed that she was a woman at that point, no one responded negatively in the way I had experienced. She posed at first as someone different from who she really was and could make herself heard.

We also cannot prejudge others because of their appearance. Often in face-to-face interaction we assume we know things about people just because of the way they look. Assumptions prevent people from discovering their shared interests and concerns, and this is particularly true where race is concerned. The anonymity of the Internet makes physical barriers irrelevant, and only people's minds meet. Because of this, the Internet could create a world free of physical bias.

Logged on to the Internet we can become more tolerant of others. We can become a community.

EXERCISE 3.1 Analyzing a first draft

Compare Ling's draft with the previous step in her planning (her formal outline) on page 36. List the places in the draft where the act of drafting led Ling to rearrange her information, add or delete material, or explore new ideas. (You can do this exercise online at *ablongman.com/ littlebrown*.)

EXERCISE 3.2 CONSIDERING YOUR PAST WORK: DRAFTING

Think back over a recent writing experience. At what point in the writing process did you begin drafting? How did drafting go—smoothly, haltingly, painfully, painlessly? If you had difficulties, what were they? If you didn't, why do you think not?

EXERCISE 3.3 Drafting your essay

Prepare a draft of the essay you began in Chapters 1 and 2. Use your thesis statement and your outline as guides, but don't be unduly constrained by them. Concentrate on opening up options, not on closing them down. Do not, above all, worry about mistakes.

3b   Revising the first draft

Revision literally means "re-seeing"—looking anew at ideas and details, their relationships and arrangement, the degree to which they work or don't work for the thesis. While drafting, you focus inwardly, concentrating on pulling your topic out of yourself. In revising, you look out to your readers, trying to anticipate how they will see your work. You adopt a critical perspective toward your work (see Chapter 8), examining your draft as a pole-vaulter or dancer would examine a videotape of his or her performance. (Writing teachers often ask students to read each other's drafts partly to train the students in using and benefiting from this critical perspective. See p. 66 for more on such collaboration.)

1   Gaining distance from your work

Reading your own work critically requires that you create some distance between it and yourself—not always an easy task. The following techniques may help.

2   Revising, then editing

Strictly speaking, revision includes editing—refining the manner of expression to improve clarity or style or to correct errors. In this chapter, though, revision and editing are treated separately to stress their differences: in revision you deal with the underlying meaning and structure of your essay; in editing you deal with its surface. By making separate drafts beyond the first—a revised one and then an edited one—you'll be less likely to waste time tinkering with sentences that you end up cutting, and you'll avoid the temptation to substitute editing for more substantial revision.

The temptation to edit while revising can be especially attractive on a word processor because it's easy to alter copy. Indeed, writers sometimes find themselves editing compulsively, spinning their wheels with changes that cease to have any marked effect on meaning or clarity and that may in fact sap the writing of energy. Planning to revise and then to edit encourages you to look beyond the confines of the screen so that deeper issues of meaning and structure aren't lost to surface matters such as word choice and sentence arrangement.

3   Titling your essay

The revision stage is a good time to consider a title. After drafting, you have a clearer sense of your direction, and the attempt to sum up your essay in a title phrase can help you focus sharply on your topic, purpose, and audience.

Here are suggestions for titling an essay:

ᵥ *A descriptive title* **is almost always appropriate and is often expected for academic writing.** It announces the topic clearly, accurately, and as briefly as possible. The final title of Sara Ling's essay—"The Internet: Fragmentation or Community?"—is an example, as are "Images of Lost Identity in *North by Northwest,*" "An Experiment in Small-Group Dynamics," "Why Lincoln Delayed Emancipating the Slaves," and "Food Poisoning Involving *E. coli* Bacteria: A Review of the Literature."

ᵥ *A suggestive title*—**the kind often found in popular magazines—may be appropriate for more informal writing**. Examples include "Making Peace" (for an essay on the Peace Corps) and "Anyone for Soup?" (for an essay on working in a soup kitchen). For a more suggestive title, Ling might have chosen "What We Don't Know Can Help Us" or "Secrets of the Internet." Such a title conveys the writer's attitude and main concerns but not the precise topic, thereby pulling readers into the essay to learn more. A source for such a title may be a familiar phrase, a fresh image, or a significant expression from the essay itself.

ᵥ **A title tells readers how big the topic is**. For Ling's essay, the title "The Internet" or "Anonymity" would have been too broad, whereas "Lose Your Body" or "Discovering Common Ground" would have been too narrow because each deals with only part of the paper's content.

ᵥ **A title should not restate the assignment or the thesis statement**, as in "The Trouble with M. Kadi's Picture of the Internet" or "What I Think About Diversity on the Internet."

For more information on essay titles, see page 354 (avoiding reference to the title in the opening of the paper), 491 (capitalizing words in a title), and 687–88 (the format of a title in the final paper).

4   Using a revision checklist

Set aside at least as much time to revise your essay as you took to draft it. Plan on going through the draft several times to answer the questions in the checklist opposite and to resolve any problems. (If you need additional information on any of the topics in the checklist, refer to the page numbers given in parentheses.) Note that the checklist can also help you if you have been asked to comment on another writer's draft (see p. 67).

5   Revising on a word processor

Word processors have removed the mechanical drudgery of revising by hand or on a typewriter, but they have also complicated the process: you must conscientiously save your changes

and manage the files you create, both discussed below. At the same time, like the more cumbersome revision methods, word processors allow you to display changes as you make them.

ν **Saving changes**

Computers malfunction frequently. You can avoid losing your work by taking two precautions:

ν **Save your work every five to ten minutes.** Most word processors have an Auto Save function that will save your work automatically as you type, at the interval you specify. Still, get in the habit of saving manually whenever you make major changes.

ν **After doing any major work on a project, create a backup version of the file.** Use a second hard drive, a removable disk, or a removable "flash" drive. If you need to share files but have difficulty e-mailing them, or if you need to save large multimedia files, you can also store backups on a drive accessed through the Internet. XDrive, for example, offers storage space for a reasonable price (*xdrive.com*).

The following screen shot illustrates the essentials of a word processor's File menu, the key to saving and organizing drafts.

ν **Managing files**

With the Save As option in the File menu, you can organize your work for a course or the drafts of a paper by giving each file a name that indicates the content, the date, and (if you're sharing work with others) the author. The following screen shot shows Sara Ling saving a document she named *Sara.NetcomD1.10-28-05.doc* in a new folder titled *English 120*. In addition to her name and the date, the file name includes an identifier for the paper (*Netcom*) and the draft number (*D1*).

ν **Displaying changes**

You can keep track of the revisions you make in a document with an option often called Track Changes and usually found under the Tools or File menu. The function highlights additions and deletions so they're easy to spot (see the screen shot on the next page). Tracking changes may encourage you to revise more freely because you can always revert to your original text. You can weigh the original and revised versions as you view them side by side. You can also evaluate the kinds of changes you are making. For instance, if during revision you see only minor surface alterations (word substitutions, added punctuation, and the like), then you might consider whether and where to read more deeply for more fundamental changes.

3c Examining a sample revision

In revising her first draft, Sara Ling had the help of her instructor and several of her classmates, to whom she showed the draft as part of her assignment. Based on the revision checklist, she thought that she wanted to stick with her initial purpose and thesis statement and that they had held up well in the draft. But she also knew without being told that her introduction and conclusion were too hurried, that the movement between paragraphs was too abrupt, that the example of the snowboarding forum went on too long, and that the fourth paragraph was thin: she hadn't supplied enough details to support her ideas and convince her readers.

Ling's readers confirmed her self-evaluation. Several, however, raised points that she had not considered, reflected in these comments by classmates:

Comment 1

Why do you say (par. 2) that most people use invented screen names? I don't, and I know other people who don't either. Do you have evidence of how many people use invented names or why they do?

Comment 2

I would have an easier time agreeing with you about the Internet if you weren't quite so gung-ho. For instance, what about the dangers of the Internet, as when adults prey on children or men prey on women? In par. 3, you don't acknowledge that such things can and do happen. Also, is a bias-free world (par. 4) really such a sure thing? People will still meet in person, after all.

At first Ling was tempted to resist these comments because the writers seemed to object to her ideas. But eventually she understood that the comments showed ways she could make the ideas convincing to more readers. The changes took some time, partly because Ling decided to conduct a survey of students in order to test her assumption about people's use of invented screen names.

The following revised draft shows the survey results and Ling's other changes. Ling used the Track Changes function on her word processor, so that deletions are crossed out and additions are in blue. Marginal annotations highlight the main revisions.

The Internet: Fragmentation or Community?

Title?

We hear all sorts of predictions about how the Internet will enrich our lives and promote equality, tolerance, and thus community in our society. But are these promises realistic? In her 1995 essay "Welcome to Cyberbia," M. Kadi argues that they are not. Instead, sheIn "Welcome to Cyberbia," written in 1995, M. Kadi predicts that the Internet will lead to more fragmentation, not community, in society because users merely people just seek out others like themselves with the same biases, needs, and concerns as their own. The point is an interesting one, Bbut Kadi fails to foresee that how the unique anonymity of Internet communication could actually build diversity into community by lowering the barriers of physical appearance.

Internet communication can be anonymous on at least two levels. Anonymity on the Internet. It's one of the best things about technology. Most people who communicate online use an invented screen name to avoid revealing personal details such as age, gender, and ethnic background. No one knows The people who communicate with you do not know your age. wWhether you're fat or thin or neat or sloppy. What kind of clothes you wear. (Maybe you're not wearing clothes at all.) Or anything else about physical appearance. People who know you personally don't even know who you are with an invented screen name. If you use an invented screen name instead of your real name, readers don't even know whatever your name says about you, such as gender or ethnic background.

Internet anonymity seems a popular option, judging by the numbers of invented user names seen in online forums. But I thought it would be a good idea to determine the extent of invented user names as well as the reasons for them, so I surveyed seventy-eight students with two questions: (1) Do you ever write with an invented user name when contributing to chat rooms, newsgroups, blogs, and so on? (2) If yes, why do you use an invented name: to protect your privacy, to avoid revealing personal information, or for some other reason? Fig. 1 shows that most of the students do use invented names online. And most do so to protect their privacy or to avoid revealing personal details.

Users of the Internet clearly value the anonymity it can give them. Twenty students said that they use invented names to mask personal details because they think the details might work against them. One said she is able to participate in a physics discussion list without fear of being ignored by the group's professional physicists. Another said he thinks he can contribute more freely to a political forum because no one knows he's African American. I learned the benefits of anonymity myself when I joined a snowboarding forum using my full name and received hostile

With invented screen names, we can make ourselves known without first being prejudged because of our physical attributes. For example, I participate in a snow-boarding forum that has mostly men. I didn't realize what I was getting into when I used my full name as my screen name. Before long, I had received unfriendly responses such as "What does a girl know?" and "Why don't you go back to knitting?" I guess I had run into a male prejudice against female snowboarders. However, another woman on the forum had no such problems. At first she signed on with a screen name that did not reveal her gender, and no one responded negatively to her messages. When when she had contributed for a while, before revealing her gender. she earned respect from the other snowboarders. When she revealed that she was a woman at that point, no one responded negatively in the way I had experienced. She posed at first as someone different from who she really was and could make herself heard.

Granted, concealing or altering identities on the Internet can be a problem, as when adults pose as children to seduce or harm them. These well-publicized occurrences say a great deal about the need to monitor the use of the Internet by children and to be cautious about getting together with Internet correspondents. However, they do not undermine the value of people being able to make themselves heard in situations where normally (in the real world) they would be shut out.

The Internet's anonymity has a flip side too. We cannot be prejudged and

Wwe also cannot prejudge others because of their appearance. Often in face-to-face interaction we assume we know things about people just because of the way they look. Someone with an athletic build must be dumb. Someone who is heavy must be uninteresting. Perhaps most significant, someone of another race must have fixed or contrary views about family values, crime, affirmative action, and all sorts of other issues as well. Assumptions like these prevent people from discovering their shared interests and concerns,. But with and this is particularly true where race is concerned. Tthe anonymity of the Internet, makes such physical barriers to understanding are irrelevant., and only people's minds meet. Because of this, the Internet could create a world free of physical bias.

Logged on to the Internet we can become more tolerant of others. We can become a community.

A world free of physical bias is a long way off, but the more we communicate with just our minds the more likely it is that our minds will find common ground. Logged on, we can become more accepted and accepting, more tolerated and tolerant. We can become a community.

<div align="center">Work Cited</div>

Kadi, M. "Welcome to Cyberbia." Utne Reader Mar.-Apr. 1995: 57-59.

EXERCISE 3.4   Analyzing a revised draft

Compare Ling's revised draft with her first draft on pages 47–48. Can you see the reasons for most of her changes? Where would you suggest further revisions, and why? (You can do this exercise online at *ablongman.com/littlebrown*.)

EXERCISE 3.5 Considering your past work: Revising

In the past, have you usually revised your drafts extensively? Do you think your writing would benefit from more revision of the sort described in this chapter? Why or why not? Many students who don't revise much explain that they lack the time. Is time a problem for you? Can you think of ways to resolve the problem?

EXERCISE 3.6 Revising your own draft

Revise your own first draft from Exercise 3.3 (p. 48). Use the checklist for revision on page 51 as a guide. Concentrate on purpose, content, and organization, leaving smaller problems for the next draft.

3d   Editing the revised draft

Editing for style, clarity, and correctness may come second to more fundamental revision, but it is still very important. A carefully developed essay will fall flat with readers if you overlook awkwardness and errors.

1   Discovering what needs editing

Try these approaches to spot possible flaws in your work:

In your editing, work first for clarity and a smooth movement among sentences and then for correctness. Use the questions in the following checklist to guide your editing, referring to the page numbers in parentheses as needed.

The second paragraph of Sara Ling's edited draft appears below. One change Ling made throughout the essay shows up here: she resolved an inconsistency in references to *you, people,* and *we,* settling on a consistent *we.* In addition, Ling corrected several sentence fragments in the middle of the paragraph.

Internet communication can be anonymous on at least two levels. The people weyou communicate with do not know ouryour age., Wwhether we'reyou're fat or thin or neat or sloppy., Wwhat kind of clothes weyou wear. (Maybe you're not if we're wearing clothes at all)., Oor anything else about physical appearance. If weyou use an invented screen names instead of ouryour real names, readers don't even know whatever ouryour names may reveal or suggest says about usyou, such as gender or ethnic background.

2   Editing on a word processor

When you work on a word processor, consider these additional approaches to editing:

v **Don't rely on your word processor's spelling or grammar and style checker to find what needs editing.** See the discussion of these checkers below.

√**If possible, work on a double-spaced paper copy.** Most people find it much harder to spot errors on a computer screen than on paper.

v **Use the Find command to locate and correct your common problems**—certain misspellings, overuse of *there is*, wordy phrases such as *the fact that,* and so on.

v **Resist overediting.** The ease of editing on a computer can lead to rewriting sentences over and over, stealing the life from your prose. If your grammar and style checker contributes to the temptation, consider turning it off.

v **Take special care with additions and omissions.** Make sure you haven't omitted needed words or left in unneeded words.

3   Working with spelling and grammar/style checkers

The spelling checker and grammar and style checker that may come with your word processor can be helpful *if* you work within their limitations. The programs miss many problems and may even flag items that are actually correct. Further, they know nothing of your purpose and your audience, so they cannot make important decisions about your writing. Always use these tools critically:

- √ **Read your work yourself to ensure that it's clear and error-free**.
- √ **Consider a checker's suggestions carefully, weighing each one against your intentions**. If you aren't sure whether to accept a checker's suggestion, consult a dictionary, writing handbook, or other source. Your version may be fine.

√ **Using a spelling checker**

Your word processor's spelling checker can be a great ally: it will flag words that are spelled incorrectly and usually suggest alternative spellings that resemble what you've typed. However, this ally also has the potential to undermine you because of its limitations:

- √ **The checker may flag a word that you've spelled correctly,** just because the word does not appear in its dictionary.
- √ **The checker may suggest incorrect alternatives.** In providing a list of alternative spellings for your word, the checker may highlight the one it considers most likely to be correct. You need to verify that this alternative is actually what you intend before selecting it. Consult an online or printed dictionary when you aren't sure of the checker's recommendations.
- √ **Most important, a spelling checker will not flag words that appear in its dictionary but you have misused.** The jingle in the following screen shot has circulated widely as a warning about spelling checkers (we found it in the *Bulletin of the Mis-souri Council of Teachers of Mathematics*).

√ **Using a grammar and style checker**

Word processors' grammar and style checkers can flag incorrect grammar or punctuation and wordy or awkward sentences. However, these programs can call your attention only to passages that *may* be faulty. They miss many errors because they are not yet capable of analyzing language in all its complexity (for instance, they can't accurately distinguish a word's part of speech when there are different possibilities, as *light* can be a noun, a verb, or an adjective). And they often question passages that don't need editing, such as an appropriate passive verb or a deliberate and emphatic use of repetition. The screen shot on the next page illustrates the limitations.

You can customize a grammar and style checker to suit your needs and habits as a writer. (Select Options under the Tools menu.) Most checkers allow you to specify whether to check grammar only or grammar and style. Some style checkers can be set to the level of writing you intend, such as formal, standard, and informal. (For academic writing choose formal.) You can also instruct the checker to flag specific grammar and style problems that tend to occur in your writing, such as mismatched subjects and verbs, apostrophes in plural nouns, overused passive voice, or a confusion between *its* and *it's*.

EXERCISE 3.7   Considering your past work: Editing

How do you find what needs editing in your drafts? What kinds of changes do you make most often? Have you tried focusing on particular kinds of changes, such as correcting mistakes you made in previous writing? If your readers often comment on editing concerns in your work, what can you do to reduce such comments?

EXERCISE 3.8   Editing your own draft

Use the checklist for editing and your own sense of your essay's needs to edit the revised draft of your essay-in-progress.

3e   Preparing and proofreading the final draft

After editing your essay, retype or print it once more for submission to your instructor. You may be required to use one of the following formats: MLA (pp. 687–89), Chicago (pp. 775–77), APA (pp. 800–03), or CSE (p. 820). If no format is specified, consult the document-design guidelines in Chapter 5. If you've composed on a word processor, use the Print Preview function under the File menu to check for formatting problems that may not otherwise show up on your screen.

Be sure to proofread the final essay several times to spot and correct errors. To increase the accuracy of your proofreading, you may need to experiment with ways to keep yourself from relaxing into the rhythm and the content of your prose. The box below gives a few tricks, including some used by professional proofreaders.

3f   Examining a final draft

Sara Ling's final essay begins below, typed in MLA format except for page breaks. Comments in the margins point out key features of the essay's content.

Sara Ling
Professor Nelson
English 120A
4 November 2005

The Internet:
Fragmentation or Community?

We hear all sorts of predictions about how the Internet will enrich our individual lives and promote communication, tolerance, and thus community in our society. But are these promises realistic? In her 1995 essay "Welcome to Cyberbia," M. Kadi argues that they are not. Instead, she predicts that the Internet will lead to more fragmentation, not community, because users merely seek out others with the same biases, concerns, and needs as their own. The point is an interesting one, but Kadi fails to foresee that the unique anonymity of Internet communication could actually build diversity into community by lowering the barriers of physical appearance.

Internet communication can be anonymous on at least two levels. The people we communicate with do not know our age, whether we're fat or thin or neat or sloppy, what kind of clothes we wear (if we're wearing clothes at all), or anything else about physical appearance. If we use invented screen names instead of our real names, readers don't even know whatever our names may reveal or suggest about us, such as gender or ethnic background.

Internet anonymity seems a popular option, judging by the numbers of invented user names seen in online forums. To determine the extent of invented user names as well as the reasons for them, I surveyed seventy-eight students. I asked two questions: (1) Do you ever write with an invented user name when contributing to chat rooms, newsgroups, Web logs, and so on? (2) If yes, why do you use an invented name: to protect your privacy, to avoid revealing personal information, or for some other reason? The results are shown in fig. 1. A large majority of the students (seventy-eight percent) do use invented names online. And most of them do so to protect their privacy (thirty-seven percent) or to avoid revealing personal details (thirty percent). Users of the Internet clearly value the anonymity it can give them. This anonymity allows users to communicate freely without being prejudged because of physical attributes. In follow-up interviews, twenty students said that they use invented names to mask personal details because they think the details might work against them in online communication. One said she is able to participate in a physics discussion list without fear of being ignored by the group's professional physicists. Another said he thinks he can contribute more freely to a political forum because no one knows he's African American. I learned the benefits of anonymity myself when I joined a snowboarding forum using my full name and received hostile responses such as "What does a girl know?" and "Why don't you go back to knitting?" I assumed I had run into a male prejudice against female snow-boarders. However, another woman on the forum had no such problems when she contributed for a while before revealing her gender.

Granted, concealing or altering identities on the Internet can be a problem, as when adults pose as children to seduce or harm them. These well-publicized occurrences say much about the need to monitor children's use of the Internet and to be cautious about meeting Internet corre-spondents. However, they do not undermine the value of being able to make ourselves heard in situations where normally (in the real world) we would
be shut out.

The Internet's anonymity has a flip side, too: just as we cannot be prejudged, so we cannot prejudge others because of their appearance. Often in face-to-face interaction, we assume we know things about people just because of the way they look. Someone with an athletic build must be unintelligent. Someone who is heavy must be uninteresting. Perhaps most significant, someone of another race must have fixed and contrary views about all kinds of issues, from family values to crime to affirmative action. Assumptions like these prevent us from discovering the interests and concerns we share with people who merely look different. But with the anonymity of the Internet, such physical barriers to understanding are irrelevant.

A world without physical bias may be an unreachable ideal. However, the more we communicate with just our minds, the more likely it is that our minds will find common ground and put less emphasis on physical characteristics. Logged on, we can begin to become more accepted and more accepting, more tolerated and more tolerant. We can begin to become a community.

Work Cited

Kadi, M. "Welcome to Cyberbia." Utne Reader Mar.-Apr. 1995: 57-59.

EXERCISE 3.9 Proofreading

Proofread the following passage, using any of the techniques listed on page 63 to bring errors into the foreground. There are thirteen errors in the passage: missing and misspelled words, typographical errors, and the like. If you are in doubt about any spellings, consult a diction-ary. (You can do this exercise online at *ablongman.com/littlebrown*.)

An envirnmental group, Natural Resources Defense Council, has estimated that 5500 to 6200 children who are preschool today may contract cancer durng there lives becuase of the pesticides they consume in there food In addition, these children will be at greater risk for kidney damage, problems with immunity, and other serious imparments. The government bases it's pesticide-safety standards on adults, but childen consume many more the fruits and fruit products likely too contain pestcides.

EXERCISE 3.10   Preparing your final draft

Prepare the final draft of the essay you have been working on throughout Chapters 1–3. Proofread carefully and correct all errors before submitting your essay for review.

3g   Giving and receiving comments

1   Working collaboratively

Almost all the writing you do in college will generate responses from an instructor. In courses that stress writing, you may submit early drafts as well as your final paper, and your readers may include your classmates as well as your instructor. Like Sara Ling's, such courses may feature **collaborative learning,** in which students work together on writing, from completing exercises to commenting on each other's work to producing whole papers. (At more and more schools this group work occurs over a computer network. See pp. 829–32.)

Whether you participate as a writer or as a writing "coach," collaboration can give you experience in reading written work and in reaching readers through writing. You may at first be anxious about criticizing others' work or sharing your own rough drafts, but you'll soon grow to appreciate the interaction and the confidence it gives you in your own reading and writing.

 In some cultures writers do not expect criticism from readers, or readers do not expect to think critically about what they read. If critical responses are uncommon in your native culture, collaboration may at first be uncomfortable for you. As a writer, consider that readers are responding to your draft or even your final paper more as an exploration of ideas than as the last word on your subject; then you may be more receptive to readers' suggestions. As a reader, allow yourself to approach a text skeptically, and know that your tactful questions and suggestions will usually be considered appropriate.

2   Responding to the writing of others

If you are the reader of someone else's writing, keep the following principles in mind:

If you are reviewing others' drafts on a word processor, its Comment function will allow you to add comments without inserting words into the document's text. Usually found on the Insert menu, the function creates something like a sticky Post-it note that pops up when readers move their cursors across words you have highlighted. The following screen shot shows one such comment.

3   Responding to comments on your own writing

When you *receive* comments from others, whether your classmates or your instructor, you will get more out of the process if you follow the guidelines below.

As the last item in the preceding box indicates, you'll gain the most from collaboration if you carry your learning from one assignment into the next. To keep track of things to work on, try a chart like the one below, with a vertical column for each assignment (or draft) and a horizontal row for each weakness. Check marks indicate how often the problem occurs in each essay. The chart also provides a convenient place to keep track of words you misspell so that you can master their spellings.

3h   **Preparing a writing portfolio**

Your writing teacher may ask you to assemble samples of your writing into a portfolio, or folder, once or more during the course. Such a portfolio gives you a chance to consider all your writing over a period and to showcase your best work.

Teachers' requirements for portfolios vary. For instance, some teachers ask students to choose their five or so best papers and to submit final drafts only. Others ask for final papers illustrating certain kinds of writing—say, one narrative, one critique, one argument, one research paper, and so on. Still others ask for notes and drafts along with selected papers. If your class is using online writing tools, your work may be archived as part of the course site and you may be asked to submit your portfolio electronically.

Just as teachers' requirements differ, so do their purposes. But most are looking for a range of writing that demonstrates your progress and strengths as a writer. You, in turn, see how you have advanced from one assignment to the next, as you've had time for new knowledge to sink in and time for practice. Teachers often allow students to revise papers before placing them in the portfolio, even if the papers were submitted earlier. In that case, every paper in the portfolio can benefit from all your learning.

An assignment to assemble a writing portfolio will probably also provide guidelines for what to include, how the portfolio will be evaluated, and how (or whether) it will be weighted for a grade. Be sure you understand the purpose of the portfolio and who will read it. For instance, if your composition teacher will be the only reader and her guidelines urge you to show evidence of progress, you might include a paper that took big risks but never entirely succeeded. In contrast, if a committee of teachers will read your work and the guidelines urge you to demonstrate your competence as a writer, you might include only papers that did succeed.

Unless the guidelines specify otherwise, provide error-free copies of your final drafts, label all your samples with your name, and assemble them all in a folder. Add a cover letter or memo that lists the samples, explains why you've included each one, and evaluates your progress as a writer. The self-evaluation involved should be a learning experience for you and will help your teacher assess your development as a writer.

CHAPTER 4

Writing and Revising Paragraphs

A **paragraph** is a group of related sentences set off by a beginning indention or, sometimes, by extra space. For you and your readers, paragraphs provide breathers from long stretches of text and indicate key changes in the development of your thesis. They help to organize and clarify ideas.

In the body of an essay, you may use paragraphs for any of these purposes:

ᵛ **To introduce and give evidence for a main point supporting your essay's central idea (its thesis).** See pages 27–31 for a discussion of an essay's thesis.

ᵛ **Within a group of paragraphs centering on one main point, to develop a key example or other important evidence.**

ᵛ **To shift approach**—for instance, from pros to cons, from problem to solution, from questions to answers.

ᵛ **To mark movement in a sequence,** such as from one reason or step to another.

In addition, you will use paragraphs for special purposes:

ᵛ **To introduce or to conclude an essay.** See pages 102 and 106.
ᵛ **To emphasize an important point or to mark a significant tran-sition between points.** See page 108.
ᵛ **In dialog, to indicate that a new person has begun speaking.** See pages 108–09.

The following paragraph illustrates simply how an effective body paragraph works to help both writer and reader. The thesis of the essay in which this paragraph appears is that a Texas chili championship gives undue attention to an unpleasant food.

> Some people really like chili, apparently, but nobody can agree how the stuff should be made. C. V. Wood, twice winner at Terlingua, uses flank steak, pork chops, chicken, and green chilis. My friend Hughes Rudd of CBS News, who imported five hundred pounds of chili powder into Russia as a condition of accepting
> employment as Moscow correspondent, favors coarse-ground beef. Isadore Bleckman, the cameraman I must live with on the road, insists upon one-inch cubes of stew beef and puts garlic in his chili, an Illinois affectation. An Indian of my acquaintance, Mr. Fulton Batisse, who eats chili for breakfast when he can, uses buffalo meat and plays an Indian drum while it's cooking. I ask you.
> —Charles Kuralt, *Dateline America*

While you are drafting, conscious attention to the requirements of the paragraph may sometimes help pull ideas out of you or help you forge relationships. But don't expect effective paragraphs like Kuralt's to flow from your fingertips while you are grappling with what you want to say. Instead, use the checklist on the next page to guide your revision of paragraphs so that they work to your and your readers' advantage.

Note On the Web the paragraphing conventions described here do not always apply. Web readers sometimes skim text instead of reading word for word, and they are accustomed to embedded links that may take them from the paragraph to another page. Writing for the Web, you may want to write shorter paragraphs than you would in printed documents, and save embedded links for the ends of paragraphs lest readers miss important information. (For more on composing for the Web, see pp. 832–38.)

Not all cultures share the paragraphing conventions of American academic writing. The conventions are not universal even among users of standard American English: for instance, US newspaper writers compose very short paragraphs that will break up text in narrow columns. In some other languages, writing moves differently from English—not from left to right, but from right to left or down rows from top to bottom. Even in languages that move as English does, writers may not use paragraphs at all. Or they may use paragraphs but not state the central ideas or provide transitional expressions to show readers how sentences relate. If your native language is not English and you have difficulty with paragraphs, don't worry about paragraphing during drafting. Instead, during a separate step of revision, divide your text into parts that develop your main points. Mark those parts with indentions.

4a   Maintaining paragraph unity

Readers generally expect a paragraph to explore a single idea. They will be alert for that idea and will patiently follow its development. In other words, they will seek and appreciate paragraph **unity:** clear identification and clear elaboration of one idea and of that idea only.

In an essay the thesis statement often asserts the main idea as a commitment to readers (see p. 27). In a paragraph a **topic sentence** often alerts readers to the essence of the paragraph by asserting the central idea and expressing the writer's attitude toward it. In a brief essay each body paragraph will likely treat one main point supporting the essay's thesis statement; the topic sentences simply elaborate on parts of the thesis. In longer essays paragraphs tend to work in groups, each group treating one main point. Then the topic sentences will tie into that main point, and all the points together will support the thesis.

1   Focusing on the central idea

Like the thesis sentence, the topic sentence is a commitment to readers, and the rest of the paragraph delivers on that commitment. Look again at Kuralt's paragraph on chili on page 71: the opening statement conveys the author's promise that he will describe various ways to make chili, and the following sentences keep the promise. But what if Kuralt had written this paragraph instead?

> Some people really like chili, apparently, but nobody can agree how the stuff should be made. C. V. Wood, twice winner at Terlingua, uses flank steak, pork chops, chicken, and green chilis. My friend Hughes Rudd, who imported five hundred pounds of chili powder into Russia as a condition of accepting employment as Moscow correspondent, favors coarse-ground beef. He had some trouble finding the beef in Moscow, though. He sometimes had to scour all the markets and wait in long lines. For any American used to overstocked supermarkets and department stores, Russia can be quite a shock.

By wandering off from chili ingredients to consumer deprivation in Russia, the paragraph fails to deliver on the commitment of its topic sentence.

You should expect digressions while you are drafting: if you allow yourself to explore ideas, as you should, then of course every paragraph will not be tightly woven, perfectly unified. But spare your readers the challenge and frustration of repeatedly shifting focus to follow your rough explorations: revise each paragraph so that it develops a single idea.

While revising your paragraphs for unity, you may want to highlight the central idea of each paragraph to be sure it's stated and then focus on it. On paper you can bracket or circle the idea. On a computer you can format the idea in color or highlight it with a color background. Just be sure to remove the color or highlighting before printing the final draft.

2   Placing the topic sentence

The topic sentence of a paragraph and its supporting details may be arranged variously, depending on how you want to direct readers' attention and how complex your central idea is. In the most common arrangements, the topic sentence comes at the beginning of the paragraph, comes at the end, or is not stated at all but is nonetheless apparent. The advantages of each approach are described on these two pages. If you write on a computer, you can easily experiment with the position of the topic sentence by moving the sentence around (or deleting it) to see the effect. (The sentence will probably take some editing to work smoothly into various positions.)

ν **Topic sentence at the beginning**

When the topic sentence appears first in a paragraph, it can help you select the details that follow. For readers, the topic-first model establishes an initial context in which all the supporting details can be understood. Reading Kuralt's paragraph on page 71, we easily relate each detail or example back to the point made in the first sentence.

The topic-first model is common not only in expository paragraphs, such as Kuralt's, but also in argument paragraphs, such as the one following:

> It is a misunderstanding of the American retail store to think we go there necessarily to buy. Some of us shop. There's a difference. Shopping has many purposes, the least interesting of which is to acquire new articles. We shop to cheer ourselves up. We shop to practice decision-making. We shop to be useful and productive members of our class and society. We shop to remind ourselves how much is available to us. We shop to remind ourselves how much is to be striven for. We shop to assert our superiority to the material objects that spread themselves before us.
>
> —Phyllis Rose, "Shopping and Other
> Spiritual Adventures"

ν **Topic sentence at the end**

In some paragraphs the central idea may be stated at the end, after supporting sentences have made a case for the general statement. Since this model leads the reader to a conclusion by presenting all the evidence first, it can prove effective in argument. And because the point of the

paragraph is withheld until the end, this model can be dramatic in exposition, too, as illustrated by the following example from an essay about William Tecumseh Sherman, a Union general during the US Civil War:

> Sherman is considered by some to be the inventor of "total war": the first general in human history to carry the logic of war to its ultimate extreme, the first to scorch the earth, the first to consciously demoralize the hostile civilian population in order to subdue its army, the first to wreck an economy in order to starve its soldiers. He has been called our first "merchant of terror" and seen as the spiritual father of our Vietnam War concepts of "search and destroy," "pacification," "strategic hamlets," and "free-fire zones." As such, he remains a cardboard figure of our history: a monstrous arch-villain to unreconstructed Southerners, and an embarrassment to Northerners.
>
> —Adapted from James Reston, Jr.,
> "You Cannot Refine It"

Expressing the central idea at the end of the paragraph does not eliminate the need to unify the paragraph. The idea in the topic sentence must still govern the selection of all the preceding details.

˅ Central idea not stated

Occasionally, a paragraph's central idea will be stated in the previous paragraph or will be so obvious that it need not be stated at all. The following is from an essay on the actor Humphrey Bogart:

> Usually he wore the trench coat unbuttoned, just tied with the belt, and a slouch hat, rarely tilted. Sometimes it was a captain's cap and a yachting jacket. Almost always his trousers were held up by a cowboy belt. You know the kind: one an Easterner waiting for a plane out of Phoenix buys just as a joke and then takes a liking to. Occasionally, he'd hitch up his slacks with it, and he often jabbed his thumbs behind it, his hands ready for a fight or a dame.
>
> —Peter Bogdanovich, "Bogie in Excelsis"

Paragraphs in descriptive writing (like the one above) and in narrative writing (relating a sequence of events) often lack stated topic sentences. But a paragraph without a topic sentence still should have a central idea, and its details should develop that idea.

EXERCISE 4.1 Finding the central idea

What is the central idea of each of the following paragraphs? In what sentence or sentences is it expressed? (You can do this exercise online at *ablongman.com/littlebrown*.)

1. Today many black Americans enjoy a measure of economic se-curity beyond any we have known in the history of black America. But if they remain in a nasty blue funk, it's because their very existence seems an affront to the swelling ranks of the poor. Nor have black intellectuals ever quite made peace with the concept of the black bourgeoisie, a group that is typically seen as devoid of cultural authenticity, doomed to mimicry and pallid assimilation. I once gave a talk before an audience of black academics and educators, in the course of which I referred to black middle-class culture. Afterward, one of the academics in the audience, deeply affronted, had a question for me. "Professor Gates," he asked rhetorically, his voice dripping with sarcasm, "what *is* black middle-class culture?" I suggested that if he really wanted to know, he need only look around the room. But perhaps I should just have handed him a mirror: for just as nothing is more American than anti-Americanism, nothing is more characteristic of the black bourgeoi-sie than the sense of shame and denial that the identity inspires.

   —Henry Louis Gates, Jr., "Two Nations . . . Both Black"

2. Though they do not know why the humpback whale sings, scientists do know something about the song itself. They have measured the length of a whale's song: from a few minutes to over half an hour. They have recorded and studied the variety and complex arrangements of low moans, high squeaks, and sliding squeals that make up the song. And they have learned that each whale sings in its own unique pattern.   —Janet Lieber (student), "Whales' Songs"

EXERCISE 4.2 Revising a paragraph for unity

The following paragraph contains ideas or details that do not support its central idea. Identify the topic sentence in the paragraph and

delete the unrelated material. (You can do this exercise online at
ablongman.com/littlebrown.)

In the southern part of the state, some people still live much as they did a century ago. They use
coal- or wood-burning stoves for heating and cooking. Their homes do not have electricity or indoor
bathrooms or running water. The towns they live in don't receive adequate funding from the state and
federal governments, so the schools are poor and in bad shape. Beside most homes there is a garden
where fresh vegetables are gathered for canning. Small pastures nearby support livestock, including cattle,
pigs, horses, and chickens. Most of the people have cars or trucks, but the vehicles are old and beat-up
from traveling on unpaved roads.

EXERCISE 4.3 Considering your past work: Paragraph unity

For a continuing exercise in this chapter, choose a paper you've written in the past year. Examine the
body paragraphs for unity. Do they have clear topic sentences? If not, are the paragraphs' central ideas
still clear? Are the paragraphs unified around their central ideas? Should any details be deleted for unity?
Should other, more relevant details be added in their stead?

EXERCISE 4.4 Writing a unified paragraph

Develop the following topic sentence into a unified paragraph by using the relevant information in the
supporting statements. Delete each statement that does not relate directly to the topic, and then rewrite
and combine sentences as appropriate. Place the topic sentence in the position that seems most effective
to you. (You can do this exercise online at *ablongman.com/littlebrown*.)

Topic sentence

Mozart's accomplishments in music seem remarkable even today.

Supporting information

Wolfgang Amadeus Mozart was born in 1756 in Salzburg, Austria.
He began composing music at the age of five.
He lived most of his life in Salzburg and Vienna.
His first concert tour of Europe was at the age of six.
On his first tour he played harpsichord, organ, and violin.
He published numerous compositions before reaching adolescence.
He married in 1782.
Mozart and his wife were both poor managers of money.
They were plagued by debts.
Mozart composed over six hundred musical compositions.
His most notable works are his operas, symphonies, quartets, and
 piano concertos.
He died at the age of thirty-five.

EXERCISE 4.5 Turning topic sentences
into unified paragraphs

Develop three of the following topic sentences into detailed and
unified paragraphs. (You can do this exercise online at *ablongman.com/
littlebrown*.)

1. Men and women are different in at least one important respect.
2. The best Web search engine is [*name*].
3. Fans of   music [*country, classical, rock, rap, jazz, or an-other kind*] come in [*number*] varieties.
4. Professional sports have [*or* have not] been helped by extending the regular season with
   championship play-offs.
5. Working for good grades can interfere with learning.

4b   Achieving paragraph coherence

A paragraph is unified if it holds together—if all its details and examples support the central
idea. A paragraph is **coherent** if readers can see *how* the paragraph holds together—how the
sentences relate to each other—without having to stop and reread.

Incoherence gives readers the feeling of being yanked around, as the following example shows.

> The ancient Egyptians were masters of preserving dead people's bodies by making mummies of them. Mummies several thousand years old have been discovered nearly intact. The skin, hair, teeth, finger- and toenails, and facial features of the mummies were evident. One can diagnose the diseases they suffered in life, such as smallpox, arthritis, and nutritional deficiencies. The process was remarkably effective. Sometimes apparent were the fatal afflictions of the dead people: a middle-aged king died from a blow on the head, and polio killed a child king. Mummification consisted of removing the internal organs, applying natural preservatives inside and out, and then wrapping the body in layers of bandages.

The paragraph as it was actually written appears below. It is much clearer because the writer arranged information differently and also built links into his sentences so that they would flow smoothly:

ᵥ After stating the central idea in a topic sentence, the writer moves to two more specific explanations and illustrates the second with four sentences of examples.
ᵥ Circled words repeat or restate key terms or concepts.
ᵥ Boxed words link sentences and clarify relationships.
ᵥ Underlined phrases are in parallel grammatical form to reflect their parallel content.

> The ancient Egyptians were masters of preserving dead people's bodies by making mummies of them. Basically, mummification consisted of removing the internal organs, applying natural preservatives inside and out, and then wrapping the body in layers of bandages. And the process was remarkably effective.
> Indeed, mummies several thousand years old have been discovered nearly intact. Their skin, hair, teeth, finger- and toenails, and facial features are still evident. Their diseases in life, such as smallpox, arthritis, and nutritional deficiencies, are still diagnosable. Even their fatal afflictions are still apparent: a middle-aged king died from a blow on the head; a child king died from polio.
> —Mitchell Rosenbaum (student),
> "Lost Arts of the Egyptians"

Though some of the connections in this paragraph were added in revision, the writer attended to them while drafting as well. Not only superficial coherence but also an underlying clarity of relationships can be achieved by tying each sentence to the one before—generalizing from it, clarifying it, qualifying it, adding to it, illustrating it. Each sentence in a paragraph creates an expectation of some sort in the mind of the reader, a question such as "How was a mummy made?" or "How intact are the mummies?" or "What's another example?" When you recognize these expectations and try to fulfill them, readers are likely to understand relationships without struggle.

1   Organizing the paragraph

The paragraphs on mummies illustrate an essential element of coherence: information must be arranged in an order that readers can follow easily and that corresponds to their expectations. The common organizations for paragraphs correspond to those for entire essays: by space, by time, and for emphasis. (In addition, the patterns of development also suggest certain arrangements. See pp. 91–100.)

Note On a computer you can experiment with different paragraph organizations and emphases. Copy a paragraph, paste the copy into your document, and then try moving sentences around. To evaluate the versions, you'll need to edit each one so that sentences flow smoothly, attending to repetition, parallelism, transitions, and the other techniques discussed in this section.

ᵥ **Organizing by space or time**

A paragraph organized **spatially** focuses readers' attention on one point and scans a person, object, or scene from that point. The movement usually parallels the way people actually look at

things, from top to bottom, from side to side, from near to far. Virginia Woolf follows the last pattern in the following paragraph:

Spatial organization

The sun struck straight upon the house, making the white walls glare between the dark windows. Their panes, woven thickly with green branches, held circles of impenetrable darkness. Sharp-edged wedges of light lay upon the window-sill and showed inside the room plates with blue rings, cups with curved handles, the bulge of a great bowl, the criss-cross pattern in the rug, and the formidable corners and lines of cabinets and bookcases. Behind their conglomeration hung a zone of shadow in which might be a further shape to be disencumbered of shadow or still denser depths of darkness.

—Virginia Woolf, *The Waves*

Another familiar way of organizing the elements of a paragraph is **chronologically**—that is, in order of their occurrence in time. In a chronological paragraph, as in experience, the earliest events come first, followed by more recent ones.

Chronological organization

Nor can a tree live without soil. A hurricane-born mangrove island may bring its own soil to the sea. But other mangrove trees make their own soil— and their own islands—from scratch. These are the ones which interest me. The seeds germinate in the fruit on the tree. The germinated embryo can drop anywhere—say, onto a dab of floating muck. The heavy root end sinks; a leafy plumule unfurls. The tiny seedling, afloat, is on its way. Soon aerial roots shooting out in all directions trap debris. The sapling's networks twine, the interstices narrow, and water calms in the lee. Bacteria thrive on organic broth; amphipods swarm. These creatures grow and die at the tree's wet feet. The soil thickens, accumulating rainwater, leaf rot, seashells, and guano; the island spreads.

—Annie Dillard, "Sojourner"

v **Organizing for emphasis**

Some organizational schemes are imposed on paragraphs to achieve a certain emphasis. The most common is the **general-to-specific** scheme, in which the topic sentence often comes first and then the following sentences become increasingly specific. The para-graph on mummies (pp. 78– 79) illustrates this organization: each sentence is either more specific than the one before it or at the same level of generality. Here is another illustration:

General-to-specific organization

Perhaps the simplest fact about sleep is that individual needs for it vary widely. Most adults sleep between seven and nine hours, but occasionally people turn up who need twelve hours or so, while some rare types can get by on three or four. Rarest of all are those legendary types who require almost no sleep at all; respected researchers have recently studied three such people. One of them—a healthy, happy woman in her seventies—sleeps about an hour every two or three days. The other two are men in early middle age, who get by on a few minutes a night. One of them complains about the daily fifteen minutes or so he's forced to "waste" in sleeping.

—Lawrence A. Mayer,
"The Confounding Enemy of Sleep"

In the less common **specific-to-general** organization, the elements of the paragraph build to a general conclusion:

Specific-to-general organization

It's disconcerting that so many college women, when asked how their children will be cared for if they themselves work, refer with vague confidence to "the day care center" as though there were some great amorphous kiddie watcher out there that the state provides. But such places, adequately funded, well run, and available to all, are still scarce in this country, particularly for middle-class women. And figures show that when she takes time off for family-connected reasons (births, child care), a woman's chances for career advancement plum-met. In a job market that's steadily tighten-

ing and getting more competitive, these obstacles bode the kind of danger
ahead that can shatter not only professions, but egos. A hard reality is that
there's not much more support
for our daughters who have family-plus-career goals than there was for us;
there's simply a great deal more self and societal pressure.

—Judith Wax,
Starting in the Middle

As its name implies, the **problem-solution** arrangement introduces a problem and then proposes or explains a solution. The next paragraph explains how to gain from Internet newsgroups despite their limitations:

Problem-solution organization

Even when you do find a newsgroup with apparently useful material, you have no assurance of a correspondent's authority because of e-mail's inherent anonymity. Many people don't cite their credentials. Besides, anyone can pose as an expert. The best information you can get initially is apt to be a reference to something of which you were not aware but can then investigate for yourself. Internet newsgroups can be valuable for that alone. I have been directed to software-problem solutions, owners of out-of-print books, and important people who know nothing about communicating through elec-
tronic communities. It is best to start with the assumption that you are conversing with peers, people who know things that you don't, while you probably know things that they don't. Gradually, by trading information, you develop some virtual relationships and can assess the relative validity of your sources. Meanwhile, you will probably have learned a few things along the way.

—Adapted from John A. Butler,
Cybersearch

When your details vary in significance, you can arrange them in a **climactic** order, from least to most important or dramatic:

Climactic organization

Nature has put many strange tongues into the heads of her creatures.
There is the frog's tongue, rooted at the front of the mouth so it can be
protruded an extra distance for nabbing prey. There is the gecko lizard's
tongue, so long and agile that the lizard uses it to wash its eyes. But the ultimate
lingual whopper has been achieved in the anteater. The anteater's head, long as
it is, is not long enough to contain the tremendous tongue which licks deep into
ant-hills. Its tongue is not rooted in the mouth or throat: it is fastened to the
breastbone.

—Alan Devoe, "Nature's Utmost"

In other organizations, you can arrange details according to how you think readers are likely to understand them. In discussing the virtues of public television, for instance, you might proceed from **most familiar to least familiar,** from a well-known program your readers have probably seen to less well-known programs they may not have seen. Or in defending the right of government employees to strike, you might arrange your reasons from **simplest to most complex,** from the employees' need to be able to redress grievances to more subtle consequences for relations between employers and employees.

2   Repeating or restating key words

Repeating or restating the important words in a paragraph binds the sentences together and keeps the paragraph's topic uppermost in readers' minds. In the next example, notice how the circled words relate the sentences and stress the important ideas of the paragraph:

Having listened to both Chinese and English, I also tend to be suspicious of any comparisons between the two languages. Typically, one language—that of the person doing the comparing—is often used as the standard, the benchmark for a logical form of expression. And so the language being compared is always in danger of being judged deficient or superfluous, simplistic or unnecessarily complex, melodious or cacophonous. English speakers point out that Chinese is extremely difficult because it relies on variations in tone barely discernible to the human ear. By the same token, Chinese speakers tell me English is extremely difficult because it is inconsistent, a language of too many broken rules, of Mickey Mice and Donald Ducks.

—Amy Tan, "The Language of Discretion"

This paragraph links sentences through their structure, too, because the subject of each one picks up on key words used earlier:

Sentence 1: Having listened to both Chinese and English, I tend to be suspicious of any comparisons between the two languages.
Sentence 2: Typically, one language . . .
Sentence 3: And so the language . . .
Sentence 4: English speakers . . .
Sentence 5: Chinese speakers . . .

In many incoherent paragraphs, such as the one on mummification on page 78, each sentence subject introduces a topic new to the paragraph so that readers have trouble following the thread. (See pp. 386–87 for more on linking sentences through their subjects.)

3   Using parallel structures

Another way to achieve coherence is through **parallelism**—the use of similar grammatical structures for similar elements of meaning within a sentence or among sentences. (See Chapter 25 for a
detailed discussion of parallelism.) Parallel structures help tie together the last three sentences in the paragraph on mummies
(p. 79). In the following paragraph, underlining highlights the parallel structures linking sentences. Aphra Behn (lived 1640–89) was the first Englishwoman to write professionally.

> In addition to her busy career as a writer, Aphra Behn also found time to briefly marry and spend a little while in debtor's prison. She found time to take up a career as a spy for the English in their war against the Dutch. She made the long and difficult voyage to Suriname [in South America] and became involved in a slave rebellion there. She plunged into political debate at Will's Coffee House and defended her position from the stage of the Drury Lane Theater. She actively argued for women's rights to be educated and to marry whom they pleased, or not at all. She defied the seventeenth-century dictum that ladies must be "modest" and wrote freely about sex.
>
> —Angeline Goreau, "Aphra Behn"

Note Though planned repetition can be effective, careless or excessive repetition weakens prose (see pp. 532–33).

4   Using pronouns

Pronouns such as *she, he, it, they,* and *who* refer to and function as nouns (see p. 237). Thus pronouns naturally help relate sentences to one another. In the following paragraph the pronouns and the nouns they refer to are circled:

> After dark, on the warrenlike streets of Brooklyn where I live, I often see women who fear the worst from me. They seem to have set their faces on neutral, and with their purse straps strung across their chests bandolier-style, they forge ahead as though bracing themselves against being tackled. I understand, of course, that the danger they perceive is not a hallucination. Women are particularly vulnerable to street violence, and young black males are drastically overrepresented among the perpetrators of that violence. Yet these truths are no solace against the kind of alienation that comes of being ever the suspect, a fearsome entity with whom pedestrians avoid making eye contact.
>
> —Brent Staples, "Black Men and Public Space"

5   Being consistent

Being consistent is the most subtle way to achieve paragraph coherence because readers are aware of consistency only when it is absent. Consistency (or the lack of it) occurs primarily in the tense of verbs and in the number and person of nouns and pronouns (see Chapter 20). Although some shifts will be necessary to reflect
your meaning, inappropriate shifts, as in the following passages, will interfere with a reader's ability to follow the development of ideas:

Shifts in tense

> In the Hopi religion, water is the driving force. Since the Hopi lived in the Arizona desert, they needed water urgently for drinking, cooking, and irrigating crops. Their complex beliefs are focused in part on

gaining the assistance of supernatural forces in obtaining water. Many of the Hopi kachinas, or spirit essences, were directly concerned with clouds, rain, and snow.

Shifts in number

Kachinas represent the things and events of the real world, such as clouds, mischief, cornmeal, and even death. A kachina is not worshiped as a god but regarded as an interested friend. They visit the Hopi from December through July in the form of men who dress in kachina costumes and perform dances and other rituals.

Shifts in person

Unlike the man, the Hopi woman does not keep contact with kachinas through costumes and dancing. Instead, one receives a small likeness of a kachina, called a *tihu*, from the man impersonating the kachina. You are more likely to receive a tihu as a girl approaching marriage, though a child or older woman sometimes receives one, too.

Note The grammar checker on a word processor cannot help you locate shifts in tense, number, or person among sentences. Shifts are sometimes necessary (as when tenses change to reflect actual differences in time). Furthermore, a passage with needless shifts may still consist of sentences that are grammatically correct, as all the sentences are in the preceding examples. The only way to achieve consistency in your writing is to review it yourself.

6   Using transitional expressions

Specific words and word groups, called **transitional expressions,** can connect sentences whose relationships may not be instantly clear to readers. Notice the difference in the following two versions of the same paragraph:

Medical science has succeeded in identifying the hundreds of viruses that can cause the common cold. It has discovered the most effective means of prevention. One person transmits the cold viruses to another most often by hand. An infected person covers his mouth to cough. He picks up the telephone. His daughter picks up the telephone. She rubs her eyes. She has a cold. It spreads. To avoid colds, people should wash their hands often and keep their hands away from their faces.

Medical science has thus succeeded in identifying the hundreds of viruses that can cause the common cold. It has also discovered the most effective means of prevention. One person transmits the cold viruses to another most often by hand. For instance, an infected person covers his mouth to cough. Then he picks up the telephone. Half an hour later, his daughter picks up the same telephone. Immediately afterward, she rubs her eyes. Within a few days, she, too, has a cold. And thus it spreads. To avoid colds, therefore, people should wash their hands often and keep their hands away from their faces.

—Kathleen LaFrank (student),
"Colds: Myth and Science"

There are scores of transitional expressions on which to draw. The box below shows many common ones, arranged according to the relationships they convey.

To see where transitional expressions might be needed in your paragraphs, examine the movement from each sentence to the next. (On a computer or on paper, you can highlight the transitional expressions already present and then review the sentences that lack them.) Abrupt changes are most likely to need a transition: a shift from cause to effect, a contradiction, a contrast. You can smooth and clarify transitions *between* paragraphs, too. See pages 108 and 109–10.

 If transitional expressions are not common in your native language, you may be tempted to compensate when writing in English by adding them to the beginnings of most sentences. But such explicit transitions aren't needed everywhere, and in fact too many can be intrusive and awkward. When inserting transitional expressions, consider the reader's need for a signal: often the connection from sentence to sentence is already clear from the context, or it can be made clear by relating the content of sentences more closely (see pp. 83–84). When you do need transitional expressions, try varying their positions in your sentences, as shown in the sample paragraph on the facing page.

Punctuating transitional expressions

A transitional expression is usually set off by a comma or commas from the rest of the sentence:

```
Immediately afterwardλ,   she rubs her eyes. Within a few daysλ, sheλ,
tooλ,has a cold.
```

See page 438 for more on this convention and its exceptions.

7   Combining devices to achieve coherence

The devices for achieving coherence rarely appear in isolation in effective paragraphs. As any example in this chapter shows, writ-ers usually combine sensible organization, parallelism, repetition, pronouns, consistency, and transitional expressions to help readers follow the development of ideas.

EXERCISE 4.6 Analyzing paragraphs for coherence

Study the paragraphs by Janet Lieber (p. 79), Hillary Begas (p. 91),
and Freeman Dyson (p. 93) for the authors' use of various devices to achieve coherence. Look especially for organization, parallel structures and ideas, repetition and restatement, pronouns, and transitional expressions.

EXERCISE 4.7 Arranging sentences coherently

After the topic sentence (sentence 1), the sentences in the student paragraph below have been deliberately scrambled to make the paragraph incoherent. Using the topic sentence and other clues as guides, rearrange the sentences in the paragraph to form a well-organized, coherent unit. (You can do this exercise online at *ablongman.com/ littlebrown*.)

We hear complaints about the Postal Service all the time, but we should not forget what it does *right*. The total volume of mail de-
livered by the Postal Service each year makes up almost half
the total delivered in all the world. Its 70,000 employees handle 140,000,000,000 pieces of mail each year. And when was the last time they failed to deliver yours? In fact, on any given day the Postal Service delivers almost as much mail as the rest of the world combined. That huge number means over 2,000,000 pieces per employee and over 560 pieces per man, woman, and child in the country.

EXERCISE 4.8 Eliminating inconsistencies

The following paragraph is incoherent because of inconsistencies in person, number, or tense. Identify the inconsistencies and revise the paragraph to give it coherence. (You can do this exercise online at *ablongman.com/littlebrown*.) For further exercises in eliminating inconsistencies, see pages 359, 360–61, and 363.

The Hopi tihu, or kachina likeness, is often called a "doll," but its owner, usually a girl or woman, does not regard them as a plaything. Instead, you treated them as a valued possession and hung them out of the way on a wall. For its owner the tihu represents a connection with the kachina's spirit. They are considered part of the kachina, carrying a portion of the kachina's power.

EXERCISE 4.9 Using transitional expressions

Transitional expressions have been removed from the following paragraph at the numbered blanks. Fill in each blank with an appropriate transitional expression (1) to contrast, (2) to intensify, and (3) to show effect. Consult the list on pages 86–87 if necessary. (You can do this exercise online at *ablongman.com/littlebrown*.)

All over the country, people are swimming, jogging, weightlifting, dancing, walking, playing tennis—doing anything to keep fit. (1) this school has consistently refused to construct and equip a fitness center. The school has (2) refused to open existing athletic facilities to all students, not just those playing organized sports. (3) students have no place to exercise except in their rooms and on dangerous public roads.

EXERCISE 4.10 Considering your past work:
Paragraph coherence

Continuing from Exercise 4.3 (p. 76), examine the body paragraphs of your essay to see how coherent they are and how their coherence could be improved. Do the paragraphs have a clear organization? Do you use repetition and restatement, parallelism, pronouns, and transitional expressions to signal relationships? Are the paragraphs consistent in person, number, and tense? Revise two or three paragraphs in ways you think will improve their coherence.

EXERCISE 4.11 Writing a coherent paragraph

Write a coherent paragraph from the following information, combining and rewriting sentences as necessary. First, begin the paragraph with the topic sentence given and arrange the supporting sentences in a climactic order. Then combine and rewrite the supporting sentences, helping the reader see connections by introducing repetition and restatement, parallelism, pronouns, consistency, and transitional expressions. (You can do this exercise online at *ablongman.com/littlebrown*.)

Topic sentence

Hypnosis is far superior to drugs for relieving tension.

Supporting information

Hypnosis has none of the dangerous side effects of the drugs that relieve tension.
Tension-relieving drugs can cause weight loss or gain, illness, or even death.
Hypnosis is nonaddicting.
Most of the drugs that relieve tension do foster addiction.
Tension-relieving drugs are expensive.
Hypnosis is inexpensive even for people who have not mastered self-hypnosis.

EXERCISE 4.12 Turning topic sentences
into coherent paragraphs

Develop three of the following topic sentences into coherent paragraphs. Organize your information by space, by time, or for emphasis, as seems most appropriate. Use repetition and restatement, parallelism, pronouns, consistency, and transitional expressions to link sentences. (You can do this exercise online at *ablongman.com/littlebrown*.)

1. The most interesting character in the book [or movie] was .
2. Of all my courses, is the one that I think will serve me best throughout life.
3. Although we in the United States face many problems, the one we should concentrate on solving first is .
4. The most dramatic building in town is the .
5. Children should not have to worry about the future.

4c   Developing the paragraph

In an essay that's understandable and interesting to readers, you will provide plenty of solid information to support your general statements. You work that information into the essay through the paragraph, as you build up each point relating to the thesis.

A paragraph may be unified and coherent but still be inadequate if you skimp on details. Take this example:

> Untruths can serve as a kind of social oil when they smooth connections between people. In preventing confrontation and injured feelings, they allow everyone to go on as before.

This paragraph lacks **development,** completeness. It does not provide enough information for us to evaluate or even care about the writer's assertions.

1   Using specific information

If they are sound, the general statements you make in any writing will be based on what you have experienced, observed, read, and thought. Readers will assume as much and will expect you to provide the evidence for your statements—sensory details, facts, statistics, examples, quotations, reasons. Whatever helps you form your views you need, in turn, to share with readers.

Here is the actual version of the preceding sample paragraph. With examples, the paragraph is more interesting and convincing.

> Untruths can serve as a kind of social oil when they smooth connections between people. Assuring a worried friend that his haircut is flattering, claiming an appointment to avoid an aunt's dinner invitation, pretending interest in an acquaintance's children—these lies may protect the liar, but they also protect the person lied to. In preventing confrontation and injured feelings, the lies allow everyone to go on as before.
>
> —Joan Lar (student), "The Truth of Lies"

If your readers often comment that your writing needs more specifics, you should focus on that improvement in your revisions. Try listing the general statements of each paragraph on lines by themselves with space underneath. Then use one of the discovery techniques discussed on pages 16–26 (freewriting, brainstorming, and so on) to find the details to support each sentence. Write these into your draft. If you write on a computer, you can do this revision directly on your draft. First create a duplicate of your draft, and then, working on the copy, separate the sentences and explore their support. Rewrite the supporting details into sentences, reassemble the paragraph, and edit it for coherence.

2   Using a pattern of development

If you have difficulty developing an idea or shaping your information, then try asking yourself questions derived from the patterns of development. (The same patterns can help with essay development, too. See pp. 24–25.)

You can download the following questions from *ablongman .com/littlebrown*. When you're having difficulty with a paragraph, you can duplicate the list and explore answers. You may be able to import what you write directly into your draft.

ν How did it happen? (Narration)

Narration retells a significant sequence of events, usually in the order of their occurrence (that is, chronologically):

> Jill's story is typical for "recruits" to religious cults. She was very lonely in college and appreciated the attention of the nice young men and women who lived in a house near campus. They persuaded her to share their meals and then to move in with them. Between intense bombardments of "love," they deprived her of sleep and sometimes threatened to throw her out. Jill became increasingly confused and dependent, losing touch with any reality besides the one in the group. She dropped out of school and refused to see or communicate with her family. Before long she, too, was preying on lonely college students.
>
> —Hillary Begas (student),
> "The Love Bombers"

As this paragraph illustrates, a narrator is concerned not just with the sequence of events but also with their consequence, their importance to the whole. Thus a narrative rarely corresponds to real time; instead, it collapses transitional or background events and focuses on events of particular interest. In addition, writers some-times rearrange events, as when they simulate the workings of mem-ory by flashing back to an earlier time.

ν How does it look, sound, feel, smell, taste? (Description)

Description details the sensory qualities of a person, place, thing, or feeling. You use concrete and specific words to convey a dominant mood, to illustrate an idea, or to achieve some other purpose. Some description is **subjective:** the writer filters the subject through his or her biases and emotions. In the subjective description by Virginia Woolf on page 80, the *glare* of the walls, the

impenetrable darkness, the *bulge of a great bowl,* and the *formidable corners and lines* all indicate the author's feelings about what she describes.

In contrast to subjective description, journalists and scientists often favor description that is **objective,** conveying the subject without bias or emotion:

> The two toddlers, both boys, sat together for half an hour in a ten-foot-square room with yellow walls (one with a two-way mirror for observation) and a brown carpet. The room was unfurnished except for two small chairs and about two dozen toys. The boys' interaction was generally tense. They often struggled physically and verbally over several toys, especially a large red beach ball and a small wooden fire engine. The larger of the two boys often pushed the smaller away or pried his hands from the desired object. This larger boy never spoke, but he did make grunting sounds when he was engaging the other. In turn, the smaller boy twice uttered piercing screams of "No!" and once shouted "Stop that!" When he was left alone, he hummed and muttered to himself.
>
> —Ray Mattison (student),
> "Case Study: Play Patterns of Toddlers"

ᵛ What are examples of it or reasons for it? (Illustration or support)

Some ideas can be developed simply by **illustration or support**—supplying detailed examples or reasons. The writer of the paragraph on lying (pp. 90–91) developed her idea with several specific examples of her general statements. You can also supply a single extended example:

> The language problem that I was attacking loomed larger and larger as I began to learn more. When I would describe in English certain concepts and objects enmeshed in Korean emotion and imagination, I became slowly aware of nuances, of differences between two languages even in simple expression. The remark "Kim entered the house" seems to be simple enough, yet, unless a reader has a clear visual image of a Korean house, his understanding of the sentence is not complete. When a Korean says he is "in the house," he may be in his courtyard, or on his porch, or in his small room! If I wanted to give a specific picture of entering the house in the Western sense, I had to say "room" instead of house—sometimes. I say "sometimes" because many Koreans entertain their guests on their porches and still are considered to be hospitable, and in the Korean sense, going into the "room" may be a more intimate act than it would be in the English sense. Such problems!
> —Kim Yong Ik, "A Book-Writing Venture"

Sometimes you can develop a paragraph by providing your reasons for stating a general idea:

> There are three reasons, quite apart from scientific considerations, that mankind needs to travel in space. The first reason is the need for garbage disposal: we need to transfer industrial processes into space, so that the earth may remain a green and pleasant place for our grandchildren to live in. The second reason is the need to escape material impoverishment: the resources of this planet are finite, and we shall not forgo forever the abundant solar energy and minerals and living space that are spread out all around us. The third reason is our spiritual need for an open frontier: the ultimate purpose of space travel is to bring to humanity not only scientific discoveries and an occasional spectacular show on television but a real expansion of our spirit.
> —Freeman Dyson, "Disturbing the Universe"

ᵛ What is it? What does it encompass, and what does it exclude? (Definition)

A **definition** says what something is and is not, specifying the characteristics that distinguish the subject from the other members of its class. You can easily define concrete, noncontroversial terms in a single sentence: *A knife is a cutting instrument* (its class) *with a sharp blade set in a handle* (the characteristics that set it off from, say, scissors or a razor blade). But defining a complicated or controversial topic often requires extended explanation, and you may need to devote a whole paragraph or even an essay to it. Such a definition may provide examples to identify

the subject's characteristics. It may also involve other methods of development discussed here, such as classification or comparison and contrast.

The following definition of the word *quality* comes from an essay asserting that "quality in product and effort has become a vanishing element of current civilization":

> In the hope of possibly reducing the hail of censure which is certain to greet this essay (I am thinking of going to Alaska or possibly Patagonia in the week it is published), let me say that quality, as I understand it, means investment of the best skill and effort possible to produce the finest and most admirable result possible. Its presence or absence in some degree characterizes every man-made object, service, skilled or unskilled labor—laying bricks, painting a picture, ironing shirts, practicing medicine, shoemaking, scholarship, writing a book. You do it well or you do it half-well. Materials are sound and durable or they are sleazy; method is painstaking or whatever is easiest. Quality is achieving or reaching for the highest standard as against being satisfied with the sloppy or fraudulent. It is honesty of purpose as against catering to cheap or sensational sentiment. It does not allow compromise with the second-rate.
> —Barbara Tuchman,
> "The Decline of Quality"

ν What are its parts or characteristics? (Division or analysis)

Division and **analysis** both involve separating something into its elements, the better to understand it. Here is a simple example:

> A typical daily newspaper compresses considerable information into the top of the first page, above the headlines. The most prominent feature of this space, the newspaper's name, is called the *logo* or *nameplate*. Under the logo and set off by rules is a line of small type called the *folio line*, which contains the date of the issue, the volume and issue numbers, copyright information, and the price. To the right of the logo is a block of small type called a *weather ear*, a summary of the day's forecast. And above the logo is a *skyline*, a kind of advertisement in which the paper's editors highlight a special feature of the issue.
> —Kansha Stone (student),
> "Anatomy of a Paper"

Generally, analysis goes beyond simply identifying elements. Often used as a synonym for *critical thinking,* analysis also involves interpreting the elements' meaning, significance, and relationships. You identify and interpret elements according to your particular interest in the subject. (See pp. 157–63 for more on critical thinking and analysis.)

The following paragraph comes from an essay about soap operas. The analytical focus of the whole essay is the way soap operas provide viewers with a sense of community missing from their own lives. The paragraph itself has a narrower focus related to the broader one.

> The surface realism of the soap opera conjures up an illusion of "liveness." The domestic settings and easygoing rhythms encourage the viewer to believe that the drama, however ridiculous, is simply an extension of daily life. The conversation is so slow that some have called it "radio with pictures." (Advertisers have always assumed that busy housewives would listen, rather than watch.) Conversation is casual and colloquial, as though one were eavesdropping on neighbors. There is plenty of time to "read" the character's face; close-ups establish intimacy. The sets are comfortably familiar: well-lit interiors of living rooms, restaurants, offices, and hospitals. Daytime soaps have little of the glamour of their prime-time relations. The viewer easily imagines that the conversation is taking place in real time.
> —Ruth Rosen,
> "Search for Yesterday"

ν What groups or categories can it be sorted into? (Classification)

Classification involves sorting many things into groups based on their similarities. Using the pattern, we scan a large group composed of many members that share at least one characteristic—office workers, say—and we assign the members to smaller groups on the basis of some principle—salary, perhaps, or dependence on computers. Here is an example:

In my experience, the parents who hire daytime sitters for their school-age children tend to fall into one of three groups. The first group includes parents who work and want someone to be at home when the children return from school. These parents are looking for an extension of themselves, someone who will give the care they would give if they were at home. The second group includes parents who may be home all day themselves but are too disorgan-ized or too frazzled by their children's demands to handle child care alone. They are looking for an organizer and helpmate. The third and final group includes parents who do not want to be bothered by their children, whether they are home all day or not. Unlike the parents in the first two groups, who care for their children whenever and however they can, these parents are looking for a permanent substitute for themselves.

—Nancy Whittle (student),
"Modern Parenting"

∨ How is it like, or different from, other things? (Comparison and contrast)

Asking about similarities and differences leads to **comparison and contrast:** comparison focuses on similarities, whereas contrast focuses on differences. The two may be used separately or together to develop an idea or to relate two or more things. Commonly, comparisons are organized in one of two ways. In the first, **subject by subject,** the two subjects are discussed separately, one at a time:

Consider the differences also in the behavior of rock and classical music audiences. At a rock concert, the audience members yell, whistle, sing along, and stamp their feet. They may even stand during the entire performance. The better the music, the more active they'll be. At a classical concert, in contrast, the better the performance, the more *still* the audience is. Members of the classical audience are so highly disciplined that they refrain from even clearing their throats or coughing. No matter what effect the powerful music has on their intellects and feelings, they sit on their hands.

—Tony Nahm (student),
"Rock and Roll Is Here to Stay"

In the second comparative organization, **point by point,** the two subjects are discussed side by side and matched feature for feature:

The first electronic computer, ENIAC, went into operation just over fifty years ago, yet the differences between it and today's personal computer are enormous. ENIAC was enormous itself, consisting of forty panels, each two feet wide and four feet deep. Today's notebook PC or Macintosh, by contrast, can fit easily on one's lap. ENIAC had to be configured by hand, with its programmers taking up to two days to reset switches and cables. Today, the average user can change programs in an instant. And for all its size and inconvenience, ENIAC was also slow. In its time, its operating speed of 100,000 pulses per second seemed amazingly fast. However, today's notebook can operate at more than 1 bil-lion pulses per second.

—Shirley Kajiwara (student),
"The Computers We Deserve"

The following examples show the two organizing schemes in outline form. The one on the left corresponds to the point-by-point paragraph about computers. The one on the right uses the same information but reorganizes it to cover the two subjects separately: first one, then the other.

Point by point	Subject by subject
III. Size	II. ENIAC
A. ENIAC	A. Size
B. Personal computer	B. Ease of programming
III. Ease of programming	C. Speed
A. ENIAC	II. Personal computer
B. Personal computer	A. Size
III. Speed	B. Ease of programming
A. ENIAC	C. Speed
B. Personal computer	

ν **Is it comparable to something that is in a different class
but more familiar to readers? (Analogy)**

Whereas we draw comparisons and contrasts between elements in the same general class (audiences, computers), we link elements in different classes with a special kind of comparison called **analogy.** Most often in analogy we illuminate or explain an unfamiliar, abstract class of things with a familiar and concrete class of things:

> We might eventually obtain some sort of bedrock understanding of
> cosmic structure, but we will never understand the universe in detail; it is just
> too big and varied for that. If we possessed an atlas of our galaxy that devoted
> but a single page to each star system in the Milky Way (so that the sun and all
> its planets were crammed on one page), that atlas would run to more than ten
> million volumes of ten thousand pages each. It would take a library the size of
> Harvard's to house the atlas, and merely to flip through it, at the rate of a page
> per second, would require over ten thousand years.
>
> <div align="right">—Timothy Ferris,
<i>Coming of Age in the Milky Way</i></div>

ν **Why did it happen, or what results did it have?
(Cause-and-effect analysis)**

When you use analysis to explain why something happened or what is likely to happen, then you are determining causes and effects. **Cause-and-effect analysis** is especially useful in writing about social, economic, or political events or problems. In the next paragraph the author looks at the causes of Japanese collectivism, which he elsewhere contrasts with American individualism:

> The *shinkansen* or "bullet train" speeds across the rural areas of Japan
> giving a quick view of cluster after cluster of farmhouses surrounded by rice
> paddies. This particular pattern did not develop purely by chance, but as a
> consequence of the technology peculiar to the growing of rice, the staple of the
> Japanese diet. The growing of rice requires the construction and maintenance of
> an irrigation system, something that takes many hands to build. More
> importantly, the planting and the harvesting of rice can only be done efficiently
> with the co-
> operation of twenty or more people. The "bottom line" is that a single family
> working alone cannot produce enough rice to survive, but a dozen families
> working together can produce a surplus. Thus the Japanese have had to develop
> the capacity to work together in harmony, no matter what the forces of
> disagreement or social disintegration, in order to survive.
>
> <div align="right">—William Ouchi, <i>Theory Z</i></div>

Cause-and-effect paragraphs tend to focus either on causes, as Ouchi's does, or on effects, as this paragraph does:

> At each step, with every graduation from one level of education to the
> next, the refrain from bystanders was strangely the same: "Your parents must be
> so proud of you." I suppose that my parents were proud, although I suspect, too,
> that they felt more than pride alone as they watched me advance through my
> education. They seemed to know that my education was separating us from one
> another, making it difficult to resume familiar intimacies. Mixed with the
> instincts of parental pride, a certain hurt also communicated itself—too private
> ever to be adequately expressed in words, but real nonetheless.
>
> <div align="right">—Richard Rodriguez, "Going Home Again"</div>

ν **How does one do it, or how does it work?
(Process analysis)**

When you analyze how to do something or how something works, you explain the steps in a **process.** Paragraphs developed by process analysis are usually organized chronologically, as the steps in the process occur. Some process analyses tell the reader how to do a task:

> As a car owner, you waste money when you pay a mechanic to change the
> engine oil. The job is not difficult, even if you know little about cars. All you
> need is a wrench to remove the drain plug, a large, flat pan to collect the
> draining oil, plastic bottles to dispose of the used oil, and fresh oil. First, warm

up the car's engine so that the oil will flow more easily. When the engine is
warm, shut it off and remove its oil-filler cap (the owner's manual shows where
this cap is). Then locate the drain plug under the engine (again consulting the
owner's manual for its location) and place the flat pan under the plug. Remove
the plug with the wrench, letting the oil flow into the pan. When the oil stops
flowing, replace the plug and, at the engine's filler hole, add the amount and
kind of fresh oil specified by the owner's manual. Pour the used oil into the
plastic bottles and take it to a waste-oil collector, which any garage mechanic
can recommend.
 —Anthony Andreas (student),
"Do-It-Yourself Car Care"

Other process analyses explain how processes are done or how they work in nature. Annie
Dillard's paragraph on mangrove islands (p. 80) is one example. Here is another:

What used to be called "laying on of hands" is now practiced seriously by
nurses and doctors. Studies have shown that therapeutic touch, as it is now
known, can aid relaxation and ease pain, two effects that may in turn cause
healing. A "healer" must first concentrate on helping the patient. Then, hands
held a few inches from the patient's body, the healer moves from head to foot.
Healers claim that they can detect energy disturbances in the patient that
indicate tension, pain, or sickness. With further hand movements, the healer
tries to redirect the energy. Patients report feeling heat from the healer's hands,
perhaps indicating an energy transfer between healer and patient.
 —Lisa Kuklinski (student),
"Old Ways to Noninvasive Medicine"

Diagrams, photographs, and other figures can do much to clarify process analyses. See pages
120–25 for guidelines on creating and clearly labeling figures.

v Combining patterns of development

Whatever pattern you choose as the basis for developing a paragraph, other patterns may also
prove helpful. Combined patterns have appeared often in this section: Dyson analyzes causes and
effects in presenting reasons (p. 93); Tuchman uses contrast to define *quality* (p. 94); Nahm uses
description to compare (p. 96); Ouchi uses process analysis to explain causes (p. 98).

3   Checking length

The average paragraph contains between 100 and 150 words, or between four and eight
sentences. The actual length of a paragraph depends on the complexity of its topic, the role it plays
in developing the thesis of the essay, and its position in the essay. Nevertheless, very short
paragraphs are often inadequately developed; they may leave readers with a sense of
incompleteness. And very long paragraphs often contain irrelevant details or develop two or more
topics; readers may have difficulty following, sorting out, or remembering ideas.
When you are revising your essay, reread the paragraphs that seem very long or very short,
checking them especially for unity and adequate development. If the paragraph wanders, cut
everything from it that does not support your main idea (such as sentences that you might begin
with *By the way*). If it is underdeveloped, supply the specific details, examples, or reasons needed,
or try one of the methods of development we have discussed here.

EXERCISE 4.13 Analyzing paragraph development

Examine the paragraphs by Henry Louis Gates, Jr. (p. 76), and Judith Wax (p. 81) to discover how the
authors achieve paragraph development. What pattern or patterns of development does each author use?
Where does each author support general statements with specific evidence?

EXERCISE 4.14 Analyzing and revising skimpy paragraphs

The following paragraphs are not well developed. Analyze them, looking especially for general statements
that lack support or leave questions in your mind. Then rewrite one into a well-developed paragraph,
supplying your own concrete details or examples. (You can do this exercise online at
ablongman.com/littlebrown.)

1.   One big difference between successful and unsuccessful teachers is the quality of communication. A successful teacher is sensitive to students' needs and excited by the course subject. In contrast, an un-successful teacher seems uninterested in students and bored by the subject.

2.   Gestures are one of our most important means of communication. We use them instead of speech. We use them to supplement the words we speak. And we use them to communicate some feelings or meanings that words cannot adequately express.

3.   I've discovered that a word processor can do much—but not everything—to help me improve my writing. I can easily make changes and try out different versions of a paper. But I still must do the hard work of revising.

EXERCISE 4.15 Considering your past work:
Paragraph development

Continuing from Exercises 4.3 (p. 76) and 4.10 (p. 89), examine the development of the body paragraphs in your writing. Where does specific information seem adequate to support your general statements? Where does support seem skimpy? Revise the paragraphs as necessary to make your ideas clearer and more interesting. It may help you to pose the questions on pages 91–99.

EXERCISE 4.16 Writing with the patterns of development

Write at least three unified, coherent, and well-developed paragraphs, each one developed with a different pattern. Draw on the topics provided here, or choose your own topics.

1.   Narration

An experience of public
    speaking
A disappointment
Leaving home
Waking up

2.   Description (objective or subjective)

Your room
A crowded or deserted
    place
A food
An intimidating person

3.   Illustration or support

WHY STUDY

Having a headache
The best sports event
Usefulness or uselessness of a self-help book

4.   Definition

Humor
An adult
Fear
Authority

5.   Division or analysis

A television news show
A barn
A Web site
A piece of music

6.   Classification

Factions in a dispute
Styles of playing poker
Types of Web sites
Kinds of teachers

7.   Comparison and contrast

Surfing the Web and
    watching TV

AM and FM radio DJs
High school and college
    football
Movies on TV and in a
    theater

8.   Analogy

Paying taxes and giving
    blood
The US Constitution and
    a building's foundation
Graduating from high school
    and being released from
    prison

9.   Cause-and-effect analysis

Connection between
    tension and anger
Causes of failing or acing a course
Connection between credit cards and debt
Causes of a serious accident

10.   Process analysis

Preparing for a job
    interview
Setting up a Web log
Protecting your home from burglars
Making a jump shot

4d   Writing special kinds of paragraphs

Several kinds of paragraphs do not always follow the guidelines for unity, coherence, development, and length because they serve special functions. These are the essay introduction, the essay conclusion, the transitional or emphatic paragraph, and the paragraph of spoken dialog.

1   Opening an essay

Most of your essays will open with a paragraph that draws readers from their world into your world. A good opening paragraph usually satisfies several requirements:

ᵥ **It focuses readers' attention on your subject and arouses their curiosity about what you have to say.**
ᵥ **It specifies what your topic is and implies your attitude.**
ᵥ **Often it provides your thesis statement.**
ᵥ **It is concise and sincere.**

The box on the facing page provides a range of options for achieving these goals.

Note If you are composing on the World Wide Web, you'll want to consider the expectations of Web readers. Your opening page may take the place of a conventional introduction, providing concise text indicating your site's subject and purpose, a menu of its contents, and links to other pages. (See pp. 832–38 for more on composing for the Web.)

The requirements and options for essay introductions may not be what you are used to if your native language is not English. In other cultures, readers may seek familiarity or reassurance from an author's introduction, or they may prefer an indirect approach to the subject. In academic and business English, however, writers and readers prefer concise, direct expression.

ᵥ **The funnel introduction**

One reliably effective introduction forms a kind of funnel:
Here are two examples of the funnel introduction:

Can your home or office computer make you sterile? Can it strike you blind or dumb? The answer is: probably not. Nevertheless, reports of side effects relating to computer use should be examined, especially in the area of birth de-fects, eye complaints, and postural difficulties. Although little conclusive evidence exists to establish a causal link between computer use and problems of this sort, the circumstantial evidence can be disturbing.

—Thomas Hartmann, "How Dangerous
Is Your Computer?"

The Declaration of Independence is so widely regarded as a statement of American ideals that its origins in practical politics tend to be forgotten. Thomas Jefferson's draft was intensely debated and then revised in the Continental Congress. Jefferson was disappointed with the result. However, a close reading of both the historical context and the revisions themselves indicates that the Congress improved the document for its intended purpose.

—Ann Weiss (student), "The Editing
of the Declaration of Independence"

v Other effective introductions

Several other types of introduction can be equally effective, though they are sometimes harder to invent and control.

Quotation leading into the thesis statement

"It is difficult to speak adequately or justly of London," wrote Henry James in 1881. "It is not a pleasant place; it is not agreeable, or cheerful, or easy, or exempt from reproach. It is only magnificent." Were he alive today, James, a connoisseur of cities, might easily say the same thing about New York or Paris or Tokyo, for the great city is one of the paradoxes of history. In countless different ways, it has almost always been an unpleasant, disagreeable, cheerless, uneasy and reproachful place; in the end, it can only be described as magnificent.

—*Time*

Incident or image setting up the thesis statement

Canada is pink. I knew that from the map I owned when I was six. On it, New York was green and brown, which was true as far as I could see, so there was no reason to distrust the map maker's portrayal of Canada. When my parents took me across the border and we entered the immigration booth, I looked excitedly for the pink earth. Slowly it dawned on me: this foreign, "different" place was not so different.
I discovered that the world in my head and the world at my feet were not the same.

—Robert Ornstein, *Human Nature*

Startling opinion or question

Caesar was right. Thin people need watching. I've been watching them for most of my adult life, and I don't like what I see. When these narrow fellows spring at me, I quiver to my toes. Thin people come in all personalities, most of them menacing. You've got your "together" thin person, your mechanical thin person, your condescending thin person, your tsk-tsk thin per-son. All of them are dangerous.

—Suzanne Britt,
"That Lean and Hungry Look"

Background, such as a historical comparison

Throughout the first half of this century, the American Medical Association, the largest and most powerful medical organization in the world, battled relentlessly to rid the country of quack potions and cure-alls; and it is the AMA that is generally credited with being the single most powerful force behind the enactment of the early pure food and drug laws. Today, however, medicine's guardian seems to have done a complete about-face and become one of the pharmaceutical industry's staunchest allies—
often at the public's peril and expense.

—Mac Jeffery, "Does Rx Spell Rip-off?"

An effective introductory paragraph need not be long, as the following opener shows:

> I've often wondered what goes into a hot dog. Now I know and I wish I didn't.—William Zinsser, *The Lunacy Boom*

ᵛ Ineffective introductions

When writing and revising an introductory paragraph, avoid the following approaches that are likely to bore readers or make them question your sincerity or control:

2   Closing an essay

Most of your compositions will end with a closing statement or conclusion, a signal to readers that you have not simply stopped writing but have actually finished. The conclusion completes an essay, bringing it to a climax while assuring readers that they have understood your intention.

Note Compositions for the Web usually do not provide the kind of closure featured in essays. In fact, you'll need to ensure that your Web pages don't dead-end, leaving the reader stranded without options for moving backward or forward through your material. (For more on Web composition, see pp. 832–38.)

ᵛ Effective conclusions

An essay conclusion may consist of a single sentence or a group of sentences, usually set off in a separate paragraph. The conclusion may take one or more of the following approaches:

The following paragraph concludes the essay on the Declaration of Independence (the introduction appears on p. 104):

> The Declaration of Independence has come to be a statement of this nation's political philosophy, but that was not its purpose in 1776. Jefferson's passionate expression had to bow to the goals of the Congress as a whole to forge unity among the colonies and to win the support of foreign nations.
>
> > —Ann Weiss (student), "The Editing of the Declaration of Independence"

Maxine Hong Kingston uses a different technique—a vivid im-age—to conclude an essay about an aunt who committed suicide by drowning:

> My aunt haunts me—her ghost drawn to me because now, after fifty years of neglect, I alone devote pages of paper to her, though not origamied into houses and clothes. I do not think she always means me well. I am telling on her, and she was a spite suicide, drowning herself in the drinking water. The Chinese are always very frightened of the drowned one, whose weeping ghost, wet hair hanging and skin bloated, waits silently by the water to pull down a substitute.
>
> > —Maxine Hong Kingston, "No Name Woman"

In the next paragraph the author concludes an essay on environmental protection with a call for action:

> Until we get the answers, I think we had better keep on building power plants and growing food with the help of fertilizers and such insect-controlling chemicals as we now have. The risks are well known, thanks to the environmentalists. If they had not created a widespread public awareness of the ecological crisis, we wouldn't stand a chance. But such awareness by itself is not enough. Flaming manifestos and prophecies of doom are no longer much help, and a search for scapegoats can only make matters worse. The time for sensations and manifestos is about over. Now we need rigorous analysis, united effort and very hard work.
>
> > —Peter F. Drucker, "How Best to Protect the Environment"

ν **Ineffective conclusions**

The preceding examples illustrate ways of avoiding several pitfalls of conclusions:

3   Using short emphatic or transitional paragraphs

A short emphatic paragraph can give unusual stress to an important idea, in effect asking the reader to pause and consider before moving on.

> In short, all those who might have taken responsibility ducked it, and catastrophe was inevitable.

A transitional paragraph, because it is longer than a word or phrase and is set off by itself, moves a discussion from one point to another more slowly or more completely than does a single transitional expression or even a transitional sentence attached to a larger paragraph.

> These, then, are the causes of the current contraction in hospital facilities. But how does this contraction affect the medical costs of the government, private insurers, and individuals?

> So the debates were noisy and emotion-packed. But what did they accomplish? Historians have identified at least three direct results.

Use transitional paragraphs only to shift readers' attention when your essay makes a significant turn. A paragraph like the following one betrays a writer who is stalling:

> Now that we have examined these facts, we can look at some others that are equally central to an examination of this important issue.

4   Writing dialog

When recording a conversation between two or more people, start a new paragraph for each person's speech. The paragraphing establishes for the reader the point at which one speaker stops talking and another begins.

> The dark shape was indistinguishable. But once I'd flooded him with light, there he stood, blinking.
> "Well," he said eventually, "you're a sight for sore eyes. Should I stand here or are you going to let me in?"
> "Come in," I said. And in he came.
>
> —Louise Erdrich, *The Beet Queen*

Though dialog appears most often in fictional writing (the source of the preceding example), it may occasionally freshen or enliven narrative or expository essays. (For guidance in using quotation marks and other punctuation in passages of dialog, see pp. 444–46 and 471–72.)

EXERCISE 4.17 Analyzing an introduction and conclusion

Analyze the introductory and concluding paragraphs in the first and final drafts of the student essay in Chapter 3, pages 47–48 and 63–65. What is wrong with the first-draft paragraphs? Why are the final-draft paragraphs better? Could they be improved still further?

**EXERCISE 4.18 CONSIDERING YOUR PAST WORK:
        INTRODUCTIONS AND CONCLUSIONS**

Examine the opening and closing paragraphs of the essay you've been analyzing in Exercises 4.3, 4.10, and 4.15. Do the paragraphs fulfill the requirements and avoid the pitfalls outlined on pages 102–08? Revise them as needed for clarity, conciseness, focus, and interest.

4e   Linking paragraphs in the essay

Your paragraphs do not stand alone: each one is a key unit of a larger piece of writing. Though you may draft paragraphs or groups of paragraphs almost as mini-essays, you will eventually need to stitch them together into a unified, coherent, well-developed whole. The techniques parallel those for linking sentences in paragraphs:

ᵛ **Make sure each paragraph contributes to your thesis.**

ᵛ **Arrange the paragraphs in a clear, logical order.** See pages 32–43 for advice on essay organization.

ᵛ **Create links between paragraphs.** Use repetition and restatement to stress and connect key terms, and use transitional expressions and transitional sentences to indicate sequence, direction, contrast, and other relationships.

The essay "A Picture of Hyperactivity" on pages 42–43 illustrates the first two of these techniques. The following passages from the essay illustrate the third technique, with circled repetitions and restatements, boxed transitional expressions, and transitional sentences noted in annotations.

A hyperactive committee member can contribute to efficiency. A hyperactive salesperson can contribute to profits. When children are hyperactive, though, people—even parents—may wish they had never been born. A collage of those who must cope with hyperactivity in children is a picture of frustration, anger, and loss.

The first part of the collage is the doctors. In their terminology, the word hyperactivity has been replaced by ADHD, attention-deficit hyperactivity disorder. They apply the term to children who are abnormally or excessively busy. . . .

As the mother of an ADHD child, I can say what the disorder means to the parents who form the second part of the collage. . . .

The weight of ADHD, however, does not rest on the doctors and parents. The darkest part of the collage belongs to the children. . . .

The collage is complete, and it is dark and somber. ADHD, as applied to children, is a term with uncertain, unattractive, and bitter associations. The picture does have one bright spot, however, for inside every ADHD child is a lovely, trusting, calm person waiting to be recognized.

EXERCISE 4.19 Analyzing paragraphs in an essay

Analyze the ways in which paragraphs combine in the student essay in Chapter 3, pages 63–65. What techniques does the writer use to link paragraphs to the thesis statement and to each other? Where, if at all, does the writer seem to stray from the thesis or fail to show how paragraphs relate to it? How would you revise the essay to solve any problems it exhibits?

EXERCISE 4.20   Considering your past work:
Paragraphs in the essay

Examine the overall effect of the essay you've been analyzing in Exercises 4.3, 4.10, 4.15, and 4.18. Do all the paragraphs relate to your thesis? Are they arranged clearly and logically? How do repetition and restatement, transitional expressions, or transitional sentences connect the paragraphs? Can you see ways to improve the essay's unity, coherence, and development?

CHAPTER 5

Designing Documents

Imaginehowharditwouldbetoreadandwriteiftextlookedlikethis. To make reading and writing easier, we place a space between words. This convention and many others—such as page margins, page numbers, and paragraph breaks—have evolved over time to help writers communicate clearly with readers.

5a   Designing academic papers and other documents

The design guidelines offered in this chapter apply to all types of documents, including academic papers, Web sites, business reports, flyers, and newsletters. Each type has specific requirements as well, covered elsewhere in this book.

1   Designing academic papers

Many academic disciplines prefer specific formats for students' papers. This book details four such formats:

- **MLA,** used in English, foreign languages, and some other humanities (pp. 687–89).
- **Chicago,** used in history, art history, religion, and some other humanities (pp. 775–77).
- **APA,** used in the social sciences (pp. 800–03).
- **CSE,** used in some natural and applied sciences (p. 820).

Other academic formats can be found in the style guides listed on pages 764, 784, and 812.

The design guidelines in this chapter extend the range of elements and options covered by most academic styles. Your instructors may want you to adhere strictly to a particular style or may allow some latitude in design. Ask them for their preferences.

2   Writing online

In and out of school, you are likely to do a lot of online writing—certainly e-mail and possibly Web logs and other Web sites. The purposes and audiences for online writing vary widely, and so do readers' expectations for its design. Chapter 54 details the approaches you can take in different online writing situations.

3   Designing business documents and other public writing

When you write outside your college courses, your audience will have certain expectations for how your documents should look and read. Guidelines for such writing appear in the following chapters:

- **Chapter 55 on public writing:** letters, job applications, reports, proposals, flyers, newsletters, brochures.
- **Chapter 56 on oral presentations:** *PowerPoint* slides and other visual aids.

5b   Considering principles of design

Most of the principles of design respond to the ways we read. White space, for instance, relieves our eyes and helps to lead us through a document. Groupings or lists help to show relationships. Type sizes, images, and color add variety and help to emphasize important elements.

The sample documents on pages 114–15 illustrate quite different ways of presenting a report for a marketing course. Even at a glance, the revised document is easier to scan and read. It makes better use of white space, groups similar elements, uses bullets and fonts for emphasis, and more successfully integrates and explains the chart.

As you design your own documents, think about your purpose, the expectations of your readers, and how readers will move through your document. Also consider the following general principles of design, noting how they overlap and support each other.

1   Creating flow

Many of the other design principles work in concert with the larger goal of conducting the reader through a document by establishing flow, a pattern for the eye to follow. In text-heavy documents like that on page 115, flow may be achieved mainly with headings, lists, and illustrations. In more visual documents, flow will come from the arrangement and spacing of information as well as from headings.

2   Spacing

The white space on a page eases crowding and focuses readers' attention. On an otherwise full page, just the space indicating paragraphs (an indention or a line of extra space) gives readers a break and reassures them that ideas are divided into manageable chunks.

In papers, reports, and other formal documents, spacing appears mainly in paragraph breaks, in margins, and around headings and lists. In publicity documents, such as flyers and brochures, spac-ing is usually more generous between elements and helps boxes, headings, and the like pop off the page.

3   Grouping

Grouping information shows relationships visually, reinforcing the sense of the text itself. Here in this discussion, we group the various principles of design under visually identical headings to emphasize them and their similar importance. In the revised design on page 115, the bulleted list details statistics about students' computer use. The list uses similar wording for each item to reinforce the similarities in the data. Thinking of likely groups as you write can help you organize your material so that it makes sense to you and your readers.

4   Standardizing

As we read a document, the design of its elements quickly creates expectations in us. We assume, for instance, that headings in the same size and color signal information of the same importance or that a list contains items of parallel content. Just as the design creates expectations, so it should fulfill them, treating similar elements similarly. Anticipating design standards as you write a document can help you treat its elements consistently and emphasize the elements you want to draw attention to.

Standardizing also creates clear, uncluttered documents. Even if they are used consistently, too many variations in type fonts and sizes, colors, indentions, and the like overwhelm readers as they try to determine the significance of the parts. Most formal documents, such as papers and reports, need no more than a single type font for text and headings, with type size and highlighting (such as CAPITAL LETTERS, **boldface,** or *italics*) distinguishing the levels of headings. Publicity documents, such as flyers and brochures, generally employ more variation to arrest readers' attention.

5 **Emphasizing**

Part of a critical reader's task is to analyze and interpret the meaning of a document, and design helps the reader by stressing what's important. Type fonts and sizes, headings, indentions, color, boxes, white space—all of these establish hierarchies of information, so that the reader almost instinctively grasps what is crucial, what is less so, and what is merely supplementary. In this book, for example, the importance of headings is clear from their size and from the use of decorative elements, such as the boxes around 5c and the heading below; and boxes like the one on page 113 clearly mark summaries and other key information. As you design a document, considering where and how to emphasize elements can actually help you determine your document's priorities.

5c **Using the elements of design**

Applying the preceding principles involves margins, text, lists, headings, color, and illustrations. You won't use all these elements for every project, and in many writing situations you will be required to follow a prescribed format (see pp. 111–12). If you are addressing readers who have vision disabilities, consider as well the points discussed on pages 125–26.

Note Your word processor may provide wizards or templates for many kinds of documents, such as letters, memos, reports, agen-
das, résumés, and brochures. **Wizards** guide you through setting up and writing complicated documents. **Templates** are preset forms to which you add your own text, headings, and other elements. Wizards and templates can be helpful, but not if they lead you to create cookie-cutter documents no matter what the writing situation. Al-
ways keep in mind that a document should be appropriate for your subject, audience, and purpose.

1 **Setting margins**

Margins at the top, bottom, and sides of a page help to prevent the pages from overwhelming readers with unpleasant crowding. Most academic and business documents use a minimum one-inch margin on all sides. Publicity documents, such as flyers and bro-chures, often use narrower margins, compensating with white space between elements.

2 **Creating readable text**

A document must be readable. You can make text readable by attending to line spacing, type fonts and sizes, highlighting, word spacing, and line breaks.

ν **Line spacing**

Most academic documents are double-spaced, with an initial in-
dention for paragraphs, while most business documents are single-spaced, with an extra line of space between paragraphs. Double or triple spacing sets off headings in both. Web sites and publicity documents, such as flyers and brochures, tend to use more line spacing to separate and group distinct parts of the content.

ν **Type fonts and sizes**

The readability of text also derives from the type fonts (or faces) and their sizes. For academic and business documents, generally choose a type size of 10 or 12 points, as in these samples:

```
10-point Courier        10-point Times New Roman
12-point Courier        12-point Times New Roman
```

Fonts like these and the one you're reading have **serifs**—the small lines finishing the letters, such as the downward strokes on the top of this T. Serif fonts are appropriate for formal writing and are easier for most people to read on paper. **Sans serif** fonts (*sans* means "without" in French) include this one found on many word processors:

10-point Arial 12-point Arial

Sans serif fonts are usually easier to read on a computer screen and are clearer on paper for readers with some vision disabilities (see p. 126).

Your word processor probably offers many decorative fonts as well:

10-point Bodega Sans	10-point Tekton
10-POINT STENCIL	10-point Ruzicka Freehand
10-point Lucinda Sans	10-point Park Avenue

Decorative fonts are generally inappropriate in academic and business writing, where letter forms should be conventional and regular. But on some Web sites and in publicity documents, decorative fonts can attract attention, create motion, and reinforce a theme.

Note The point size of a type font is often an unreliable guide to its actual size, as the decorative fonts above illustrate: all the samples are 10 points, but they vary considerably. Before you use a font, print out a sample to be sure it is the size you want.

v Highlighting

Within a document's text, underlined, *italic,* **boldface,** or even color type can emphasize key words or sentences. Underlining is rarest these days, having been replaced by italics in all but a few disciplines. (It remains called for in MLA style. See p. 660.) Both academic and business writing sometimes use boldface to give strong emphasis—for instance, to a term being defined—and publicity documents often rely extensively on boldface to draw the reader's eye. Neither academic nor business writing generally uses color within passages of text. In Web and publicity documents, however, color may be effective if the color is dark enough to be readable.
(See p. 120 for more on color in document design.)

No matter what your writing situation, use highlighting selectively to complement your meaning, not merely to decorate your work. Many readers consider type embellishments to be distracting.

v Word spacing

In most writing situations, follow these guidelines for spacing within and between words:

v Leave one space between words.

v Leave one space after all punctuation, with these exceptions:

Dash (two hyphens or the so-called em dash on a computer)	book--its book—its
Hyphen	one-half
Apostrophe within a word	book's
Two or more adjacent marks	book.'')
Opening quotation mark, parenthesis, or bracket	(''book [book

v Leave one space before and after an ellipsis mark. In the examples below, ellipsis marks indicate omissions within a sentence and at the end of a sentence. See pages 484–86 for additional examples.

book . . . in
book. . . . The

v Line breaks

Your word processor will generally insert appropriate breaks between lines of continuous text: it will not, for instance, automatically begin a line with a comma or period, and it will not end a line with an opening parenthesis or bracket. However, you will have to prevent it from breaking a two-hyphen dash or a three-dot ellipsis mark by spacing to push the beginning of each mark to the next line.

When you instruct it to do so (usually under the Tools menu), your word processor will also automatically hyphenate words to prevent very short lines. If you must decide yourself where to break words, follow the guidelines on page 556.

3   Using lists

Lists give visual reinforcement to the relations between like items—for example, the steps in a process or the elements of a proposal. A list is easier to read than a paragraph and adds white space to the page.

When wording a list, work for parallelism among items—for instance, all complete sentences or all phrases (see also p. 408). Set the list with space above and below. Number the items, or mark them with bullets: centered dots or other devices, such as the squares used in the list below about headings. On most word processors you can format a numbered or bulleted list automatically using the Format menu.

4   Using headings

Headings are signposts: they direct the reader's attention by focusing the eye on a document's most significant content. In Web and publicity documents, headings may be decorative as well as functional, capturing the reader's attention with large sizes, lots of white space, and unconventional fonts. In academic and much business writing, however, headings are more purely functional. They break the text into discrete parts, create emphasis, and orient the reader.

When you use headings in academic and business writing, follow these guidelines:

- **Use one, two, or three levels of headings** depending on the needs of your material and the length of your document. Some level of heading every two or so pages will help keep readers on track. (A three-page paper or a one-page letter probably will not need headings.)
- **Create an outline of your document to plan where headings should go.** Reserve the first level of heading for the main points (and sections). Use a second and perhaps a third level of heading to mark subsections of supporting information.
- **Keep headings as short as possible** while making them specific about the material that follows.
- **Word headings consistently**—for instance, all questions (*What Is the Scientific Method?*), all phrases with *-ing* words (*Understanding the Scientific Method*), or all phrases with nouns (*The Scientific Method*).
- **Indicate the relative importance of headings** with type size, positioning, and highlighting, such as capital letters or boldface.

<div align="center">

First-Level Heading

</div>

Second-Level Heading

Third-Level Heading

Generally, you can use the same type font and size for headings as for the text.
- **Don't break a page immediately after a heading.** Push the heading to the next page.

Note Document format in psychology and some other social sciences requires a particular treatment of headings. See pages 800–03.

5   Using color

With a color printer, most word processors and desktop publishers can produce documents that use color for bullets, headings, borders, boxes, illustrations, and other elements. Web and publicity documents almost always use color, whereas academic and business documents consisting only of text and headings may not need color. (Ask your instructor or supervisor for his or her preferences.) If you do use color, follow these guidelines:

- **Employ color to clarify and highlight your content.** Too much color or too many colors on a page will distract rather than focus readers' attention.
- **Make sure that color type is readable.** For text, where type is likely to be relatively small, use only dark colors. For headings, lighter colors may be readable if the type is large and boldfaced.

ᵛ **Stick to the same color for all headings at the same level**—for instance, red for primary
headings, black for secondary headings.

ᵛ **Use color for bullets, lines, and other nontext elements.** But use no more than a few colors
to keep pages clean.

ᵛ **Use color to distinguish the parts of illustrations**—the segments of charts, the lines of
graphs, and the parts of diagrams. Use only as many colors as you need to make your
illustration clear. (See below.)

See also page 126 on the use of color for readers who have vision disabilities.

EXERCISE 5.1   Redesigning a paper

Save a duplicate copy of a recent paper or one you are currently working on. Then format the duplicate
using appropriate elements of design, such as type fonts, lists, and headings. (For a new paper, be sure
your instructor will accept your new design.) When you have finished the redesign, share the work with
your instructor.

5d   Using illustrations

Illustrations can often make a point for you more efficiently than words can. Tables present
data. Figures (such as graphs and charts) usually recast data in visual form. Diagrams, drawings,
photographs, and clip art can explain processes, represent what something looks like, add
emphasis, or convey a theme.

Note The Web is an excellent resource for photographs (see pp. 594–96), and you can edit the
images with a program such as *Adobe Photoshop* or *Corel Paint Shop.* Your word processor may
include a program for creating tables, graphs, diagrams, and other illustrations, or you can work
with specialized software such as *Excel* or *Quattro Pro* (for graphs and charts) or *Adobe Illustrator*
or *CorelDRAW* (for diagrams, maps, and the like). Use *PowerPoint* or a similar program for visuals
in oral presentations (see pp. 860–62).

1   Using illustrations appropriately for the writing situation

Academic and many business documents tend to use illustrations differently from publicity
documents. In the latter, illustrations generally attract attention, enliven, or emphasize, and they
may not be linked directly to the document's text. In academic and business writing, however,
illustrations directly reinforce and amplify the text. Follow these guidelines for academic and most
business writing:

ᵛ **Focus on a purpose for your illustration**—a reason for including it and a point you want it to
make. Otherwise, readers may find it irrelevant or confusing.

ᵛ**Provide a source note whenever the data or the entire illustration is someone else's
independent material** (see p. 633). Each discipline has a slightly different style for such
source notes: those in the illustrations on the next four pages reflect MLA style for English
and some other humanities. See also Chapters 47 and 51–53.

ᵛ **Number figures, photographs, and other images together,** and label them as figures: Fig. 1,
Fig. 2, and so on.

ᵛ **Number and label tables separately:** Table 1, Table 2, and so on.

ᵛ **Refer to each illustration in your text**—for instance, "See
fig. 2." Place the text reference at the point(s) in the text where readers will benefit by
consulting the illustration.

ᵛ **Determine the placement of illustrations.** The social sciences and some other disciplines
require each illustration to fall on a page by itself immediately after the text reference to it (see
p. 803). You may want to follow this rule in other situations as well if you have a large
number of illustrations. Otherwise, you can place them on your text pages just after their
references.

2   Using tables

Tables usually present raw data, making complex information accessible to readers. The data may show how variables relate to one another, how two or more groups contrast, or how variables change over time. The table on the following page emphasizes the last two functions.

Some tables use rows and columns to present related textual information rather than data. An example appears on page 145.

3   Using figures

Figures represent data or show concepts visually. They include charts, graphs, and diagrams.

ν **Pie charts**

Pie charts show the relations among the parts of a whole. The whole totals 100 percent, and each pie slice is proportional in size to its share of the whole. Use a pie chart when shares, not the underlying data, are your focus.

ν **Bar charts**

Bar charts compare groups or time periods on a measure such as quantity or frequency. Use a bar chart when relative size is your focus.

ν **Line graphs**

Line graphs show change over time in one or more subjects. They are an economical and highly visual way to compare many points of data.

ν **Diagrams**

Diagrams show concepts visually, such as the structure of an organization, the way something works or looks, or the relations among subjects. Often, diagrams show what can't be described economically in words. For other examples of diagrams, see pages 3, 103, and 833.

ν **Photographs and other images**

Sometimes you may focus an entire paper on an image such as a photograph, painting, or advertisement (see pp. 175–77). But most commonly you'll use images to add substance to ideas or to enliven them. You might clarify an astronomy paper with a photograph of Saturn (see opposite), add information to an analysis of a novel with a drawing of the author, or capture the theme of a brochure with a cartoon. Images grab readers' attention, so use them carefully to explain, reinforce, or enhance your writing.

One kind of image rarely appears in academic writing: **clip art,** consisting of icons and drawings such as those below from the free site *Barry's Clipart Server* (*http://www.barrysclipart.com/index.php*):

Many word processors provide files of clip art, and they are also available from CD-ROMs and Web sites (links appear on this book's Web site at *ablongman.com/littlebrown*). Be selective in using these resources: clip art is mostly decorative (which is why it seldom appears in academic and business documents), and an overdecorated document is not only cluttered but unemphatic. In a Web or publicity document, use only clip art that is relevant to your theme and content, directing readers' attention to elements you want to stress.

Note When using an image prepared by someone else—for in-stance, a photograph or an item of clip art downloaded from the Web —you must verify that the source permits reproduction of the im-age before you use it. In most documents but especially academic papers, you must also fully cite the source of any borrowed image. See pages 635–37 on copyright issues with Internet sources.

5e   Considering readers with disabilities

Your audience may include readers who have low vision, problems with color perception, or difficulties processing visual information. If so, consider adapting your design to meet these readers' needs. Here are a few pointers:

ᵥ **Use large type fonts.** Most guidelines call for 14 points or larger.

ᵥ **Use standard type fonts.** Many people with low vision find it easier to read sans serif fonts such as Arial than serif fonts (see p. 117). Avoid decorative fonts with unusual flourishes, even in headings.

ᵥ **Avoid words in ALL-CAPITAL LETTERS.**

ᵥ **Avoid relying on color alone to distinguish elements.** Label elements, and distinguish them by position or size.

ᵥ **Use red and green selectively.** To readers who are red-green colorblind, these colors will appear in shades of gray, yellow, or blue.

ᵥ **Use contrasting colors.** To make colors distinct, choose them from opposite sides of the color spectrum—violet and yellow, for instance, or orange and blue.

ᵥ **Use only light colors for tints behind type.** Make the type itself black or a very dark color.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with discovering and shaping ideas.

Techniques for developing a subject

˅ Keep a journal (below).
˅ Observe your surroundings (p. 19).
˅ Freewrite (p. 20).
˅ Make a list or brainstorm (p. 21).
˅ Cluster (p. 23).
˅ Use the journalist's questions (p. 23).
˅ Use the patterns of development (p. 24).
˅ Read (p. 25).
˅ Think critically (p. 26).

Clustering

Functions of the thesis statement

˅ The thesis statement **narrows your subject** to a single, central idea that you want readers to gain from your essay.
˅ It **claims something specific and significant** about your subject, a claim that requires support.
˅ It **conveys your purpose,** your reason for writing.
˅ It often concisely **previews the arrangement of ideas.**

Checklist for revising the thesis statement

˅ How well does the **subject** of your statement capture the subject of your paper?
˅ What **claim** does your statement make about your subject?
˅ What is the **significance** of the claim? How does it answer "So what?" and convey your purpose?
˅ How can the claim be **limited** or made more **specific**? Does it state a single idea and clarify the boundaries of the idea?
˅ How **unified** is the statement? How does each word and phrase contribute to a single idea?

Tree diagram

Principles of the formal outline

˅ Labels and indentions indicate order and relative importance.
˅ Sections and subsections reflect logical relationships.
˅ Topics of equal generality appear in parallel headings.
˅ Each subdivision has at least two parts.
˅ Headings are expressed in parallel grammatical form.
˅ The introduction and conclusion may be omitted (though not, of course, from the essay).

Schemes for organizing ideas in an essay

˅ Space
˅ Time
˅ Emphasis

General to specific	Increasing importance (climax)
Specific to general	Decreasing familiarity
Problem-solution	Increasing complexity

Introduction
    establishing subject of essay
Thesis
    statement
Paragraph idea, linked
    to thesis
    statement
Paragraph developed with evidence supporting its idea
Paragraph idea, linked
    to thesis
    statement
Paragraph developed with evidence supporting its idea
Transition
Paragraph idea, linked
    to thesis
    statement
Paragraph developed with evidence supporting its idea
Conclusion echoing thesis statement, summarizing, and looking ahead

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with drafting, revising, collaborating, and preparing a writing portfolio.

Ways to start drafting

- **Read over what you've already written**—notes, outlines, and so on. Immediately start your draft with whatever comes to mind.
- **Freewrite** (see p. 20).
- **Write scribbles or type nonsense** until words you can use start coming.
- **Pretend you're writing to a friend about your subject.**
- **Describe an image that represents your subject**—a physical object, a facial expression, two people arguing over something, a giant machine gouging the earth for a mine, whatever.
- **Write a paragraph.** Explain what you think your essay will be about when you finish it.
- **Skip the opening and start in the middle.** Or write the conclusion.
- **Start writing the part that you understand best or feel most strongly about.** Using your outline, divide your essay into chunks—say, one for the introduction, another for the first point, and so on. One of these chunks may call out to be written.

Ways to *keep* drafting

- **Set aside enough time for yourself.** For a brief essay, a first draft is likely to take at least an hour or two.
- **Work in a quiet place.**
- **Make yourself comfortable.**
- **If you must stop working, write down what you expect to do next.** Then you can pick up where you stopped with minimal disruption.
- **Be as fluid as possible, and don't worry about mistakes.** Spontaneity will allow your attitudes toward your subject to surface naturally in your sentences, and it will also make you receptive to ideas and relations you haven't seen before. Mistakes will be easier to find and correct later, when you're not also trying to create.
- **Keep going.** Skip over sticky spots; leave a blank if you can't find the right word; put alternative ideas or phrasings in brackets so that you can consider them later without bogging down. If an idea pops out of nowhere but doesn't seem to fit in, quickly jot it down on a separate sheet, or write it into the draft and bracket or boldface it for later attention. You can use an asterisk (*) or some other symbol to mark places where you feel blocked or uncertain. (With a word processor, you can later return to these places by using the Find command to locate the symbol.)
- **Resist self-criticism.** Don't worry about your style, grammar, spelling, punctuation, and the like. Don't worry about what your readers will think. These are very important matters, but save them for revision. On a word processor, help yourself resist self-criticism by turning off automatic spelling- or grammar-checking functions or by trying invisible writing (p. 20).
- **Use your thesis statement and outline** to remind you of your planned purpose, organization, and content.
- **But don't feel constrained by your thesis and outline.** If your writing leads you in a more interesting direction, follow.

Ways to gain distance from your work

- **Take a break after finishing the draft.** A few hours may be enough; a whole night or day is preferable. The break will clear your mind, relax you, and give you some objectivity.
- **Ask someone to read and react to your draft.** Many writing instructors ask their students to submit their first drafts so that the instructor and, often, the other members of the class can serve as an actual audience to help guide revision. (See also pp. 68–69 on receiving and benefiting from comments.)
- **Type a handwritten draft.** The act of transcription can reveal gaps in content or problems in structure.
- **Print out a word-processed draft.** You'll be able to view all pages of the draft at once, and the different medium can reveal weaknesses you didn't see on screen.
- **Outline your draft.** Highlight the main points supporting the thesis, and write these sentences down separately in outline form. (If you're working on a word processor, you can copy and paste these sentences.) Then examine the outline you've made for logical order, gaps, and digressions. A formal outline can be especially illuminating because of its careful structure. (See pp. 33–38 for a discussion of outlining.)
- **Listen to your draft.** Read the draft out loud to yourself or a friend or classmate, read it into a tape recorder and play the tape, or have someone read the draft to you. Experiencing your words with ears instead of eyes can alter your perceptions.
- **Ease the pressure.** Don't try to re-see everything in your draft at once. Use a checklist like the one on p. 51, making a separate pass through the draft for each item.

Checklist for revision

See also specific revision checklists for arguments (pp. 213–14), research papers (p. 645), and literary analyses (p. 749).

Purpose

What is the essay's purpose? Does that purpose conform to the assignment? Is it consistent throughout the paper? (See pp. 13–15.)

Thesis

What is the thesis of the essay? Where does it become clear? How well do thesis and paper match: Does the paper stray from the thesis? Does it fulfill the commitment of the thesis? (See pp. 27–31.)

Structure

What are the main points of the paper? (List them.) How well does each support the thesis? How effective is their arrangement for the paper's purpose? (See pp. 32–33, 38–42**.**)

Development

How well do details, examples, and other evidence support each main point? Where, if at all, might readers find support skimpy or have trouble understanding the content? (See pp. 16–26, 90–91.)

Tone

What is the tone of the paper? How appropriate is it for the purpose, topic, and intended readers? Where is it most and least successful? (See p. 12.)

Unity

What does each sentence and paragraph contribute to the thesis? Where, if at all, do digressions occur? Should these be cut, or can they be rewritten to support the thesis? (See pp. 41–43, 72–75.)

Coherence

How clearly and smoothly does the paper flow? Where does it seem rough or awkward? Can any transitions be improved? (See pp. 41–43, 77–78.)

Title, introduction, conclusion

How accurately and interestingly does the title reflect the essay's content? (See opposite.) How well does the introduction engage and focus readers' attention? (See pp. 102–06.) How effective is the conclusion in providing a sense of completion? (See pp. 106–09.)

You can download this checklist from *ablongman.com/littlebrown*. Save the list in a file of its own, duplicate the file for each writing project, and insert appropriate answers between the questions along with ideas for changes. Print the expanded list so it's handy as you revise.

Save menu

Select File to create new documents, to save documents and choose where to store them, and to open existing documents.

Select Save to preserve changes in an existing document or to save, name, and file a new document.

Select Save As to copy a document and rename the copy or to copy a document in a new location. The original remains intact.

Select Versions to save and time-stamp stages of a document under one file name.

Save As screen

Save As copies an existing document.

Save the file in an existing folder if it relates to others already in the folder.

Select the New Folder icon if the document doesn't fit in existing folders—for instance, the first draft of a paper or the first paper in a course.

Give the copied document a distinctive name.

Track Changes function

Use Save As from the File menu to copy and rename the original document. Here, *D2* indicates the second draft.

Deleted copy is crossed out.

Added copy appears in blue.

Descriptive title names topic and forecasts approach.

Expanded
introduction draws readers into Ling's question and summarizes Kadi's essay.

New transition relates paragraph to thesis statement and smoothes flow.

Blanket assertion is deleted in favor of survey results added later.

Addition clarifies use of invented screen names.

Largest revision presents results of survey conducted to support use of invented screen names.

`Use invented names to avoid revealing personal details (30%)`

New pie graph presents survey results in an easy-to-read format.

`Use invented names for other reasons (11%)`

`Use invented names to protect privacy (37%)`

`Fig. 1. Use of invented screen names among seventy-eight Internet users.`

New paragraph summarizes
survey results and adds ex-amples.

Revisions condense overly long example from Ling's
experience.

New paragraph acknowledges complexities that were previously ignored.

New transition clarifies shift to second main point.

New examples support general statement.

New conclusion qualifies and spells out pre-viously rushed ideas.

New work-cited entry. (See
p. 656 on MLA style.)

Ways to find what needs editing

- ᵛ **Take a break,** even fifteen or twenty minutes, to clear your head.
- ᵛ **Read the draft *slowly,* and read what you *actually see.*** Otherwise, you're likely to read what you intended to write but didn't.
- ᵛ **Read as if you are encountering the draft for the first time.** Put yourself in the reader's place.
- ᵛ **Have a classmate, friend, or relative read your work.** Make sure you understand and consider the reader's suggestions, even if eventually you decide not to take them.
- ᵛ **Read the draft aloud or, even better, record it.** Listen for awkward rhythms, repetitive sentence patterns, and missing or clumsy transitions.
- ᵛ **Learn from your own experience.** Keep a record of the problems that others have pointed out in your writing. (See p. 69 for a suggested format.) When editing, check your work against this record.

Checklist for editing

Clarity

How well do words and sentences convey their intended meanings? Which words and sentences are confusing? Check especially for these:

Exact language (pp. 518–28)
Parallelism (pp. 405–11)
Clear modifiers (pp. 364–72)
Clear reference of pronouns (pp. 350–56)
Complete sentences (pp. 334–40)
Sentences separated correctly (pp. 342–48)

Effectiveness

How well do words and sentences engage and focus readers? Where does the writing seem wordy, choppy, or dull? Check especially for these:

Emphasis of main ideas (pp. 384–93)
Smooth and informative transitions (pp. 85–88, 108)
Variety in sentence length and structure (pp. 412–19)
Appropriate language (pp. 510–17)
 Concise sentences (pp. 529–35)

Correctness

How little or how much do surface errors interfere with clarity and effectiveness? Check especially for these:

Spelling (pp. 542–54)
Pronoun forms, especially subjective (*he, she, they, who*) vs. objective (*him, her, them, whom*) (pp. 267–74)
Verb forms, especially *-s* and *-ed* endings, correct forms of irregular verbs, and appropriate helping verbs (pp. 275–92)
Verb tenses, especially consistency (pp. 292–98, 359–60)
Agreement between subjects and verbs, especially when words come between them or the subject is *each, everyone,* or a similar word (pp. 305–12)
Agreement between pronouns and antecedents, especially when the antecedent contains *or* or the antecedent is *each, everyone, person,* or a similar word (pp. 131–17)
Sentence fragments (pp. 334–40)
Commas, especially with comma splices (pp. 342–47), with *and* or *but* (432), with introductory elements (433–34), with nonessential elements (435–38), and with series (441–42)
Apostrophes in possessives but not plural nouns (*Dave's/witches*) and in contractions but not possessive personal pronouns (*it's/its*) (pp. 461–66)

You can download this checklist from *ablongman.com/littlebrown*. Save the list in a file of its own, duplicate the file for each writing project, and insert appropriate answers between the questions along with notes on specific changes to make.

Spelling checker

A spelling checker failed to catch any of the thirteen errors in this jingle. Can you spot them?

Grammar/style checker

The checker flagged only one repetition of *light*, not the other three.

The checker flagged this sentence because it is long, but it is
actually clear and
correct.

Techniques for proofreading

ᵥ **Read printed copy,** even if you will eventually submit the paper electronically. Most people proofread more accurately when reading type on paper than when reading it on a computer screen. (At the same time, don't view the printed copy as necessarily error-free just because it's clean. Clean-looking copy may still harbor errors.)

ᵥ **Read the paper aloud.** Slowly and distinctly pronounce exactly what you see.

ᵥ **Place a ruler under each line as you read it.**

ᵥ **Read "against copy."** Compare your final draft one sentence at a time against the edited draft you copied it from.

ᵥ **Ignore content.** To keep the content of your writing from distracting you while you proofread, read the essay backward, end to beginning, examining each sentence as a separate unit. Or, taking advantage of a computer, isolate each paragraph from its context by printing it on a separate page. (Of course, reassemble the paragraphs before submitting the paper.)

Descriptive title
Introduction
Question to be addressed
Summary of Kadi's essay
Thesis
    statement
Explanation of Internet's anonymity
Presentation of survey conducted to gauge use of
    invented screen names
Explanation of survey method

Summary of
   survey results

```
  Do not use invented names (22%)
Use invented names to avoid revealing personal details (30%)
```
Graph displaying survey
   results, with self-explanatory labels and caption
```
Use invented names for other reasons (11%)
Use invented names to protect privacy (37%)
Fig. 1. Use of invented screen names among seventy-eight Internet
   users.
```
First main point: We are not prejudged by others.

Examples of first point

Qualification of first point

Conclusion of first point

Second main point: We cannot prejudge others.

Clarification of second point

Examples of
   second point

Effects of
   assumptions

Conclusion of second point

Conclusion, summarizing
   essay

Work cited in MLA style (see
   p. 656)

Commenting on others' writing

ᵥ **Be sure you know what the writer is saying.** If necessary, summarize the paper to understand its content. (See pp. 140–42.)

ᵥ **Address only your most significant concerns with the work.** Use the revision checklist on p. 51 as a guide to what is significant. Unless you have other instructions, ignore mistakes in grammar, punctuation, spelling, and the like. (The temptation to focus on such errors may be especially strong if the writer is less experienced than you are with standard American English.) Emphasizing mistakes will contribute little to the writer's revision.

ᵥ **Remember that you are the reader, not the writer.** Don't edit sentences, add details, or otherwise assume responsibility for the paper.

ᵥ **Phrase your comments carefully.** Avoid misunderstandings by making sure comments are both clear and respectful. If you are responding on paper or online, not face to face with the writer, remember that the writer has nothing but your written words to go on. He or she can't ask you for immediate clarification and can't infer your attitudes from gestures, facial expressions, and tone of voice.

ᵥ **Be specific.** If something confuses you, say *why.* If you disagree with a conclusion, say *why.*

ᵥ **Be supportive as well as honest.** Tell the writer what you like about the paper. Word comments positively: instead of *This paragraph doesn't interest me,* say *You have an interesting detail here that I almost missed.* Comment in a way that emphasizes the effect of the work on you, the reader: *This paragraph confuses me because. . . .* And avoid measuring the work against a set of external standards: *This essay is poorly organized. Your thesis statement is inadequate.*

ᵥ **While reading, make your comments in writing.** Even if you will be delivering your comments in person later on, the written record will help you recall what you thought.

ᵥ **Link comments to specific parts of a paper.** Especially if you are reading the paper on a computer, be clear about what part of the paper each comment relates to. You can embed your comments directly into the paper, distinguishing them with highlighting or color. Or you can use the Comment function of a word processor (see below).

Comment function

Use Save As from the File menu to copy and rename the document. The reviewer added *RevPotter* to the original document name.

Clicking on highlighted text shows the comment in a pop-up box.

Make comments spe- cific and supportive.

Highlight text to be commented on by clicking and dragging the cursor across it.

Benefiting from comments on your writing

ᵥ **Think of your readers as counselors or coaches.** They can help you see the virtues and flaws in your work and sharpen your awareness of readers' needs.

ᵥ **Read or listen to comments closely.**

ᵥ **Know what the critic is saying.** If you need more information, ask for it, or consult the appropriate section of this handbook.

- ^v **Don't become defensive.** Letting comments offend you will only erect a barrier to improvement in your writing. As one writing teacher advises, "Leave your ego at the door."
- ^v **Revise your work in response to appropriate comments.** Whether or not you are required to act on comments, you will learn more from actually revising than from just thinking about it.
- ^v **Remember that you are the final authority on your work.** You should be open to suggestions, but you are free to decline advice when you think it is inappropriate.
- ^v **Keep track of both the strengths and the weaknesses others identify.** Then in later assignments you can build on your successes and give special attention to problem areas.

Record of errors

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on paragraphs.
General statement relating to thesis: announces topic of paragraph
Four specific examples, all providing evidence for general statement

Checklist for revising paragraphs

- ∨ **Is the paragraph unified?** Does it adhere to one general idea that is either stated in a topic sentence or otherwise apparent? (See below.)
- ∨ **Is the paragraph coherent?** Do the sentences follow a clear sequence? Are the sentences linked as needed by parallelism, repetition or restatement, pronouns, consistency, and transitional expressions? (See p. 77.)
  √**Is the paragraph developed?** Is the general idea of the paragraph well supported with specific evidence such as details, facts, examples, and reasons? (See p. 90.)

Topic sentence:
general statement
Two examples supporting statement
Digression
Topic sentence: statement of misconception
Correction of miscon-ception
Information supporting and building to topic
sentence
Topic sentence
Details adding up to
the unstated idea that Bogart's character could be seen in his clothing

Ways to achieve paragraph coherence

- ∨ Organize effectively (p. 79).
- ∨ Repeat or restate key words and word groups (p. 83).
- ∨ Use parallel structures (p. 83).
- ∨ Use pronouns (p. 84).
- ∨ Be consistent in nouns, pronouns, and verbs (p. 84).
- ∨ Use transitional expressions (p. 85).

Topic sentence
Sentences related to topic sentence but
disconnected from each other
Topic sentence
Explanation 1: What mummification is
Explanation 2: Why the Egyptians were masters
Specific examples of
explanation 2
Description moving from outside (closer) to inside (farther)
Unstated central idea: Sunlight barely penetrated the house's
secrets.
Topic sentence
Details in order of their occurrence
Topic sentence
Supporting examples,
increasingly specific
Common belief
Actual situation
General conclusion: topic sentence
Topic sentence and
clarification: statement of the problem
Solution to the problem
Topic sentence
Least dramatic example
Most dramatic example
Paragraph is choppy and hard to follow
Transitional expressions (boxed) remove choppiness and spell out relationships

Transitional expressions

To add or show sequence

again, also, and, and then, besides, equally important, finally, first, further, furthermore, in addition, in the first place, last, moreover, next, second, still, too

To compare

also, in the same way, likewise, similarly

To contrast

although, and yet, but, but at the same time, despite, even so, even though, for all that, however, in contrast, in spite of, nevertheless, notwithstanding, on the contrary, on the other hand, regardless, still, though, yet

To give examples or intensify

after all, an illustration of, even, for example, for instance, indeed, in fact, it is true, of course, specifically, that is, to illustrate, truly

To indicate place

above, adjacent to, below, elsewhere, farther on, here, near, nearby, on the other side, opposite to, there, to the east, to the left

To indicate time

after a while, afterward, as long as, as soon as, at last, at length, at that time, before, earlier, formerly, immediately, in the meantime, in the past, lately, later, meanwhile, now, presently, shortly, simultaneously, since, so far, soon, subsequently, then, thereafter, until, when

To repeat, summarize, or conclude

all in all, altogether, as has been said, in brief, in conclusion, in other words, in particular, in short, in simpler terms, in summary, on the whole, that is, therefore, to put it differently, to summarize

To show cause or effect

accordingly, as a result, because, consequently, for this purpose, hence, otherwise, since, then, therefore, thereupon, thus, to this end, with this object

Note Draw carefully on the preceding list of transitional expressions because the ones in each group are not interchangeable. For instance, *besides, finally,* and *second* may all be used to add information, but each has its own distinct meaning.

General statements needing examples to be clear and convincing
Examples specifying kinds of lies and
consequences
Important events in chronological order
Objective description: specific record of
sensory data without
interpretation
Topic sentence
(assertion to be
illustrated)
Single detailed example
Topic sentence
Three reasons arranged in order of increasing drama and importance
General definition
Activities in which
quality may figure
Contrast between
quality and nonquality
The subject being
divided
Elements of the subject, arranged spatially
Topic and focus: how ''liveness'' seems an
extension of daily life
Elements:

Slow conversation

Casual conversation

Intimate close-ups
Familiar sets

Absence of glamour
Appearance of real time
Topic sentence
Three groups:

Alike in one way
(all hire sitters)

No overlap in groups (each has a different
attitude)

Classes arranged in
order of increasing drama
Subjects: rock and
classical audiences
Rock audience
Classical audience
Subjects: ENIAC and personal computer
Size: ENIAC, personal
computer

```
Ease of programming: ENIAC, personal
computer
Speed: ENIAC, personal computer
Abstract subject: the
universe, specifically the Milky Way
Concrete subject: an
atlas
Effect: pattern of
Japanese farming
Causes: Japanese
dependence on rice, which requires
collective effort
Effect: working in
harmony
Cause: education
Effects:
```

Pride

Separation

Loss of intimacies

Hurt

```
Process: changing oil
Equipment needed
Steps in process
Process: therapeutic touch
Benefits
Steps in process
How process works
```

Some strategies for opening paragraphs

- v Ask a question.
- v Relate an incident.
- v Use a vivid quotation.
- v Offer a surprising statistic or other fact.
- v State an opinion related to your thesis.
- v Outline the argument your thesis refutes.
- v Provide background.
- v Create a visual image that represents your subject.
- v Make a historical comparison or contrast.
- v Outline a problem or dilemma.
- v Define a word central to your subject.
- v In some business or technical writing, summarize your paper.

Funnel introduction

```
Questions about subject
Clarification of subject: bridge to thesis
statement
Thesis statement
Statement about subject
Clarification of subject: bridge to thesis
statement
Thesis statement
Quotation
Bridge to thesis
statement
Thesis statement
Incident from writer's experience
Thesis statement
Opinion
Thesis statement
Historical background
Thesis statement
```

Openings to avoid

- v **A vague generality or truth.** Don't extend your reach too wide with a line such as *Throughout human history . . .* or *In today's world. . . .* Readers can do without the warm-up.
- v **A flat announcement.** Don't start with *The purpose of this essay is . . . , In this essay I will . . .* , or any similar presentation of your intention or topic.

v **A reference to the essay's title.** Don't refer to the title of the essay in the first sentence—for example, *This is a big problem* or *This book is about the history of the guitar.*

v *According to Webster. . . .* Don't start by citing a dictionary definition. A definition can be an effective springboard to an essay, but this kind of lead-in has become dull with overuse.

v **An apology.** Don't fault your opinion or your knowledge with *I'm not sure if I'm right, but . . . ; I don't know much about this, but . . . ;* or a similar line.

Some strategies for closing paragraphs

v Recommend a course of action.

v Summarize the paper.

v Echo the approach of the intro- duction.

v Restate your thesis and reflect on its implications.

v Strike a note of hope or despair.

v Give a symbolic or powerful fact or other detail.

v Give an especially compelling example.

v Create an image that represents your subject.

v Use a quotation.

```
Echo of introduction: contrast between past and present
Restatement and
elaboration of thesis
Summary
Image
Summary and opinion
Call for action
```

Closings to avoid

v **A repeat of the introduction.** Don't simply replay your introduction. The conclusion should capture what the paragraphs of the body have added to the introduction.

v **A new direction.** Don't introduce a subject different from the one your essay has been about. If you arrive at a new idea, this may be a signal to start fresh with that idea as your thesis.

v **A sweeping generalization.** Don't conclude more than you reasonably can from the evidence you have presented. If your essay is about your frustrating experience trying to clear a parking ticket, you cannot reasonably conclude that *all* local police forces are tied up in red tape.

v **An apology.** Don't cast doubt on your essay. Don't say, *Even though I'm no expert* or *This may not be convincing, but I believe it's true* or anything similar. Rather, to win your readers' confidence, display confidence.

Introduction establishing subject and stating thesis

Thesis statement

Transitional topic sentence relating to thesis statement

Transitional topic sentence relating to thesis statement

Transitional sentence

Topic sentence relating to thesis statement

Transitional sentence into conclusion, restating thesis statement

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Visit the companion Web site for more help with document design.

Principles of document design

ᵥ **Create flow** to conduct the reader through the document.

ᵥ **Space elements** to give the reader's eye a rest and to focus the reader's attention.

ᵥ **Group related elements** in lists or under similar headings.

ᵥ **Standardize elements** to match appearance with content and to minimize variations.

ᵥ **Emphasize important elements.**

Original design

Runs title and subtitle
together. Does not
distinguish title from text.

Crowds the page with minimal margins.

Downplays paragraph breaks with small
indentions.

Buries statistics in a paragraph. Obscures
relationships with nonparallel wording.

Does not introduce the figure, leaving readers to infer its meaning and purpose.

Overemphasizes the figure with large size and excessive white space.

Presents the figure undynamically, flat on.

Does not caption the
figure to explain what
it shows, offering only
a figure number and a
partial text explanation.

Revised design

Distinguishes title from subtitle and both from text.

Provides adequate
margins.

Emphasizes paragraph breaks with white space.

Groups statistics in a bulleted list set off with white space. Uses parallel wording for parallel information.

Introduces the figure to indicate its meaning and purpose.

Reduces white space around the figure.

Presents the figure to emphasize the most
significant segment.

Captions the figure so that it can be read
independently from the text.

Table

A self-explanatory title falls above the table.

Table 1

Percentage of Young Adults Living at Home, 1960-2000

	1960	1970	1980	1990	2000
Males					
Age 18-24	52	54	54	58	57
Age 25-34	9	9	10	15	13
Females					
Age 18-24	35	41	43	48	47
Age 25-34	7	7	7	8	8

Source: Data from United States, Dept. of Commerce, Census Bureau, Census 2000 Summary Tables, 1 July 2002 <http:www.census.gov/servlet/QTTTable?_ts=30543101060>.

Self-explanatory headings label horizontal rows and vertical columns. The layout of rows and columns is clear: headings align with their data, and numbers align vertically down columns.

Pie chart

Color distinguishes segments of the chart. Use distinct shades of gray, black, and white if your paper
will not be read in color.
Segment percentages total 100.
Every segment is clearly
labeled. You can also use
a key, as in the chart on
p. 115.

Fig. 1. Marital status in 2004 of adults aged eighteen and over. Data from United States, Dept. of Commerce, Census Bureau, Statistical Abstract of the United States, 2004-05 (Washington, GPO, 2005) no. 30.

Self-explanatory caption
falls below the chart.

Bar chart

Vertical scale
shows and clearly labels the values being measured. Zero point clarifies values.
Horizontal scale shows and clearly labels the groups being compared.
Self-explanatory caption falls below the chart.

Fig. 2. Lifetime prevalence of use of alcohol, compared with other drugs, among twelfth graders in 2004. Data from Monitoring the Future: A Continuing Study of American Youth, U of Michigan, 12 May 2005, 10 Oct. 2005 <http://www.monitoringthefuture.org/data/data.html>.

Line graph

Vertical scale shows and clearly labels the values being measured. Zero point clarifies values.
Color and labels distinguish the subjects being compared. Use dotted and dashed black lines if your paper will not be read in color.
Horizontal scale shows and clearly labels the range of dates.

Fig. 3. Unemployent rates of high school graduates and college graduates, 1984-2004. Data from Antony Davies, The Economics of College Tuition, 3 Mar. 2005, 26 June 2005 <http:// www.mercatus.org/capitalhill/php?id=420>.

Self-explanatory caption falls below the graph.

Diagram

Diagram makes concept comprehensible.
Self-explanatory caption falls below the diagram.

Fig. 4. RGB color theory, applied to televisions and computer monitors, in which all possible colors and white are created from red, green, and blue. From ''Color Theory,'' Wikipedia, 16 July 2005, 2 Aug. 2005 <http://en.wikipedia.org/wiki/Color_theory>.

Clip art

Photograph

Photograph shows
subject more economically and dramatically than words could.

Fig. 5. View of Saturn from the Cassini spacecraft, showing the planet and its rings. From United States, National Atmospheric and Space Administration, Jet

Propulsion Laboratory, Cassini-Huygens: Mission to
Saturn and Titan, 24 Feb. 2005, 26 Apr. 2005
<http://saturn.jpl.nasa.gov/multimedia/images/
image-details.cfm?imageID=1398>.

Self-explanatory
caption falls below
the image.

PART 2

Reading and Writing in College

CHAPTER 6

**Writing in Academic
Situations**

CHAPTER 7

**Studying Effectively and
Taking Exams**

CHAPTER 8

**Forming a Critical
Perspective**

CHAPTER 9

**Reading Arguments
Critically**

CHAPTER 10

Writing an Argument

CHAPTER 11

Reading and Using Visual Arguments

CHAPTER 6

Writing in Academic Situations

When you write in college, you work within a community of teachers and students who have specific aims and expectations. The basic aim of this community—whether in English, psychology, biology, or some other discipline—is to contribute to and build knowledge through questioning, research, and communication. The differences among disciplines lie mainly in the kinds of questions asked, the kinds of research done to find the answers, and the ways of communicating the answers.

Academic writers communicate using conventional forms, such as case studies, research reports, and reviews of others' writings on a particular subject. Both a discipline's concerns and the kind of writing create the writing situation, which in turn shapes a writer's choice of subject, conception of audience, definition of purpose, choice of structure and content, and even choice of language. This chapter introduces academic writing situations in general. Chapters 50–53 detail the particular goals and expectations of the humanities, the social sciences, and the natural and applied sciences.

6a   Becoming an academic writer

As an academic writer, you participate in a discipline community first by studying a subject, acquiring its vocabulary, and learning to express yourself in its ways. As you gain experience and knowledge, you begin to contribute to the community by asking questions and communicating your answers. Such a contribution may seem beyond you at first, as you try to grasp the content of assigned reading and identify important ideas. In any discipline, making the transition to academic writing will be easier if you practice the strategies outlined in the box on the facing page.

6b   Analyzing audience

Some of your writing assignments may specify an identifiable group of readers—for instance, fellow students, the city council, or the editors of a newspaper. Such readers' needs and expectations vary widely; the discussion on pages 9–13 can help you discover what they might be. Many assignments will specify or assume an educated audience or an academic audience. This more general group of readers looks for writing that is clear, balanced, well organized, and well reasoned, among other qualities discussed on page 131. Still other assignments will specify or assume an audience of experts on your subject, readers who look in addition for writing that meets the subject's requirements for claims and evidence, organization, language, format, and other qualities discussed in Chapters 49–53.

Of course, much of your academic writing will have only one reader besides you: the instructor of the course for which you are writing. Instructors fill two main roles as readers:

v **They represent the audience you are addressing.** They may actually be members of the audience, as when you address aca-demic readers or subject experts. Or they may imagine themselves as members of your audience—reading, for instance, as if they sat on the city council. In either case, they're interested in how effectively you write for the audience.

v **They serve as coaches,** guiding you toward achieving the goals of the course and, more broadly, toward the academic aims of building and communicating knowledge.

Like everyone else, instructors have preferences and peeves, but you'll waste time and energy trying to anticipate them. Do attend to written and spoken directions for assignments, of course. But otherwise view your instructors as representatives of the community you are writing for. Their responses will be guided by the community's aims and expectations and by a desire to teach you about them.

6c   Determining purpose

For most academic writing, your general purpose will be mainly explanatory or mainly argumentative. That is, you will aim to clarify your subject so that readers understand it as you do, or you will aim to gain readers' agreement with a debatable idea about the subject. (See p. 14 for more on general purposes and Chapters 9–11 for more on argument.) Although the general purpose for writing may not be stated outright in an assignment, it will probably be implied, as you can see in these two abbreviated assignments:

Explanation

Compare the depiction of war in two films viewed this semester, considering plots, characters, dialog, battle scenes, production designs, and other elements of the films.

Argument

What ideology do you see informing the movies of director Steven Spielberg? What beliefs about the world do his choices convey, whether explicitly or implicitly, intentionally or unintentionally? Support your claim with evidence from at least four of Spielberg's movies, considering plots, characters, dialog, production designs, and other elements.

Your specific purpose—including your subject and how you hope readers will respond—depends on the kind of writing you're doing. In a biology lab report, for instance, you want your readers to understand why you conducted your study, how you conducted it, what the results were, and what their significance is. Not coincidentally, these topics correspond to the major sections of a biology lab report. In following the standard format, you both help to define your purpose and begin to meet the discipline's (and thus your instructor's) expectations.

Your specific purpose will be more complex as well. You take a course to learn about a subject and the ways experts think about it. Your writing, in return, contributes to the discipline through the knowledge you uncover and the lens of your perspective. At the same time, as a student you want to demonstrate your competence with research, evidence, format, and other requirements of the discipline.

6d   Choosing structure and content

Many academic writing assignments will at least imply how you should organize your paper and even how you should develop your ideas. Like the biology lab report mentioned earlier, the type of paper required will break into discrete parts, each with its own requirements for content. A common academic writing assignment, the analysis, does not predict definite content but still implies certain requirements: you are asked to make a claim about your subject's meaning or significance, to support the claim with specific evidence, and, often, to show that you understand what others think about the subject. (See Chapter 8 for more on analysis.)

No matter what type of paper an assignment specifies, the broad academic aims of building and exchanging knowledge deter-mine features that are common across disciplines. Follow these gen-eral guidelines for your academic writing, supplementing them as indicated with others elsewhere in this book:

- v **Develop a central idea or claim, called a *thesis*.** Everything in the paper should relate clearly to this claim. For more on theses, see pages 27–31.
- v **State your thesis,** usually near the beginning of the paper.
- v **Support the thesis with evidence,** drawn usually from research and sometimes from your own experience. The kinds of evidence will depend on the discipline you're writing in and the type of paper you're doing. For more on evidence in the disciplines, see pages 743 (literature), 759–60 (other humanities), 778–79 (social sciences), and 807–08 (natural and applied sciences).
- v **Interact with sources.** Do not merely summarize sources but evaluate and synthesize them from your own perspective. For more on using sources, see pages 599–611.
- v **Acknowledge sources fully,** using the documentation style appropriate to the discipline. See pages 764, 784, and 812 for lists of disciplines' style guides and pages 648–86 (MLA style for English and some other humanities), 764–75 (Chicago style for history, philosophy, and some other humanities), 784–800 (APA style for the social sciences), and 812–19 (CSE style for the natural and applied sciences).
- v **Balance your presentation.** Discuss evidence and opposing views fairly, and take a serious and impartial approach.

ᵛ **Organize clearly within the framework of the type of writing you're doing.** Develop your ideas as simply and directly as your purpose and content allow. Clearly relate sentences, paragraphs, and sections so that readers always know where they are in the paper's development.

These features are far from universal. In other cultures, academic writers may be indirect, may expect readers to discover the thesis, or may assume that readers do not require acknowledgment of well-known sources. Recognizing such differences between practices in your native culture and in the United States can help you adapt to US academic writing.

6e   Using academic language

American academic writing relies on a dialect called standard American English. The dialect is also used in business, the professions, government, the media, and other sites of social and economic power where people of diverse backgrounds must communicate with one another. It is "standard" not because it is better than other forms of English, but because it is accepted as the common language, much as the dollar bill is accepted as the common currency.

You'll recognize standard American English as the dialect used in this handbook, in magazines and newspapers, and on television news. But you might also notice that the dialect varies a lot, from the formal English of a President's State of the Union address through the middle formality of this handbook to the informal chitchat between anchors on morning TV. Even in academic writing, standard American English allows much room for the writer's own tone and voice, as these passages on the same topic show:

More formal

> Using the technique of "color engineering," manufacturers and advertisers can heighten the interest of consumers in a product by adding color that does not contribute to the utility of the product but appeals more to emotions. In one example from the 1920s, manufacturers of fountain pens, which had previously been made of hard black rubber, dramatically increased sales simply by producing the pens in bright colors.

Less formal

> A touch of "color engineering" can sharpen the emotional appeal of a product or its ad. New color can boost sales even when the color serves no other use. In the 1920s, for example, fountain pen makers introduced brightly colored pens along with the familiar ones of hard black rubber. Sales shot up.

As different as they are, both examples illustrate several common features of academic language:

ᵛ **It follows the conventions of standard American English for grammar and usage.** These conventions are detailed in guides to the dialect, such as this handbook.

ᵛ **It uses a standard vocabulary,** not one that only some groups understand, such as slang, an ethnic or regional dialect, or another language. (See pp. 510–13 for more on specialized vocabularies.)

ᵛ **It creates some distance between writer and reader with the third person (*he, she, it, they*).** The first person (*I, we*) is sometimes appropriate to express personal opinions or invite readers to think along, but not with a strongly explanatory purpose (*I discovered that "color engineering" can heighten . . .*). The second person (*you*) is appropriate only in addressing readers
directly (as in this handbook), and even then it may seem condescending or too chummy (*You should know that "color engineering" can heighten . . .*).

ᵛ **It is authoritative and neutral.** In the examples on the facing page, the writers express themselves confidently, not timidly (as in *One possible example of color engineering that might be considered in this case is . . .*). They also refrain from hostility (*Advertisers will stop at nothing to achieve their goals*) and enthusiasm (*Color engineering is genius at work*).

At first, the diverse demands of academic writing may leave you groping for an appropriate voice. In an effort to sound fresh and confident, you may write too casually:

Too casual

"Color engineering" is a great way to get at consumers' feelings. . . . When the guys jazzed up the color, sales shot through the roof.

In an effort to sound "academic," you may produce wordy and awkward sentences:

Wordy and awkward

The emotions of consumers can be made more engaged by the technique known as "color engineering." . . . A very large increase in the sales of fountain pens was achieved by the manufacturers of the pens as a result of this color enhancement technique. [The passive voice in this example, such as *increase . . . was achieved* instead of *the manufacturers achieved,* adds to its wordiness and indirection. See pp. 302–03 for more on voice.]

A cure for writing too informally or too stiffly is to read academic writing so that the language and style become familiar and to edit your writing (see pp. 58–59).

If your first language is not English or is an English dialect besides standard American, you know well the power of communicating with others who share your language. Learning to write standard American English in no way requires you to abandon your first language. Like most multilingual people, you are probably already adept at switching between languages as the situation demands—speaking one way with your relatives, say, and another way with an employer. As you practice academic writing, you'll develop the same flexibility with it.

EXERCISE 6.1 Using academic language

Revise the following paragraph to make the language more academic while keeping the factual information the same. (You can do this exercise online at *ablongman.com/littlebrown.*)

If you buy into the stereotype of girls chatting away on their cell phones, you should think again. One of the major wireless companies surveyed 1021 cell phone owners for a period of five years and—surprise!—reported that guys talk on cell phones more than girls do. In fact, guys were way ahead of girls, using an average of 571 minutes a month compared to 424 for girls. That's 35 percent more time on the phone! The survey also asked about conversations on home phones, and while girls still beat the field, the guys are catching up.

EXERCISE 6.2 CONSIDERING YOUR PAST WORK: WRITING IN ACADEMIC SITUATIONS

Look back at a paper you wrote for a course in high school or college. To what extent does it share the features of academic writing discussed in this chapter? How does it differ? Write a revision plan for making the paper more academic.

EXERCISE 6.3 Considering your native language or dialect

What main similarities and differences do you notice between writing in your native language or dialect and writing for US college courses? Consider especially audience, purpose, content, structure, and the expression of ideas. Which differences do you think are easiest to bridge? Which are most difficult? Why?

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with academic writing.

Tips for becoming an academic writer

ᵛ **Study the syllabus for each course.** This outline lays out the instructor's expectations as well as the course topics, assignments, and deadlines.

ᵛ **Do the assigned reading.** You'll gain experience with the discipline's terms and ideas, and you'll become familiar with the kinds of writing expected of you.

ᵛ **Attend and participate in class.** Make class attendance a priority, whether or not the instructor checks the roll. Listen carefully, take notes (see p. 137 for tips), ask questions, and join in discussions.

ᵛ **Ask questions.** Instructors, advisers, tutors, other students—all can help you.

ᵛ **Understand the writing situation posed by each assignment.** Knowing your audience, purpose, options for subjects, and other el-ements of the situation will help you meet the assignment's expectations. (See pp. 6–7 on analyzing assignments.)

Two complicated sentences, one explaining the technique and one giving the example

Drawn-out phrasing, such as *interest of consumers* instead of *consumers' interest*

Formal vocabulary, such as *heighten, contribute,* and *utility*

Four sentences, two each explaining the technique and giving the example

More informal phrasing, such as *Sales shot up*
More informal vocabulary, such as *boost* and *ad*

CHAPTER 7

Studying Effectively and Taking Exams

Academic success depends on active, involved learning. If you haven't already, read the previous chapter on academic writing. Use the principles there along with this chapter's practical tips for managing your time, getting the most from your classes and your reading, and taking exams.

As a first step, become familiar with your school's resources and procedures:

7a   Managing your time

Planning and pacing your schoolwork and other activities will help you study more efficiently with less stress.

1   Surveying your activities

How do you spend your days? For a week, keep track of all your activities and the time they absorb. How many of the week's 168 hours do you spend eating, sleeping, watching television, talking on the phone, attending classes, studying, working at a job, attending religious services, exercising, commuting, caring for children, doing laundry, socializing, and so on? How much time can you realistically devote to studying?

2   Scheduling your time

One way to organize your time is to use a calendar that divides each day into waking hours. Block out your activities that occur regularly and at specific times, such as commuting, attending classes, and working. Then fill in the other activities (such as exercise, eating, and studying) that do not necessarily occur at fixed times. Be sure to leave time for relaxing: an unrealistic schedule that assigns all available time to studying will quickly prove too difficult to live by. If you use a computer regularly, consider keeping your schedule online using a calendar program. Set it to remind you of important due dates.

3   Organizing your workload

Use the syllabuses for your courses to estimate the amount of weekly study time required for each course. Generally, plan on two hours of studying for each hour in class—that is, about six hours for a typical course. Block out study periods using these guidelines:

- **Schedule study time close to class time.** You'll study more productively if you review notes, read assigned material, or work on projects shortly after each class period.
- **Pace assignments.** Plan to start early and work regularly on projects requiring extensive time, such as research papers, so that you will not be overwhelmed near the deadline. (See pp. 559–60 for advice on scheduling research projects.)
- **Adjust the weekly plan as needed to accommodate changes in your workload.** Before each week begins, examine its schedule to be sure you've built in enough time to study for an exam, finish a paper, or meet other deadlines and commitments.

4   Making the most of study time

When you sit down to study, use your time efficiently:

- **Set realistic study goals.** Divide your study sessions into small chunks, each with a short-term goal, such as previewing a textbook chapter or drafting three paragraphs of a paper. Plan breaks, too, so that you can clear your mind, stretch, and re-focus on your goals.
- **Tackle difficult homework first.** Resist any urge to put off demanding jobs, such as working on papers, reading textbooks, or doing math problems. Save easy tasks for when you're less alert.

ᵛ **Evaluate how you use your study time.** At the end of each week, ask yourself whether you were as productive as you needed to be. If not, what changes can you make to accomplish your goals for the coming week?

7b   Listening and taking notes in class

When you begin each class, push aside other concerns so that you can focus and listen. Either on paper or on a computer, record what you hear as completely as possible while sorting out the main ideas from the secondary and supporting ones. (See the box below.) Such active note taking will help you understand the instructor's approach to the course and provide you with complete material for later study.

7c   Reading for comprehension

The assigned reading you do for college courses—such as textbooks, journal articles, and works of literature—requires a greater focus on understanding and retention than does the reading you do for entertainment or for practical information. The process discussed here may seem time consuming, but with practice you'll become efficient at it.

Note The following process stresses ways of understanding what you read. In critical reading, covered in the next chapter, you extend this process to analyze and evaluate what you read and see.

1   Writing while reading

Reading for comprehension is an *active* process. Students often believe they are reading actively when they roll a highlighter over the important ideas in a text, but truly engaged reading requires more than that. If you take notes while reading, you "translate" the work into your own words and reconstruct it for yourself.

The substance of your reading notes will change as you preview, read, and summarize. At first, you may jot quick, short notes in the margins, on separate pages, or on a computer. (Use the last two for material you don't own or are reading online.) As you delve into the work, the notes should become more detailed, restating important points, asking questions, connecting ideas. (See p. 154 for an example of a text annotated in this way by a student.) For in-depth critical reading, you may want to keep a reading journal that records both what the work says and what you think about it. (See p. 154.)

2   Previewing

For most course reading, you should **skim** before reading word for word. Skimming gives you an overview of the material that will help you understand any part of it. Your goal is not to comprehend all the details or even the structure of the author's argument. Rather, working as outlined below, aim for a general sense of the length and difficulty of the material, its organization, and its principal ideas.

ᵛ **Gauge length and level.** Is the material brief and straightforward enough to read in one sitting, or do you need more time?

ᵛ **Examine the title and introduction.** The title and first couple of paragraphs will give you a sense of the topic, the author's approach, and the main ideas. As you read them, ask yourself what you already know about the subject so that you can integrate new information with old.

ᵛ **Move from heading to heading.** Viewing the headings as headlines or as the levels of an outline will give you a feeling for which ideas the author sees as primary and which subordinate.

ᵛ **Note highlighted words.** You will likely need to learn the meanings of terms in **bold,** *italic,* or color.

ᵛ **Slow down for pictures, diagrams, tables, graphs, and other illustrations.** They often contain concentrated information.

ᵛ **Read the summary or conclusion.** These paragraphs often recap the main ideas.

ᵛ **Think over what you've skimmed.** Try to recall the central idea, or thesis, and the sequence of ideas.

3   Reading

After previewing a text, you can settle into it to learn what it has to say.

ν **First reading**

The first time through new material, read as steadily and smoothly as possible, trying to get the gist of what the author is saying.

ν **Read in a place where you can concentrate.** Choose a quiet environment away from distractions such as music or talking.

ν **Give yourself time.** Rushing yourself or worrying about something else you have to do will prevent you from grasping what you read.

ν **Try to enjoy the work.** Seek connections between it and what you already know. Appreciate new information, interesting relationships, forceful writing, humor, good examples.

ν **Make notes sparingly during this first reading.** Mark major stumbling blocks—such as a paragraph you don't understand—so that you can try to resolve them before rereading.

If English is not your first language and you come across unfamiliar words, don't stop and look up every one. You will lose more in concentration than you will gain in understanding. Instead, try to guess the meanings of unfamiliar words from their contexts, circle them, and look them up later.

ν **Rereading**

After the first reading, plan on at least one other. This time read *slowly.* Your main concern should be to grasp the content and how it is constructed. That means rereading a paragraph if you didn't get the point or using a dictionary to look up words you don't know.

Use your pen, pencil, or keyboard freely to highlight and distill the text:

ν **Distinguish main ideas from supporting ideas.** Look for the central idea, or thesis, for the main idea of each paragraph or section, and for the evidence supporting ideas.

ν **Learn key terms**. Understand both their meanings and their applications.

ν **Discern the connections among ideas**. Be sure you see why the author moves from point A to point B to point C and how those points relate to support the central idea. It often helps to outline the text or summarize it (see below).

ν **Add your own comments.** In the margins or separately, note links to other readings or to class discussions, questions to explore further, possible topics for your writing, points you find especially strong or weak. (This last category will occupy much of your time when you are expected to read critically. See pp. 157–63.)

4   Summarizing

A good way to master the content of a text is to **summarize** it: reduce it to its main points, in your own words. Some assignments call for brief summaries, as when you summarize the plot in a critical essay about a novel (p. 747). Summary is also an essential tool in research papers and other writing that draws on sources (p. 617). Here, though, we're concerned with summarizing for yourself—for your own enlightenment.

A summary should state in as few words as possible the main ideas of a passage. When you need to summarize a few paragraphs or a brief article, your summary should not exceed one-fifth the length of the original. For longer works, such as chapters of books or whole books, your summary should be quite a bit shorter in proportion to the original. A procedure for drafting a summary appears in the following box.

Summarizing even a passage of text can be tricky. Below is one attempt to summarize the following material from an introductory biology textbook.

Original text

As astronomers study newly discovered planets orbiting distant stars, they hope to find evidence of water on these far-off celestial bodies, for water is the substance that makes possible life as we know it here on Earth. All organisms familiar to us are made mostly of water and live in an environment dominated by water. They require water more than any other substance. Human beings, for example, can survive for quite a few weeks without food, but only a week or so without water. Molecules of water participate in many chemical reactions necessary to sustain life. Most cells are surrounded by water, and cells themselves are about 70–95% water. Three-quarters of Earth's surface is submerged in water. Although most of this water is in liquid form, water is also present on Earth as ice and vapor. Water is the only common substance to exist in the natural environment in all three physical states of matter: solid, liquid, and gas.

—Neil A. Campbell and Jane B. Reece, *Biology*

Draft summary

Astronomers look for water in outer space because life depends on it. It is the most common substance on Earth and in living cells, and it can be a liquid, a solid (ice), or a gas (vapor).

This summary accurately restates ideas in the original, but it does not pare the passage to its essence. The work of astronomers and the three physical states of water add color and texture to the original, but they are asides to the key concept that water sustains life because of its role in life. The following revision narrows the summary to this concept:

Revised summary

Water is the most essential support for life, the dominant substance on Earth and in living cells and a component of life-sustaining chemical processes.

Note Do not count on the AutoSummarize function on your word processor for summarizing texts that you may have copied onto your computer. The summaries are rarely accurate, and you will not gain the experience of interacting with the texts on your own.

7d   Preparing for and taking exams

Examinations give you a chance to demonstrate what you have learned from listening, reading, and writing. Studying for an exam involves three main steps, each requiring about a third of the preparation time: reviewing the material, organizing summaries of the material, and testing yourself. Your main goals are to strengthen your understanding of the subject, making both its ideas and its details more memorable, and to increase the flexibility of your new knowledge so that you can apply it in new contexts.

The procedure outlined here works for any exam, no matter how much time you have, what material you're studying, or what kind of test you'll be taking. Because an essay exam requires a distinctive approach during the exam itself, it receives special attention on pages 144–49.

Note Cramming for an exam is about the least effective way of preparing for one. It takes longer to learn under stress, and the learning is shallower, more difficult to apply, and more quickly forgotten. Information learned under stress is even harder to apply in stressful situations, such as taking an exam. And the lack of sleep that usually accompanies cramming makes a good performance even more unlikely. If you must cram for a test, face the fact that you can't learn everything. Spend your time reviewing main concepts and facts.

1   Reviewing and memorizing the material

Divide your class notes and reading assignments into manageable units. Reread the material, recite or write out the main ideas and selected supporting ideas and examples, and then skim for an overview. Proceed in this way through all the units of the course, returning to earlier ones as needed to refresh your memory or to relate ideas.

During this stage you should be memorizing what you don't already know by heart. Try these strategies for strengthening your memory:

- **Link new and known information.** For instance, to remember a sequence of four dates in twentieth-century African history, link the dates to simultaneous and more familiar events in the United States.
- **Create groups of ideas or facts that make sense to you.** For instance, memorize French vocabulary words in related groups, such as words for parts of the body or parts of a house. Keep the groups small: research has shown that we can easily memorize about seven items at a time but have trouble with more.
- **Create narratives and visual images.** You may recall a story or a picture more easily than words. For instance, to remember how the economic laws of supply and demand affect the market for rental housing, you could tie the principles to a narrative about the aftermath of the 1906 San Francisco earthquake, when half the population was suddenly homeless. Or you could visualize a person who has dollar signs for eyes and is converting a spare room into a high-priced rental unit, as many did after the earthquake to meet the new demand for housing.
- **Use *mnemonic devices,* or tricks for remembering.** Say the his-tory dates you want to remember are separated by five years, then four, then nine. By memorizing the first date and recalling $5 + 4 = 9$, you'll have command of all four dates.

2   Organizing summaries of the material

Allow time to reorganize the material in your own way, creating categories that will help you apply the information in various contexts. For instance, in studying for a biology exam, work to understand a process, such as how a plant develops or how photosynthesis occurs. Or in studying for an American government test, explain the structures of the local, state, and federal levels of government. Other useful categories include causes/effects and advantages/disadvantages. Such analytical thinking will improve your mastery of the course material and may even prepare you directly for specific essay questions.

3   Testing yourself

Convert each heading in your lecture notes and course reading into a question. Answer in writing, going back to the course mate-rial to fill in what you don't yet know. Be sure you can define and explain all key terms. For subjects that require solving problems (such as mathematics, statistics, or physics), work out a difficult problem for every type on which you will be tested. For all subjects, focus on the main themes and questions of the course. In a psychology course, for example, be certain you understand principal theories and their implications. In a literature course, test your knowledge of literary movements and genres or the relations among specific works.

When you are satisfied with your preparation, stop studying and get a good night's sleep.

4   Taking essay exams

In writing an essay for an examination, you summarize or analyze a topic, usually in several paragraphs or more and usually within a time limit. An essay question not only tests your knowledge of a subject (as short-answer and objective questions do) but also tests your ability to think critically about what you have learned.

ᵛ **Planning your time and your answer**

When you first receive an exam, take a few minutes to get your bearings and plan an approach. The time spent will not be wasted.

- ᵛ **Read the exam all the way through at least once.** Don't start answering any questions until you've seen them all.
- ᵛ **Weigh the questions.** Determine which questions seem most important, which ones are going to be most difficult for you, and approximately how much time you'll need for each question. (Your instructor may help by assigning a point value to each question as a guide to its importance or by suggesting an amount of time for you to spend on each question.)

Planning continues when you turn to an individual essay question. Resist the temptation to rush right into an answer without some planning, for a few minutes can save you time later and help you produce a stronger essay.

- ᵛ **Read the question at least twice.** You will be more likely to stick to the question and answer it fully.
- ᵛ **Examine the words in the question and consider their implications.** Look especially for words such as *describe, define, explain, summarize, analyze, evaluate,* and *interpret,* each of which requires a different kind of response. Here, for example, is an essay question whose key term is *explain:*

  Question
  Given humans' natural and historical curiosity about themselves, why did a scientific discipline of anthropology not arise until the 20th century? Explain, citing specific details.

  See the box opposite, and consult other discussions of such terms on pages 24–25 and 91–100.
- ᵛ **Make a brief outline of the main ideas you want to cover.** Use the back of the exam sheet or booklet for scratch paper. In the brief outline on page 146, a student planned her answer to the anthropology question above.

  Outline
  1. Unscientific motivations behind 19th-c anthro.

     Imperialist/colonialist govts.
     Practical goals
     Nonobjective and unscientific (Herodotus, Cushing)
  2. 19th-c ethnocentricity (vs. cultural relativism)

3. 19th-c anthro. = object collecting

    20th-c shift from museum to univ.
    Anthro. becomes acad. disc. and professional (Boas, Malinowski)

ν **Write a thesis statement for your essay that responds directly to the question and represents your view of the topic**. (If you are unsure of how to write a thesis statement, see pp. 27–31.) Include key phrases that you can expand with supporting evidence for your view. The thesis statement of the student whose outline appears above concisely previews a three-part answer to the sample question:

Thesis statement

Anthropology did not emerge as a scientific discipline until the 20th century because of the practical and political motivations behind 19th-century ethnographic studies, the ethnocentric bias of Western researchers, and a conception of culture that was strictly material.

ν **Starting the essay**

An essay exam does not require a smooth and inviting opening. Instead, begin by stating your thesis immediately and giving an overview of the rest of your essay. Such a capsule version of your answer tells your reader (and grader) generally how much command you have and also how you plan to develop your answer. It also gets you off to a good start.

The opening statement should address the question directly and exactly, as it does in the successful essay answer beginning on the facing page. In contrast, the opening of the unsuccessful essay (pp. 148–49) restates the question but does not answer it, nor does the opening provide any sense of the writer's thesis.

ν **Developing the essay**

Develop your essay as you would develop any piece of sound academic writing:

ν **Observe the methods, terms, or other special requirements of the discipline in which you are writing.**
ν **Support your thesis statement with solid generalizations,** each one perhaps the topic sentence of a paragraph.
ν **Support each generalization with specific, relevant evidence.**

If you observe a few *don't*s as well, your essay will have more substance:

ν **Avoid filling out the essay by repeating yourself.**
ν **Avoid other kinds of wordiness that pad and confuse,** whether intentionally or not. (See pp. 529–35.)
ν **Avoid resorting to purely subjective feelings.** Keep focused on analysis or whatever is asked of you. (It may help to abolish the word *I* from the essay.)

The following essays illustrate a successful and an unsuccessful answer to the sample essay question on page 144 about anthropology. Both answers were written in the allotted time of forty minutes. Marginal comments on each essay highlight their effective and ineffective elements.

Successful essay answer

   Anthropology did not emerge as a scientific discipline until the 20th century because of the practical and political motivations behind 19th-century ethnographic studies, the ethnocentric bias of Western researchers, and a conception of culture that was strictly material.
   Before the 20th century, ethnographic studies were almost always used for practical goals. The study of human culture can be traced back at least as far as Herodotus's investigations of the Mediterranean peoples. Herodotus was like many pre-20th-century ''anthropologists'' in that he was employed by a government that needed information about its neighbors, just as the colonial nations in the 19th century needed information about their newly conquered subjects. The early politically motivated ethnographic studies that the colonial nations sponsored tended to be isolated projects, and they aimed less to advance general knowledge than to solve a specific problem. Frank Hamilton Cushing, who was employed by the American government to study the Zuni tribe of New Mexico, and who is considered one of the pioneers of anthropology, didn't even publish his findings. The political and practical aims of anthropologists and the nature of their

research prevented their work from being a scholarly discipline in its own right.

Anthropologists of the 19th century also fell short of the standards of objectivity needed for truly scientific study. This partly had to do with anthropologists' close connection to imperialist governments. But even independent researchers were hampered by the prevailing assumption that Western cultures were inherently superior. While the modern anthropologist believes that a culture must be studied in terms of its own values, early ethnographers were ethnocentric: they judged ''primitive'' cultures by their own ''civilized'' values. ''Primitive'' peoples were seen as uninteresting in their own right. The reasons to study them, ultimately, were to satisfy curiosity, to exploit them, or to prove their inferiority. There was even some debate as to whether so-called savage peoples were human.

Finally, the 19th century tended to conceive of culture in narrow, material terms, often reducing it to a collection of artifacts. When not working for a government, early ethnographers usually worked for a museum. The enormous collections of exotica still found in many museums today are the legacy of this 19th-century object-oriented conception of anthropology, which ignored the myths, symbols, and rituals the objects related to. It was only when the museum tradition was broadened to include all aspects of a culture that anthropology could come into existence as a scientific discipline. When anthropologists like Franz Boas and Bronislaw Malinowski began to publish their findings for others to read and criticize and began to move from the museum to the university, the discipline gained stature and momentum.

In brief, anthropology required a whole series of ideological shifts to become modern. Once it broke free of its purely practical bent, the cultural prejudices of its practitioners, and the narrow conception that limited it to a collection of objects, anthropology could grow into a science.

Unsuccessful essay answer

The discipline of anthropology, the study of humans and their cultures, actually began in the early 20th century and was strengthened by the Darwinian revolution, but the discipline did not begin to take shape until people like Franz Boas and Alfred Kroeber began doing scientific research among nonindustrialized cultures. (Boas, who was born in Germany but emigrated to the US, is the father of the idea of historical particularism.)

Since the dawn of time, humans have always had a natural curiosity about themselves. Art and literature have always reflected this need to understand human emotions, thought, and behavior. Anthropology is yet another reflection of this need. Anthropologists have a different way of looking at human societies than artists or writers. Whereas the latter paint an individualistic, impressionistic portrait of the world they see, anthropologists study cultures systematically, scientifically. They are thus closer to biologists. They are *social scientists*, with the emphasis on both words.

Another reason why anthropology did not develop until the 20th century is that people in the past did not travel very much. The expansion of the automobile and the airplane has played a major role in the expansion of the discipline.

Cushing's important work among the Zuni Indians in New Mexico is a good example of the transition between 19th-century and 20th-century approaches to anthropology. Cushing was one of the first to develop the method of *participant observation*. Instead of merely coming in as an outsider, taking notes, and leaving, Cushing actually lived among the Zuni, dressing like them and following their customs. In this way, he was able to build a relationship of trust with his informants, learning much more than someone who would have been seen as an outsider.

Franz Boas, as mentioned earlier, was another anthropology pioneer. A German immigrant, Boas proposed the idea of *historical particularism* as a response to the prevailing theory of *cultural evolution*. Cultural evolution is the idea that cultures gradually evolve toward higher levels of efficiency and complexity. Historical particularism is the idea that every culture is unique and develops differently. Boas developed his theory to counter those who believed in cultural evolution. Working with the Kwakiutl Indians, he was also one of the first anthropologists to use a native assistant to help him gain access to the culture under study.

A third pioneer in anthropology was Malinowski, who developed a theory of *functionalism*—that culture responds to biological, psychological, and

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other needs. Malinowski's work is extremely important and still influential
today.
    Anthropologists have made great contributions to society over the
course of the past century. One can only hope that they will continue the
great strides they have made, building on the past to contribute to a
bright new future.
```

ᵛ **Rereading the essay**

The time limit on an essay examination does not allow for the careful rethinking and revision you would give an essay or research paper. You need to write clearly and concisely the first time. But try to leave yourself a few minutes after finishing the entire exam for rereading the essay (or essays) and doing touch-ups.

ᵛ **Correct mistakes:** illegible passages, misspellings, grammatical errors, and accidental omissions.

ᵛ **Verify that your thesis is accurate**—that it is, in fact, what you ended up writing about.

ᵛ **Ensure that you have supported all your generalizations.** Cross out irrelevant ideas and details, and add any information that now seems important. (Write on another page, if necessary, keying each addition to the page on which it belongs.)

Campus know-how

Learn the answers to the following questions from your school's Web site, its catalog, or, best yet, an orientation session.

ᵛ **Where are the important buildings and offices?** Locate the library, classrooms, registrar, financial-aid office, health center, gym, and other facilities.

ᵛ **What support services are available for students?** Investigate your options for getting help when you need it. Most schools provide advisers and counselors, writing centers, tutoring centers, computer assistance, library tours, and other services.

ᵛ **What are the key procedures for students?** Learn how to register for classes, drop or add a class, declare or change your major, request a transcript, or pay tuition bills.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with studying effectively and taking exams.

Tips for taking class notes

ᵛ **Use your own words.** You will understand and retain the material better if you rephrase it. But use the speaker's words if necessary to catch everything.

ᵛ **Leave space in your notes if you miss something.** Instructors usually welcome questions about content but not requests for simple repetition, and it's not fair to distract fellow students during class. Ask someone for the missing information as soon as possible after class.

ᵛ **Include any reading content mentioned by your instructor.** Use the notes to integrate all the components of the course—your instructor's views, your own thoughts, and the assigned reading, even if you've already read it.

ᵛ **Review your notes shortly after class.** Reinforce your new knowledge when it is fresh by underlining key words and ideas, adding headings and comments in the margins, converting your notes to questions, or outlining the lecture based on your notes. If you don't understand something in the notes, consult a classmate for his or her version.

Writing a summary

ᵛ **Understand the meaning.** Look up words or concepts you don't know so that you understand the author's sentences and how they relate to one another.

ᵛ **Understand the organization.** Work through the text to identify its sections—single paragraphs or groups of paragraphs focused on a single topic. To understand how parts of a work relate to one another, try drawing a tree diagram or creating an outline (pp. 34–38).

- v **Distill each section.** Write a one- or two-sentence summary of each section you identify. Focus on the main point of the section, omitting examples, facts, and other supporting evidence.
- v **State the main idea.** Write a sentence or two capturing the author's central idea.
- v **Support the main idea.** Write a full paragraph (or more, if needed) that begins with the central idea and supports it with the sentences that summarize sections of the work. The paragraph should concisely and accurately state the thrust of the entire work.
- v *Use your own words.* By writing, you re-create the meaning of the work in a way that makes sense for you.

Sample instructions for essay examinations

Sample instructions	Key terms	Strategies for answers	Examples of wrong answers
Define *dyslexia* and compare and contrast it with two other learning disabilities.	Define	Specify the meaning of *dyslexia*—distinctive characteristics, ways the impairment works, etc.	Feelings of children with dyslexia. Causes of dyslexia.
	Compare and contrast	Analyze similarities and differences (severity, causes, treatments, etc.).	Similarities without differences, or vice versa.
Analyze the role of Horatio in *Hamlet.*	Analyze	Break Horatio's role into its elements (speeches, relations with other characters, etc.).	Plot summary of *Hamlet.* Description of Horatio's personality.
Explain the effects of the drug Thorazine.	Explain	Set forth the facts and theories objectively.	Argument for or against Thorazine.
	Effects	Analyze the consequences.	Reasons for prescribing Thorazine.
Discuss term limits for elected officials.	Discuss on the issue.	Explain and compare the main points of view or against one view.	Analysis of one view. Argument for or against one view.
Summarize the process that resulted in the Grand Canyon.	Summarize	Distill the subject to its main points, elements, or steps.	Detailed description of the Grand Canyon.
How do you evaluate the Laffer curve as a predictor of economic growth?	Evaluate	Provide your opinion of significance or value, supported with evidence.	Explanation of the Laffer curve, without evaluation. Comparison of the Laffer curve and another predictor, without evaluation.

Introduction stating thesis

Direct answer to question and preview of three-part response

First main point: practical aims

Example

Example

Second main point:
ethnocentricity

Third main point (with transition *Finally*): focus on objects

Examples

Conclusion, restating thesis supported by
essay

Introduction, not
answering question

No thesis statement or sense of direction

Irrelevant information

Cliché added to language of question without answering question

Wheel spinning, positioning contemporary anthropology as a scientific discipline

Not *Another reason* but the first reason given

Assertion without support

Next three paragraphs: discussion of pioneers showing familiarity
with their work but not
answering question

Padding with repetition

Irrelevant information

Vague assertion without support

Irrelevant and empty conclusion

CHAPTER 8

Forming a Critical Perspective

Throughout college and beyond, you will be expected to think, read, and write critically. **Critical** here means "skeptical," "exacting," "creative." When you operate critically, you question, test, and build on what others say and what you yourself think. The word *critical* does not mean "negative" in this context: you can think critically about something you like, don't like, or just view neutrally.

You already operate critically every day of your life, as when you probe a friendship ("What did she mean by that?") or when you discuss a movie you just saw ("Don't you think the bad guy was too obvious?"). Such questioning helps you figure out why things happen to you or what your experiences mean.

This chapter introduces more formal methods for thinking and reading critically (opposite), viewing images critically (p. 164), and writing critically (p. 172). Learning and applying these methods will both engage you in and prepare you for school courses, career, and life in a democratic society:

ᵛ **Teachers and employers will expect you to think critically.** In every field, you will need to assess what you read, see, and hear and to make a good case for your own ideas.

ᵛ **Critical thinking helps you understand and express yourself.** With it, you gain insight into your actions and ideas, can weigh them against opposing views, and can persuasively articulate your reasoning and motivations.

ᵛ **Your very independence and freedom depend on your ability to think, read, and write critically.** An open democracy allows as much play for stupid and false claims as for sound ones, and the claims that seem sound often conflict with each other. Crit-ical thinking empowers you to decide for yourself what's useful, fair, and wise—and what's not.

There's no denying that critical thinking, reading, and writing require discipline and hard work. Besides channeling your curiosity, paying attention, and probing, you will often need to consult experts, interpreting and evaluating their ideas. Such an approach also requires a healthy tolerance for doubt or uncertainty—that feeling you may have when the old rules don't seem to apply or when a change is frightening but still attractive. Out of uncertainty, though, comes creativity—the capacity to organize and generate knowledge, to explain, resolve, illuminate, play. Compared to passive, rote learning, creative work is more involving, more productive, and more enjoyable.

8a   Thinking and reading critically

In college much of your critical thinking will focus on written texts (a short story, a journal article, a Web log) or on visual objects (a photograph, a chart, a film). Like all subjects worthy of critical consideration, such works operate on at least three levels: (1) what the creator actually says or shows, (2) what the creator does not say or show but builds into the work (intentionally or not), and (3) what you think. Discovering the first of these levels—reading for comprehension—is discussed in the preceding chapter as part of effective study skills (see pp. 138–40). This chapter builds on the earlier material to help you discover the other two levels. The box below summarizes the reading techniques involved.

The techniques of critical reading are not steps in a firm sequence. You will not use all of them for all the reading you do. On some occasions, even when a close, critical reading is required, you may simply lack the time to preview, read, and reread. (But if your reading time is continually squeezed by your schedule, you may need to rethink your schedule.) On other occasions your reason for reading (your purpose) will determine which techniques you use.

Even a publication like *People* magazine is open to different methods of reading for different purposes:

Purpose	Learn some gossip while filling time in the dentist's office.
Kind of reading	Quick, uncritical
Purpose	Examine *People* as an artifact of our popular culture that reflects and perhaps even molds contemporary values.
Kind of reading	Close, critical

Course assignments, too, differ in their requirements. A book report may require writing, previewing, reading, and summarizing but not intense critical reading. An evaluation of a journal article, in contrast, requires all the techniques discussed here.

The idea of reading critically may require you to make some adjustments if readers in your native culture tend to seek understanding or agreement more than engagement from what they read. Readers of English use texts for all kinds of reasons, including pleasure, reinforcement, information, and many others. But they also read skeptically, critically, to see the author's motives, test their own ideas, and arrive at new knowledge.

1   Writing while reading

Reading a work for comprehension and then for a critical approach is an *active* process. Making notes on what you read involves you by helping you understand how the text works, why, and what you think about it. The notes help you bring to the work your own experiences, knowledge, and questions.

If you own the material you're reading (a book, a photocopy, or a printout), you can make notes in the margins (see p. 154 for an example). If you don't own the material or if your notes won't fit in the margins, make notes separately using pen and paper or your computer. Many readers keep a **reading journal** in which they regularly work out questions and thoughts about what they read. One technique for keeping such a journal is to divide a page or computer screen into two vertical columns, the left side for the work itself, such as summary and questions, and the right side for what the work makes you think, such as agreements or doubts based on your own experiences, comparisons with other works, and ideas for writing. A two-column journal can encourage you to go beyond summarizing what you read to interacting critically with it because the blank right column will beckon you to respond. See the next page for an example of this technique.

Note Whenever you photocopy or download a document or take notes separately from the text you're reading, be sure to record all necessary information about the text's location so that you can find it again and cite it fully if you use it. See page 569 for a list of information to record.

2   Previewing the material

When you're reading a work of literature, such as a story or a poem, it's often best to plunge right in (see pp. 736–37). But for critical reading of other works, it's worthwhile to skim before reading word for word, forming expectations and even preliminary questions. The preview will make your reading more informed and fruitful.

Use the questions in the box below as a guide to previewing a text.

3   Reading

Reading is itself more than a one-step process. You want to understand the first level on which the text operates—what the author actually says—and begin to form your impressions.

A procedure for this stage appears in the preceding chapter (pp. 139–40). To recap: Read once through fairly smoothly, trying to appreciate the work and keeping notes to a minimum. Then read again more carefully, this time making detailed notes, to grasp the ideas and their connections and to pose questions.

Following are examples of active reading from a student, Charlene Robinson. She was responding to Thomas Sowell's "Student Loans," reprinted on the next two pages. First Robinson annotated a photocopy of the essay (the first four paragraphs appear below):

The first lesson of economics is scarcity: There is never enough of anything to fully satisfy all those who want it.

The first lesson of politics is to disregard the first lesson of economics. When politicians discover some group that is being vocal about not having as much as they want, the "solution" is to give them more. Where do politicians get this "more"? They rob Peter to pay Paul.

After a while, of course, they discover that Peter doesn't have enough. Bursting with compassion, politicians rush to the rescue. Needless to say, they do not ad-mit that robbing Peter to pay Paul was a dumb idea in the first place. On the contrary, they now rob Tom, Dick, and Harry to help Peter.

The latest chapter in this long-running saga is that politicians have now suddenly discovered that many college students graduate heavily in debt. To politicians it follows, as the night follows the day, that the government should come to their rescue with the taxpayers' money.

After reading the text, Robinson wrote about it in the journal she kept on her computer. She divided the journal into two col-umns, one each for the text and her responses. Here is the portion pertaining to the paragraphs above:

Text	Responses
Economics teaches lessons (1), and politics (politicians) and economics are at odds	Is economics truer or more reliable than politics? More scientific?
Politicians don't accept econ. limits—always trying to satisfy "vocal" voters by giving them what they want (2)	Politicians do spend a lot of our money. Is that what they're elected to do, or do they go too far?
"Robbing Peter to pay Paul" (2)— from the Bible (the Apostles)?	
Politicians support student loan program with taxpayer funds bec. of "vocal" voters (2-4): another ex. of not accepting econ. limits	I support the loan program, too. Are politicians being irresponsible when they do? (Dismissive lan- guage underlined on copy.)

You should try to answer the questions about meaning that you raise in your annotations and your journal, and that may take another reading or some digging in other sources, such as dictionaries and encyclopedias. Recording in your journal what you think the author means will help you build an understanding of the text, and a focused attempt to summarize will help even more (see pp. 140–42 and 157). Such efforts will resolve any confusion you feel, or they will give you the confidence to say that your confusion is the fault of the author, not the reader.

EXERCISE 8.1 Reading

Reprinted below is an essay by Thomas Sowell on the federal government's student-loan program. An economist, Sowell is also a newspaper columnist and the author of many books on economics, politics, and education. This essay appeared in Sowell's collection *Is Re- ality Optional?*

Read this essay at least twice, until you think you understand what the author is saying. Either on these pages or separately, note your questions and reactions in writing.

Student Loans

The first lesson of economics is scarcity: There is never enough of anything to fully satisfy all those who want it.

The first lesson of politics is to disregard the first lesson of economics. When politicians discover some group that is being vocal about not having as much as they want, the "solution" is to give them more. Where do politicians get this "more"? They rob Peter to pay Paul.

After a while, of course, they discover that Peter doesn't have enough. Bursting with compassion, politicians rush to the rescue. Needless to say, they do not admit that robbing Peter to pay Paul was a dumb idea in the first place. On the contrary, they now rob Tom, Dick, and Harry to help Peter.

The latest chapter in this long-running saga is that politicians have now suddenly discovered that many college students graduate heavily in debt. To politicians it follows, as the night follows the day, that the government should come to their rescue with the taxpayers' money.

How big is this crushing burden of college students' debt that we hear so much about from politicians and media deep thinkers? For those students who graduate from public colleges owing money,

the debt averages a little under $7,000. For those who graduate from private colleges owing money, the average debt is a little under $9,000.

Buying a very modestly priced automobile involves more debt than that. And a car loan has to be paid off faster than the ten years that college graduates get to repay their student loans. Moreover, you have to keep buying cars every several years, while one college education lasts a lifetime.

College graduates of course earn higher incomes than other people. Why, then, should we panic at the thought that they have to repay loans for the education which gave them their opportunities? Even graduates with relatively modest incomes pay less than 10 percent of their annual salary on the loan the first year—with declining percentages in future years, as their pay increases.

Political hysteria and media hype may focus on the low-income student with a huge debt. That is where you get your heart-rending stories—even if they are not at all typical. In reality, the soaring student loans of the past decade have resulted from allowing high-income people to borrow under government programs.

Before 1978, college loans were available through government programs only to students whose family income was below some cut-off level. That cut-off level was about double the national average income, but at least it kept out the Rockefellers and the Vanderbilts. But, in an era of "compassion," Congress took off even those limits.

That opened the floodgates. No matter how rich you were, it still paid to borrow money through the government at low interest rates. The money you had set aside for your children's education could be invested somewhere else, at higher interest rates. Then, when the student loan became due, parents could pay it off with the money they had set aside—pocketing the difference in interest rates.

To politicians and the media, however, the rapidly growing loans showed what a great "need" there was. The fact that many students welshed when time came to repay their loans showed how "crushing" their burden of debt must be. In reality, those who welsh typically have smaller loans, but have dropped out of college before finishing. People who are irresponsible in one way are often irresponsible in other ways.

No small amount of the deterioration of college standards has been due to the increasingly easy availability of college to people who are not very serious about getting an education. College is not a bad place to hang out for a few years, if you have nothing better to do, and if someone else is paying for it. Its costs are staggering, but the taxpayers carry much of that burden, not only for state universities and city colleges, but also to an increasing extent even for "private" institutions.

Numerous government subsidies and loan programs make it possible for many people to use vast amounts of society's resources at low cost to themselves. Whether in money terms or in real terms, federal aid to higher education has increased several hundred percent since 1970. That has enabled colleges to raise their tuition by leaps and bounds and enabled professors to be paid more and more for doing less and less teaching.

Naturally all these beneficiaries are going to create hype and hysteria to keep more of the taxpayers' money coming in. But we would be fools to keep on writing blank checks for them.

When you weigh the cost of things, in economics that's called "trade-offs." In politics, it's called "mean-spirited." Apparently, if we just took a different attitude, scarcity would go away.

—Thomas Sowell

4 Summarizing

Summarizing a text—distilling it to its essential ideas, in your own words—is an important step for comprehending it and is discussed in detail in the previous chapter (pp. 140–42). Here, we'll look at how Charlene Robinson summarized paragraphs 1–4 of Thomas Sowell's "Student Loans." She first drafted this sentence:

Draft summary

As much as politicians would like to satisfy voters by giving them everything they ask for, the government cannot afford a student loan program.

Rereading the sentence and Sowell's paragraph, Robinson saw that this draft misread the text by asserting that the government cannot afford student loans. She realized that Sowell's point is more complicated than that and rewrote her summary:

Revised summary

As their support of the government's student loan program illustrates, politicians ignore the economic reality that using resources to benefit one group (students in debt) involves taking the resources from another group (taxpayers).

Note Using your own words when writing a summary not only helps you understand the meaning but also constitutes the first step in avoiding plagiarism. The second step is to cite the source when you use it in something written for others. See Chapter 45.

EXERCISE 8.2 Summarizing

Start where Robinson's summary of Thomas Sowell's essay ends (at paragraph 5) to summarize the entire essay. Your summary, in your own words, should not exceed one paragraph. For additional exercises in summarizing, see pp. 622–23.

5 Developing a critical response

Once you've grasped the content of what you're reading—what the author says—then you can turn to understanding what the author does not say outright but suggests or implies or even lets slip. At this stage you are concerned with the purpose or intention of the author and with how he or she carries it out. Depending on what you are reading and why, you may examine evidence, organization, attitude, use of language, and other elements of the text.

Critical thinking and reading consist of four operations: analyzing, interpreting, synthesizing, and (often) evaluating. Although we'll look at them one by one, these operations interrelate and overlap. Indeed, the first three are often combined under the general label *analysis,* and evaluation is sometimes taken for granted as a result of the process.

In the following pages, we use two quite different examples to show how critical reading can work: *People* magazine and Sowell's "Student Loans."

ν **Analyzing**

Analysis is the separation of something into its parts or elements, the better to understand it. To see these elements in what you are reading, begin with a question that reflects your purpose in analyzing the text: why you're curious about it or what you're trying to make out of it. This question will serve as a kind of lens that highlights some features and not others.

Here are some questions you might ask about *People* magazine, listed along with the elements of the magazine that each question highlights:

Questions for analysis	Elements
Does *People* challenge or perpetuate stereotypes?	Stereotypes: explicit and implicit stereotypes or challenges in the magazine
Does the magazine offer positive role models for its readers?	Role models: text and photographs presenting positive or negative role models
Does the magazine's editorial material (articles and accompanying photographs) encourage readers to consume goods and entertainment?	Encouragement of consumption: references to goods and entertainment, focus on consumers, equation of consumption with happiness or success

As these examples show, a question for analysis concentrates your attention on relevant features and eliminates irrelevant features. To answer the question about *People*'s encouragement of consumption, you would focus on items that feature consumption and the products consumed: photographs of designer clothes and celebrities' well-appointed homes, articles on the authors of best-selling books and the stars of new movies. At the same time, you would skip over items that have little or no relevance to consumption, such as uplifting stories about families or the physically challenged.

Analyzing Thomas Sowell's "Student Loans" (pp. 155–56), you might ask these questions:

Questions for analysis	Elements

| What is Sowell's attitude toward politicians? | References to politicians: content, words, tone |
| How does Sowell support his assertions about the loan program's costs? | Support: evidence, such as statistics and examples |

A difference in the kinds of questions asked is a key distinction among academic disciplines. A sociologist neatly outlined three disciplines' approaches to poverty:

> Political science does a wonderful job looking at poverty as a policy issue. Economics does an equally wonderful job looking at it from an income-distribution perspective. But sociology asks how people in poverty live and what they aspire to.

Even within disciplines, approaches may differ. The sociologist quoted above may focus on how people in poverty live, but another may be more interested in the effects of poverty on cities or the changes in the poor population over the last fifty years. (See Chapters 49–53 for more on the disciplines' analytical questions.)

ν Interpreting

Identifying the elements of something is of course only the beginning: you also need to interpret the meaning or significance of the elements and of the whole. Interpretation usually requires you to infer the author's **assumptions,** opinions or beliefs about what is or what could or should be. (**Infer** means to draw a conclusion based on evidence.)

The word *assumption* here has a more specific meaning than it does in everyday usage, where it may stand for expectation ("I assume you'll pay"), speculation ("It was a mere assumption"), or error ("The report was riddled with assumptions"). Defined more strictly as what a person *supposes* to be true, assumptions are unavoidable. We all adhere to certain values and beliefs; we all form opinions. We live our lives by such assumptions.

Though pervasive, assumptions are not always stated outright. Speakers and writers may judge that their audience already understands and accepts their assumptions; they may not even be aware of their assumptions; or they may deliberately refrain from stating their assumptions for fear that the audience will disagree. That is why your job as a critical thinker is to interpret what the assumptions are.

Reasonable inferences

Like an author deciding what to say in an article, the publishers of *People* magazine make assumptions that guide their selection of content for the magazine. One set of assumptions, perhaps the most important, concerns what readers want to see: as a for-profit enterprise, the magazine naturally aims to maintain and even expand its readership (currently about 3.4 million each week). If your analysis of the magazine's editorial material reveals that much of it features consumer products, you might infer the following:

Reasonable   The publishers of *People* assume that the magazine's readers are consumers who want to see and hear about goods and entertainment.

Nowhere in *People* will you find a statement of this assumption, but the evidence implies it.

Similarly, Thomas Sowell's "Student Loans" (pp. 155–56) is based on certain assumptions, some obvious, some not so obvious. If you were analyzing Sowell's attitude toward politicians, as suggested earlier, you would focus on his statements about them. Sowell says that they "disregard the first lesson of economics" (paragraph 2), which implies that they ignore important principles (knowing that Sowell is an economist himself makes this a reasonable assumption on your part). Sowell also says that politicians "rob Peter to pay Paul," are "[b]ursting with compassion," "do not admit . . . a dumb idea," are characters in a "long-running saga," and arrive at the solution of spending taxes "as the night follows the day"—that is, inevitably (paragraphs 2–4). From these statements and others, you can infer the following:

Reasonable   Sowell assumes that politicians become compassionate when a cause is loud and popular, not necessarily just, and they act irresponsibly by trying to solve the problem with other people's (taxpayers') money.

Unreasonable inferences

Interpreting assumptions gives you greater insight into an author's intentions. But it's crucial that inferences fit the evidence of the text, as those above about *People* and Sowell's essay do. Sometimes it's tempting to read too much into the text, as in the next examples:

Faulty	*People*'s publishers deliberately skew the magazine's editorial material to promote products on which they receive kickbacks. [The inference is far-fetched, even absurd. It would be reasonable only if there were hard evidence of kickbacks.]
Faulty	Sowell thinks that politicians should not be entrusted with running the country. [The inference misreads Sowell. Although he does not outline a solution for politicians' irresponsibility, there's no evidence that he would overhaul our democratic political system.]

Faulty inferences like these are often based on the reader's *own* assumptions about the text or its subject. When thinking and reading critically, you need to look hard at *your* ideas, too.

ν **Synthesizing**

If you stopped at analysis and interpretation, critical thinking and reading might leave you with a pile of elements and possible meanings but no vision of the whole. With **synthesis** you make connections among parts *or* among wholes. You create a new whole by drawing conclusions about relationships and implications.

The following conclusion pulls together the earlier analysis of *People* magazine's editorial content and the interpretation of the publisher's assumptions about readers:

Conclusion	*People* magazine appeals to its readers' urge to con-sume by displaying, discussing, and glamorizing consumer goods.

The statement below about Thomas Sowell's essay "Student Loans" connects his assumptions about politicians to a larger idea also implied by the essay:

Conclusion	Sowell's view that politicians are irresponsible with tax-payers' money reflects his overall opinion that the laws of economics, not politics, should drive government.

Synthesis may involve working within the text, as in the preceding examples, or it may take you outside the text to the surroundings. (This emphasis is important in research writing, as discussed on pp. 610–11.) The following questions can help you investigate the context of a work:

- ν **How does the work compare with works by others?** For instance, how does *People*'s juxtaposition of articles and advertisements compare with that in similar magazines, such as *Us Weekly, Entertainment Weekly,* and *Interview*? Or how have other writers responded to Sowell's views on student loans?
- ν **How does the work fit into the context of other works by the same author or group?** What distinguishes *People* from the many other magazines published by Time Inc., such as *Time* magazine, *Sports Illustrated, Family Circle,* and *Fortune*? How do Sowell's views on student loans typify, or not, the author's other writings on political and economic issues?
- ν **What cultural, economic, or political forces influence the work?** Why, for instance, are *People* and other celebrity magazines increasingly popular with readers? What other examples might Sowell have given to illustrate his view that economics, not politics, should determine government spending?
- ν **What historical forces influence the work?** What changes does *People* reflect in the ways readers choose magazines? How has the indebtedness of college students changed over the past four decades?

To create links among the elements of a work or between a work and its context, it helps (again) to write while reading and thinking. The active reading recommended earlier is the place to start, as you note your questions and opinions about the text. You can also create connections with a combination of writing and drawing: start with your notes, expand them as needed to take account of context, and draw connections between related thoughts with lines and arrows. (On a word processor you can use the Highlight function or different colors to link related ideas, or use the Comment function to annotate connections.) You want to open up your thinking, so experiment freely.

With synthesis, you create something different from what you started with. To the supermarket shopper reading *People* while standing in line, the magazine may be entertaining and

inconsequential. To you—after a critical reading in which you analyze, interpret, and synthesize—the magazine is (at least in part) a sig-nificant vehicle of our consumer culture. The difference depends entirely on the critical reading.

ᵛ **Evaluating**

Many critical reading and writing assignments end at analysis, interpretation, and synthesis: you explain your understanding of what the author says and doesn't say. Only if you are expected to **evaluate** the work will you state and defend the judgments you've made about its quality and its significance.

You'll inevitably form judgments while reading the work: *What a striking series of images* or *That just isn't enough evidence.* In evaluating, you collect your judgments, determine that they are generally applicable and are themselves not trivial, and turn them into assertions: *The poet creates fresh, intensely vivid images. The author does not summon the evidence to support his case.* And you support these statements with citations from the text.

Evaluation takes a certain amount of confidence. You may think that you lack the expertise to cast judgment on another's writing, especially if the text is difficult or the author well known. True, the more informed you are, the better a critical reader you are. But conscientious reading and analysis will give you the internal authority to judge a work *as it stands* and *as it seems to you,* against your own unique bundle of experiences, observations, and attitudes.

The box below gives questions that can help you evaluate many kinds of works. There's more on evaluation (including evaluation of online sources) on pages 599–609. For arguments and in academic disciplines, you'll require additional**,** more specific criteria. See Chap-ters 9, 11, and 49–53.

EXERCISE 8.3 Thinking critically

Following are some statements about the communications media. Use systematic critical thinking to understand not only what the statement says but also why its author might have said it. As in the example, do your thinking in writing: the act of writing will help you think, and your notes will help you discuss your ideas with your classmates. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

Statement: Every year sees the disappearance of more book publishers because the larger companies gobble up the smaller ones.

Analysis: Why did the author make this statement? Certain words reveal the author's purpose: *disappearance of more book publishers; because; larger companies gobble up smaller ones.*

Interpretation: *More* book publishers means others have disappeared. *Because* specifies cause. *Gobble up* implies consumption, predator to prey. Author's assumptions: Large publishers behave like predators. The predatory behavior of large companies causes the disappearance of small companies. The more publishing companies there are, the better.

Synthesis: The author objects to the predatory behavior of large publishing companies, which he or she holds responsible for eliminating small companies and reducing the total number of companies.

Evaluation: This biased statement against large publishers holds them responsible for the shrinking number of book publishers. But are the large companies solely responsible? And why is the shrinking necessarily bad?

1. Newspapers and newsmagazines are better news sources than television because they demand reading, not just viewing.

  2.   Radio call-in shows are the true democratic forum, giving voice to people of all persuasions.

3. Online communication threatens to undermine our ability to inter-act face to face.

EXERCISE 8.4 Reading an essay critically

Reread Thomas Sowell's "Student Loans" (pp. 155–56) in order to form your own critical response to it. Follow the guidelines for analysis, interpretation, synthesis, and evaluation in the boxes on pages 158 and 163. Focus on any elements suggested by your question about the text: possibilities are assumptions, evidence, organization, use of language, tone, authority, vision of education or students. Be sure to write

while reading and thinking; your notes will help your analysis and enhance your creativity, and they will be essential for writing about the selection (Exercise 8.10, p. 178).

EXERCISE 8.5   Reading a magazine critically

Do your own critical reading of *People* or another magazine. What do you see beyond the obvious? What questions does your reading raise? Let the guidelines on pages 158 and 163 direct your response, and do your work in writing.

8b   Viewing images critically

Every day we are bombarded with images—pictures on billboards, commercials on television, graphs and charts in newspapers and textbooks, to name just a few examples. Most images slide by without our noticing them, or so we think. But images, sometimes even more than text, can influence us covertly. Their creators have purposes, some worthy, some not, and understanding those purposes requires critical reading. The method parallels that in the previous section for reading text critically: write while reading, preview, read for comprehension, analyze, interpret, synthesize, and (often) evaluate.

1   Writing while reading an image

Writing as you read an image helps you view it deliberately and allows you to record your impressions precisely. If possible, print a copy of the image or scan it into your reading journal, and write your comments in the image margins or separately. The example on the next page shows how one student annotated an image he was reading.

2   Previewing an image

Your first step in exploring an image is to form initial impressions of the work's origin and purpose and to note distinctive features. This previewing process is like the one for previewing a text (p. 153):

3   Reading an image

Reading an image requires the same level of concentration as reading a text. Plan to spend more than one session working with the image to absorb its meaning and purpose and then to analyze and maybe challenge its message.

Try to answer the following questions about the image. If some answers aren't clear at this point, skip the question until later.

- **What is the purpose of the image?** Is it mainly explanatory, conveying information, or is it argumentative, trying to convince readers of something or persuade them to act? What information or point of view does it seem intended to get across?
- **Who is the intended audience for the image?** What does the source of the image, including its publication facts, tell about the image creator's expectations for readers' knowledge, interests, and attitudes? What do the features of the image itself add to your impression?
- **What do any words or symbols add to the image?** Whether located on the image or outside it (such as in a caption), do words or symbols add information, focus your attention, or alter your impression of the image?
- **What people, places, things, or action does the image show?** Does the image tell a story? Do its characters or other features tap into your knowledge, or are they unfamiliar?
- **What is the form of the image?** Is it a photograph, advertisement, painting, graph, diagram, cartoon, or something else? How do its content and apparent purpose and audience relate to its form?

The following notes by a student, John Latner, illustrate the results of asking questions like those above. Reading an advertisement for *Time* magazine, Latner first annotated a copy of the image and then filled out his ideas in his reading journal.

Image details   **Responses**

```
Red Time border positioned      The framing of the wand makes this
clearly
over boy's chest and    a story about airport (and homeland) secu-
around scanning wand    rity, not about the boy or the guard.

Boy with blond hair and    The boy is a stereotyped all-American kid,
blue eyes, USA colors in   almost doll-like. Most American kids don't
clothes and Time border look like this, though. How would the ad be
                        different if the kid looked different?

Caption asking ''At what   The position of the wand seems to imply
point do national security      that the point of collision is in the
middle
and common sense collide?''      of the boy or maybe the moment when
an
                        innocent-looking kid is treated as a security
                        threat. (But aren't there lots of kids
                        throughout history who have become sol-
                        diers or were used by adults as weapons? Is
                        it completely illogical to consider kids as
                        potentially dangerous?) ''Common sense''
                        seems to mean taking things at face value.
                        Is that the view of people who read Time?
                        Wouldn't it be just the opposite—people
                        buy the mag. because they know there's
                        more to the story than meets the eye?
                        Confusing.
```

4   Analyzing an image

ν Elements for analysis

As when analyzing a written work, you analyze an image by identifying its elements. The image elements you might consider appear in the box below. Keep in mind that an image is a visual *composition* whose every element likely reflects a deliberate effort to communicate. Still, few images include all the elements, and you can narrow the list further by posing a question about the image you are reading, as illustrated on the next page.

ν Question for analysis

As discussed on pages 158–59, you can focus your analysis of elements by framing your main interest in the image as a question. John Latner concentrated his analysis of the *Time* ad with the question *Does the ad challenge readers to view airport security differently, or does it just reinforce common perceptions?* The question led Latner to focus on certain elements of the ad and to ignore others, as seen in the following entry from his reading journal:

Image elements   **Responses**

Emphasis
```
The ad foregrounds the boy (especially his eyes
looking upward), the security agent, and the familiar
Time cover over a scanner like a target around a
bull's-eye.
```

Point of view
```
We identify with the boy—so innocent and uncom-
fortable. We identify even more because we're posi-
tioned at his eye level. The security agent almost
hovers over us, too.
```

Narration
```
The collision point of the caption (''At what point do
national security and common sense collide?'') seems
to be the bull's-eye of the scanning wand—treating a
boy as a security threat. The ad's commonsense opin-
ion seems to be that airport security procedures are
flawed, unfair. But the caption's question mark and
''Join the conversation'' imply that there may be
other views, too.
```

Color
```
The boy is much the brightest figure in the image,
and his brightness emphasizes his fairness. His
clothes are in patriotic colors (white shirt, blue
```
and
```
white pants, red tag on the pants). The Time cover
adds more red to the flag colors.
```

Allusions	The familiar Time cover and the security checkpoint stand out. Also, is there Christian symbolism in the boy's outstretched arms, open hands, and upward gaze——like Christ on the cross?
Characterization kid,	The boy plays the role of unlikely terrorist, maybe even a victim. He is the stereotyped all-American
	blond, blue-eyed, wholesome. The security agent is the boy's ''interrogator''——serious, dark, even
menacing.	
Tension disturbing. be-	The security agent hovering over the boy is
	So are what they're doing and the whole busy scene
	hind them——bound to evoke a negative response from anyone who's experienced air travel in recent years.

ν **Sample images for analysis**

The following images give you a chance to analyze selective elements in two kinds of images, a painting and a Web page. Questions in the annotations can help to open up your thinking.

5   Interpreting an image

The strategies for interpreting an image parallel those for interpreting a written text (pp. 159–61). In this process you look more deeply at the elements, considering them in relation to the image creator's likely assumptions and intentions. You aim to draw reasonable inferences about *why* the image looks as it does. Here's a reasonable inference about the *Time* advertisement on page 166:

Reasonable   The creators of the *Time* ad assume that the magazine's readers are concerned about both national security and the treatment of air travelers.

This inference is supported by the ad's text and photograph: the caption specifically mentions national security, and the photograph clearly emphasizes the experience of air travelers. In contrast, the next inference is *not* reasonable because it leaps to a conclusion that is not supported by the ad:

Faulty   The creators of the *Time* ad assume that the magazine's readers believe airport security checkpoints are unnecessary.

The ad implies that readers may object to some checkpoint procedures, not that they believe the checkpoints themselves are unnecessary.

6   Synthesizing ideas about an image

As discussed on pages 161–62, with synthesis you take analysis and interpretation a step further to consider how a work's elements and underlying assumptions mesh: How do the elements and assumptions relate to one another? What is the overall message of the image? You may also expand your synthesis to view the whole image in a larger context: How does the work compare with works by others? How does the work fit into the context of other works by the same author or group? What cultural, economic, political, or historical forces influence the work?

Placing an image in its context often requires research. For instance, to learn more about the assumptions underlying the *Time* advertisement, John Latner investigated data on the backgrounds and perceptions of the magazine's readers. And to understand the marketing strategies at work in the image, he consulted a book on adver-tising campaigns that, like the *Time* ad, promote products to people who already use them. The following entry from his reading journal shows the ideas resulting from his synthesis:

Social and political context
The emphasis on the boy plays to two views often held by travelers and Time readers: airport searches needlessly inconvenience people who are highly unlikely to be terrorists, and the better alternative may be profiling, treating people differently on the basis of physical characteristics such as skin and hair color.

"Common sense"
The ad implies certain understandings of readers' "common sense" about national security and airport security: security is a serious issue, many airport procedures are unreasonably broad based and time

consuming, and profiling might be used to focus on people who look like terrorists. The ad doesn't challenge these perceptions, but with "Join the conversation" it does suggest that the problem is open to interpretation.

Marketing context

The provocative photograph seems to promise an unconventional perspective on the subject, but the ad mostly reinforces the views assumed to be held by readers. Time's strategy reflects marketing studies: people are more likely to purchase a product that reflects their own opinions and values, even when they're acquiring it to broaden their understanding.

7   Evaluating an image

If your critical reading moves on to evaluation, you'll form judgments about the quality and significance of the image. Questions to ask for evaluation appear in the box on page 163. Briefly: Is the message of the image accurate and fair, or is it distorted and biased? Can you support, refute, or extend the message? Does the image achieve its apparent purpose, and is the purpose worthwhile? How does the image affect you?

See John Latner's paper on pages 175–77 for an evaluation of the *Time* advertisement.

EXERCISE 8.6 Viewing an image critically

Review the list of visual elements on pages 167–68 and then take another close look at the *Time* advertisement on page 166. Using the guidelines on the preceding pages, draw your own conclusions about the ad. Write while reading and thinking to help yourself concentrate and develop ideas. A writing suggestion based on this activity appears in Exercise 8.11, page 178.

EXERCISE 8.7 Viewing an image critically

Select either the painting *Liberty's Children* (p. 169) or the CNN Web page (p. 170) to examine in more detail. Using the guidelines on the preceding pages, read the image methodically and critically. Write down your ideas. A writing suggestion based on this activity appears in Exercise 8.12, page 178.

EXERCISE 8.8 Comparing images critically

Each image in this section—the advertisement, the painting, and the Web page—communicates a perspective on the causes or effects of terrorism in the United States. Using the guidelines on the preceding pages, read these three images as a group, focusing on the story they tell together and on their relative effectiveness in contributing to that story. Write down your responses. A writing suggestion based on this activity appears in Exercise 8.13, page 178.

8c   Writing critically

Critical writing, often called *critique,* is largely influenced by the discipline or profession in which it occurs. Thus the topic is covered more extensively in Chapters 10–11 (argument), 50 (literature), 51 (other humanities), 52 (social sciences), and 53 (natural and applied sciences). In this introduction, we'll look at two illustrations, one on a written work and the other on an image.

Note Critical writing is *not* summarizing. You may write a summary to clarify for yourself what an author says or what an image shows, and you may briefly summarize a work in your own larger piece of writing. But your job in critical writing is not just to report; it is to transmit your analysis, interpretation, synthesis, and perhaps evaluation of the text.

1   Writing critically about a text

The following essay by the student Charlene Robinson responds to Thomas Sowell's "Student Loans." Robinson arrived at her response through the process of critical reading outlined in this chapter and then by gathering and organizing her ideas, developing her own central idea (or thesis) about Sowell's text, and drafting and revising until she believed she had supported her central idea.

Robinson does not assume that her readers see the same things in Sowell's essay or share her views, so she offers evidence of Sowell's ideas in the form of direct quotations, summaries, and

paraphrases (restatements in her own words). (See pp. 617–22 for more on these techniques.) Robinson then documents these borrowings from Sowell using the style of the Modern Language Association (MLA): the numbers in parentheses are page numbers in the book containing Sowell's essay, listed at the end as a "work cited." (See Chapter 47 for more on MLA style.)

<div align="center">Weighing the Costs</div>

In his essay "Student Loans," the economist Thomas Sowell challenges the US government's student-loan program for several reasons: a scarce resource (taxpayers' money) goes to many undeserving students, a high number of recipients fail to repay their loans, and the easy availability of money has led to both lower academic standards and higher

college tuitions. Sowell wants his readers to "weigh the costs of things" (133) in order to see, as he does, that the loan program should not receive so much government funding. But does he provide the evidence of cost and other problems to lead the reader to agree with him? The answer is no, because hard evidence is less common than debatable and unsupported assumptions about students, scarcity, and the value of education.

Sowell's portrait of student-loan recipients is questionable. It is based on averages, some statistical and some not, but averages are often deceptive. For example, Sowell cites college graduates' low average debt of $7,000 to $9,000 (131) without acknowledging the fact that many students' debt is much higher or giving the full range of statistics. Similarly, Sowell dismisses "heart-rending stories" of "the low-income student with a huge debt" as "not at all typical" (132), yet he invents his own exaggerated version of the typical loan recipient: an affluent slacker ("Rockefellers" and "Vanderbilts") for whom college is a "place to hang out for a few years" sponging off the government, while his or her parents clear a profit from making use of the loan program (132). Although such students (and parents) may well exist, are they really typical? Sowell does not offer any data one way or the other—for instance, how many loan recipients come from each income group, what percentage of loan funds go to each group, how many loan recipients receive significant help from their parents, and how many receive none.

Another set of assumptions in the essay has to do with "scarcity": "There is never enough of anything to fully satisfy all those who want it," Sowell says (131). This statement appeals to readers' common sense, but does the "lesson" of scarcity necessarily apply to the student-loan program? Sowell omits many important figures needed to prove that the nation's resources are too scarce to support the program, such as the total cost of the program, its percentage of the total education budget and the total federal budget, and its cost compared to the cost of defense, Medi-care, and other expensive programs. Moreover, Sowell does not mention the interest paid by loan recipients, even though the interest must offset some of the costs of running the program and covering unpaid loans.

The most fundamental and most debatable assumption underlying Sowell's essay is that higher education is a kind of commodity that not everyone is entitled to. In order to diminish the importance of graduates' average debt from education loans, Sowell claims that a car loan will probably be higher (131). This comparison between education and an automobile implies that the two are somehow equal as products and that an affordable higher education is no more a right than a new car is. Sowell also condemns the "irresponsible" students who drop out of school and "the increasingly easy availability of college to people who are not very serious about getting an education" (132). But he overlooks the value of encouraging education, including education of those who don't finish college or who aren't scholars. For many in the United States, education has a greater value than that of a mere commodity like a car. And even from an economic perspective such as Sowell's, the cost to society of an uneducated public needs to be taken into account.

Sowell writes with conviction, and his concerns are valid: high taxes, waste, unfairness, declining educational standards, obtrusive government. However, the essay's flaws make it unlikely that Sowell could convince readers who do not already agree with him. He does not support his portrait of the typical loan recipient, he fails to demonstrate a lack of resources for the loan program, and he neglects the special nature of education compared to other services and products. Sowell may have the evidence to back up his assumptions, but by omitting it he himself does not truly weigh the costs of the loan program.

<div align="center">Work Cited</div>

Sowell, Thomas. "Student Loans." Is Reality Optional? and Other Essays.
        Stanford: Hoover, 1993. 131-33.

<div align="right">—Charlene Robinson (student)</div>

2 Writing critically about an image

The essay below, by the student John Latner, responds to the *Time* magazine advertisement. As you've seen earlier in this chapter, Latner examined the image over several stages, each time discovering more in it and gradually developing his own ideas. In his paper Latner takes pains to be sure that readers will see the image as he does: he reproduces the ad, captions it, and clearly describes its features. He cites his sources using the style of the Modern Language Association

(Chapter 47). (All but one of Latner's text citations lack page numbers because the sources themselves are not numbered.)

Note An image is a source just as a written work is, and like a written source it must be acknowledged. Latner cites the *Time* ad both in the image caption and in the list of works cited. If he published his paper online, he would also need to seek the copyright owner's permission to use the image. See pages 633–34 for more about acknowledging sources and pages 635–37 for more about permissions for online publication.

Playing It Safe

At first glance, the "Boy at Security" advertisement for Time magazine (fig. 1) is both a humorous and a provocative depiction of a troubling subject: airport security since September 11, 2001. A boy with an angelic face and a nervous expression stands obediently as a security agent passes a large scanner over his chest. The familiar red border and banner of a Time cover surround the scanner, making it the bull's-eye of a target. The caption reads, "At what point do national security and common sense collide?" and then "Join the conversation." This eye-catching ad implies that by reading Time magazine consumers will gain alternative perspectives on important issues. However, a close examination of the ad reveals that it actually reinforces public opinion instead of challenging it.

The awkward stance of the boy evokes the common complaint that airport security is intrusive and time consuming (Sharkey). This attitude is encouraged by the cropping of the photograph, which puts the boy at our eye level (increasing our empathy with him) and makes the looming security agent seem intimidating. As the agent does his work, the boy waits uncomfortably and travelers mill around in the background. The ad represents a travel experience that is familiar to the target audience: according to a recent survey, the typical Time reader is a white, middle-income adult who takes commercial flights at least yearly (Schulman, Ronca, and Bucuvalas).

The advertisement also taps into a dilemma and debate about airport security. Everyone wants terrorists stopped from boarding airplanes, but many people believe that security procedures go too far by treating all travelers as potential threats, even those who aren't the least bit suspicious (Sharkey). The boy in the ad is a most unlikely terrorist. Besides being quite young, he looks like the stereotype of the all-American child: blond, blue-eyed, neatly dressed in patriotic colors (white shirt and blue and white pants with a red tag). With such a figure at its center, the ad implies and appeals to a preference for profiling travelers—singling people out for suspicion solely because of nationality or physical traits such as skin and hair color. Judging from the public comments in the news media, many Americans, reluctantly or not, favor profiling over the discomfort and inconvenience caused by searching everyone.

Why would a news magazine print a seemingly provocative ad that actually does little more than appeal to beliefs that its readers already hold? An answer can be found in the research of marketing analyst Marc Gobe, who has found that customers prefer to build long-term relationships with companies that represent their views (32). The intended audience for the Time ad is people who are already reading the magazine. The ad attempts to reinforce the loyalty of these customers by flattering their eagerness for "conversation." The attention-getting image communicates a cutting-edge approach—something to make this magazine seem more interesting than its competitors—but the ad doesn't risk challenging and thus alienating readers.

If Time truly wanted to demonstrate that it offers rich and diverse opinions on airport security and other issues, it might have juxtaposed two different passengers receiving the same treatment: the seemingly innocent child and someone fitting the profile of a terrorist. Or, to challenge readers' assumptions, the existing photograph might have shown the boy looking defiantly into the camera, raising doubts about his innocence. Either image would have been more thought provoking, but at the risk of disturbing consumers instead of attracting them to the magazine. Ultimately, the Time advertisement achieves its apparent purpose because it creates the illusion of daring without actually taking readers outside their comfort zone.

Works Cited

Gobe, Marc. Citizen Brand. New York: Allworth, 2002.

Schulman, Ronca, and Bucuvalas, Inc. "Time Magazine/SRBI—March 15-17, 2005, Survey." 18 Mar. 2005. 27 May 2005 <http:// www.srbi.com/TimePoll-3-18-05b.pdf>.

Sharkey, Joe. "Pants and Profiling: Life on the Front Lines of Checkpoint Security at the Nation's Airports." New York Times on the Web 9 Jan. 2003. 20 May 2005 <http://travel2.nytimes.com/mem/travel/article-page.html?res=9D07E2DE1239>.

Time magazine. Advertisement. Time 7 Oct. 2002: 42.

—John Latner (student)

EXERCISE 8.9 Responding to critical writing

Read Charlene Robinson's and John Latner's essays carefully. Do you think the authors' critiques are accurate and fair? Are they perceptive? Do the authors provide enough evidence to convince you of their points? Do they miss anything you would have mentioned? Write your responses to one of the essays in a brief critique of your own. (You can do this exercise online at *ablongman.com/littlebrown*.)

EXERCISE 8.10 Writing critically about a text

Write an essay based on your own critical reading of Thomas Sowell's "Student Loans" (Exercise 8.4, p. 164). Your critique may be entirely different from Charlene Robinson's, or you may have developed some of the same points. If there are similarities, they should be expressed and supported in your own way, in the context of your own critical perspective.

EXERCISE 8.11 Writing critically about an image

Write an essay based on your own critical reading of the *Time* advertisement (Exercise 8.6, p. 172). Your critique may be entirely different from John Latner's, or you may have developed some of the same points. If there are similarities, they should be expressed and supported in your own way, in the context of your own critical perspective.

EXERCISE 8.12 Writing critically about an image

Write an essay based on your critical reading of the painting *Liberty's Children* or the CNN Web page (Exercise 8.7, p. 172).

EXERCISE 8.13 Writing critically about several images

Write an essay based on your critical reading and comparison of the three images in this chapter (Exercise 8.8, p. 172).

http://www.ablongman.com/littlebrown

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Visit the companion Web site for more help and additional exercises on
critical thinking, reading, and writing.
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Techniques of critical reading

For reading a work of literature, which requires a somewhat different approach, see pp. 735–43.

- ᵛ **Writing:** making notes on your reading throughout the process (next page)
- ᵛ **Previewing:** getting background; skimming (p. 153)
- ᵛ **Reading:** interacting with and absorbing the text (pp. 153–54)
- ᵛ **Summarizing:** distilling and understanding content (p. 157)
- ᵛ **Forming your critical response** (pp. 157–63)

   Analyzing: separating into parts
   Interpreting: inferring meaning and assumptions
   Synthesizing: reassembling parts; making connections
   Evaluating: judging quality and value

Questions for previewing a text

- ᵛ **What is the work's subject and structure?** Following the steps outlined on pages 138–39, gauge length and level, read the title and introduction for clues to the topic and main ideas, read the headings, note highlighted words (defined terms), examine illustrations, and read the summary or conclusion.
- ᵛ **What are the facts of publication?** Does the date of publication suggest currency or datedness? Does the publisher or publication specialize in a particular kind of material—scholarly articles, say, or popular books? For a Web document, who or what sponsors the site: an individual? a nonprofit organization? an academic institution? a corporation? a government body? (See pp. 672 and 675 on locating the authors of online sources.)
- ᵛ **What do you know about the author?** Does a biography tell you about the author's publications, interests, biases, and reputation in the field? For an online source, which may be posted by an unfamiliar or anonymous author, what can you gather about the author from his or her words? If possible, trace unfamiliar authors to learn more about them.
- ᵛ **What is your preliminary response?** What do you already know about the author's topic? What questions do you have about either the topic or the author's approach to it? What biases of your own might influence your reception of the work—for instance, curiosity, boredom, or an outlook similar or opposed to the author's?

Basic contradiction between economics and politics
biblical reference?

ironic and dismissive language

politicians = fools? or irresponsible

Guidelines for analysis, interpretation, and synthesis

- ᵛ **What is the purpose of your reading?**
- ᵛ **What questions do you have about the work,** given your purpose?
- ᵛ **What elements does the most interesting question highlight?** What elements might you ignore as a result?
- ᵛ **How do you interpret the meaning and significance of the elements?** What are your assumptions about the work? What do you infer about the author's assumptions?
- ᵛ **What patterns can you see in (or synthesize from) the elements?** How do the elements relate? How does this whole work relate to other works?
- ᵛ **What do you conclude about the work?** What does this conclusion add to the work?

You can download these guidelines from *ablongman.com/littlebrown*. Create a copy each time you're reading a work critically, and use the questions to prompt your written responses.

Guidelines for evaluation

- ᵛ **What are your reactions to the work?** What in the work are you responding to?
- ᵛ **How sound are the work's central idea and evidence?**
- ᵛ **How well does the author achieve his or her purpose?** How worthwhile is the purpose?
- ᵛ **How authoritative, trustworthy, and sincere is the author?**
- ᵛ **How unified and coherent is the work?** Do its parts all support a central idea and clearly relate to one another?
- ᵛ **What do color, graphics, or (online) sound or video contribute to the work?** Do such elements add meaning or merely decoration?

- v **What is the overall quality and significance of the work?**
- v **Do you agree or disagree with the work?** Can you support, refute, or extend it?

You can download these guidelines from *ablongman.com/littlebrown.* Create a copy each time you're evaluating a work, and use the questions to prompt your written responses.

Questions for previewing an image

- v **What do you see?** What is most striking about the image? What is its subject? What is the gist of any text or symbols? What is the overall effect of the image?
- v **What are the facts of publication?** Where did you first see the image? Do you think the image was created especially for that location or for others as well? What can you tell about when the image was created?
- v **What do you know about the person or group that created the image?** For instance, was the creator an artist, scholar, news organization, or corporation? What seems to have been the creator's purpose?
- v **What is your preliminary response?** What about the image interests, confuses, or disturbs you? Are the form, style, and subject familiar or unfamiliar? How might your knowledge, experiences, and values influence your reception of the image?

Annotation of an image

Agent checking boy's body (for weapons?)

Sign = airport security area

Blond kid in preppy clothes = typical American child?

What's she doing?

Red Time cover = target
   Red with boy's clothes = USA

Interesting question—crux
   of controversy

Author and source both = Time mag. Why does Time promote itself to people who are already reading it?

Advertisement appearing in *Time* magazine, October 7, 2002

Elements of images

- v **Emphasis:** Most images pull your eyes to certain features: a graph line moving sharply upward, a provocative figure, bright color, thick lines, light against shadow, and so on. The cropping of a photograph or, say, the date range in a chart will also reflect what the image creator considers most important.
- v **Narration:** Most images tell stories, whether in a sequence (a TV commercial or a graph showing changes over time) or at a single moment (a photograph, a painting, or a pie chart). Sometimes dialog or a title or caption contributes to the story.
- v **Point of view:** The image creator influences responses by taking account of both the viewer's physical relation to the image subject—for instance, whether it is seen head-on or from above—and the viewer's assumed attitude toward the subject.
- v **Arrangement:** Patterns among colors or forms, figures in the foreground and background, and elements that are juxtaposed or set apart contribute to the image's meaning and effect.
- v **Color:** An image's colors can direct the viewer's attention and convey the creator's attitude toward the subject. Color may also suggest a mood, an era, a cultural connection, or another frame for viewing the image.
- v **Characterization:** The figures and objects in an image have certain qualities—sympathetic or not, desirable or not, and so on. Their characteristics reflect the roles they play in the image's story.
- v **Context:** The source of an image or the background in an image affects its meaning, whether it is a graph from a scholarly journal or a photo of a car on a sunny beach.
- v **Tension:** Images often communicate a problem or seize attention with features that seem wrong, such as misspelled or misaligned words, distorted figures, or controversial relations between characters.
- v **Allusions:** An **allusion** is a reference to something the audience is likely to recognize and respond to. Examples include a cultural symbol such as a dollar sign, a mythological figure such as a unicorn, or a familiar movie character such as Darth Vader from *Star Wars.*

Elements in a painting

Emphasis: What does light emphasize? Where does the painting guide your eyes next, and how?

Narration: What story does the painting tell? How does it tell the story?

Color: What mood do the colors create? How do they relate to the subject?

Characterization: What role does the central figure play in the story? What other characters can you identify?

Tension: What elements are unexpected, even disturbing?

Liberty's Children, 2002, painting by Ron Oden

Elements of a Web page

Narration: What story is being told by the Web page as a whole and by the chart? Who is telling the story, and why?

Arrangement: How are the bars in the chart organized? What does their arrangement contribute to the story?

Point of view: What can you tell about the intended audience?What is the audience's interest in the story?

Context: How do the CNN source and the page's banner and titles affect the story being told by the chart?

Web page from *CNN.com*, 2001

Introduction

Summary of Sowell's essay

Robinson's critical question

Thesis statement

First main point

Evidence for
    first point: paraphrases and quotations from Sowell's text

Evidence for first point: Sowell's
    omissions

Transition to second main point

Second main point

Evidence for second point: Sowell's
    omissions

Third main point

Evidence for third point: paraphrases and quotations of Sowell's text

Conclusion

Acknowledgment of Sowell's concerns

Summary of three main points

Return to theme of
    introduction: weighing costs

Reference to complete source (in MLA style)

Introduction

Description of the image

Thesis statement

Caption giving the ad's main idea and source

```
Fig. 1. ``Boy at Security,'' an advertisement appearing in Time
  magazine, promotes the magazine as a source of challenging views on
  current events. From Time 7 Oct. 2002: 42.
```

First main point

Evidence for first point: news article (Sharkey) and Latner's interpretation of image details

Evidence for first point: survey of magazine's readers

Second main point

Evidence for second point: news article

Evidence for second point: Latner's interpretation of image details

Latner's critical question

Evidence for answer: findings of an
    analyst

Latner's interpretation of source and
    application to the image

Conclusion

Possible alternatives to ad's safe approach

Summary and restatement of thesis

List of works cited (in MLA style)

CHAPTER 9

Reading Arguments Critically

Argument is writing that attempts to open readers' minds to an opinion, change readers' own opinions, or move readers to action. A good argument is neither a cold exercise in logic nor an attempt to beat others into submission. It is a work of negotiation and problem solving in which both writer and reader search for the knowledge that will create common ground between them.

Of course, not all arguments are "good." Whether deliberately or not, some are unclear, incomplete, misleading, or downright false. The negotiation fails; the problem remains unsolved. This chapter will help you read written arguments critically, and the next chapter will help you write effective arguments. After that, in Chapter 11, you'll see how to read and use visual arguments.

The ways of reading and writing arguments described in this chapter and the next may be uncomfortable to you if your native culture approaches such writing differently. In some cul-tures, for example, a writer is expected to begin indirectly, to avoid asserting his or her opinion outright, or to establish a compromise rather than argue a position. In American academic and business settings, readers and writers look or aim for a well-articulated opinion, evidence gathered from many sources, and a direct and concise argument for the opinion.

Recognizing the elements of argument

Few arguments are an easy read. Most demand the attentive critical reading discussed in the previous chapter. (If you haven't read pp. 151–63, you should do so before continuing.) As a reader of argument, your purpose will almost always be the same: you'll want to know whether you should be convinced by the argument. This purpose focuses your attention on the elements that make an argument convincing, or not.

In a scheme adapted from the work of the British philosopher Stephen Toulmin, an argument has three main elements:

- ᵥ **Claims:** positive statements that require support. In a written argument the central claim is stated outright in a **thesis statement** (see p. 27). This central claim is what the argument is about. For instance:

  In both its space and its equipment, the college's chemistry laboratory is outdated.

Several minor claims, such as that the present equipment is inadequate, will contribute to the central assertion.

- ᵥ **Evidence:** the facts, examples, expert opinions, and other information that support the claims. (Toulmin calls evidence *data* or *grounds,* terms that indicate both its specificity and its work as an argument's foundation.) Evidence to support the preceding claim might include the following:

  The present lab's age and square feet
  An inventory of equipment
  The testimony of chemistry professors

Like the claims, the evidence is always stated outright.

- ᵥ **Assumptions:** the writer's underlying (and often unstated) beliefs, opinions, principles, or inferences that tie the evidence to the claims. (Toulmin calls these assumptions *warrants:* they justify making the claims on the basis of the evidence provided.) For instance, the following

assumption might connect the evidence of professors' testimony with the claim that a new lab is needed:

Chemistry professors are the most capable of evaluating the present lab's quality.

In the following pages, we'll examine each of these elements along with several others: tone and language, reasonableness, and common errors in reasoning. Charlene Robinson's "Weighing the Costs" in the previous chapter (pp. 173–75) provides a good example of critically reading an argument for its claims, evidence, and assumptions.

Testing claims

The claims or assertions in an argument will likely be statements of opinion, fact, belief, or prejudice. It's important to distinguish between the kinds of statements and to analyze the definitions of terms.

Recognizing opinions

An **opinion** is a judgment based on facts and arguable on the basis of facts. Reasonable people could and probably do disagree over opinions, and they are potentially changeable: with more facts, a writer might change opinions partly or wholly.

The thesis statement of an effective argument is an opinion, often one of the following:

v ## A claim about past or present reality:

In both its space and its equipment, the college's chemistry laboratory is outdated.

Academic cheating increases with students' economic insecurity.

v ## A claim of value:

The new room fees are unjustified given the condition of the dormitories.

Computer music pirates undermine the system that encourages the very creation of music.

v ## A recommendation for a course of action, often a solution to a perceived problem:

The college's outdated chemistry laboratory should be replaced incrementally over the next five years.

Schools and businesses can help to resolve the region's traffic congestion by implementing car pools and rewarding participants.

The backbone of an argument consists of specific claims that support the thesis statement. These may be statements of opinion, too, or they may state facts or beliefs.

Opinions do not make arguments by themselves. As a critical reader, you must satisfy yourself that the writer has specified the evidence for the opinions and that the assumptions linking claims and evidence are clear and believable.

Recognizing facts

A **fact** may be a verifiable statement—that is, one that can be proved as true:

Last year tuition increased 16 percent.

Or it may be an inference from verifiable facts:

Over their lifetimes, four-year college graduates earn almost twice as much as high school graduates.

A claim of fact does not work as the thesis of an argument. Although people often dispute facts, they are not fundamentally arguable because ultimately they can be verified. Facts have another important role in argument, providing crucial evidence for other claims (see p. 184).

Recognizing beliefs

A **belief** is a conviction based on cultural or personal faith, morality, or values:

Abortion is legalized murder.

Capital punishment is legalized murder.

The primary goal of government should be to provide equality of opportunity for all.

Such statements are often called opinions because they express viewpoints, but they are not based on facts and other evidence. Since they cannot be disproved by facts or even contested on the basis of facts, they cannot serve as the central or supporting claims of an argument. Statements of belief do figure in argument, however: they can serve as a kind of evidence, and they often form the assumptions that link claims and evidence (see pp. 185 and 187–88).

Recognizing prejudices

One kind of assertion that has no place in argument is a **prejudice,** an opinion based on insufficient or unexamined evidence:

Women are bad drivers.
Fat people are jolly.
Teenagers are irresponsible.

Unlike a belief, a prejudice is testable: it can be contested and disproved on the basis of facts. Very often, however, we form prejudices or accept them from others—parents, friends, the communications media—without questioning their meaning or testing their truth. Writers who display prejudice do not deserve the confidence and agreement of readers. Readers who accept prejudice are not thinking critically.

When reading arguments that appear online, you should be especially vigilant for claims of belief or prejudice that pose as considered opinions. Anyone with a computer and an Internet connection can post anything on the Internet, without passing it through an editorial screening like that undergone by books and articles in journals and magazines. The filtering of such material is entirely up to the reader.

Looking for defined terms

In any argument, but especially in arguments about abstract ideas, clear and consistent definition of terms is essential. In the following claim, the writer is not clear about what she means by the crucial term *justice:*

Over the past few decades, justice has deteriorated so badly that it almost does not exist anymore.

The word *justice* is **abstract:** it does not refer to anything specific or concrete and in fact has varied meanings. (The five definitions in *The American Heritage Dictionary* include "the principle of moral rightness" and "the administration and procedure of law.") When the writer specifies her meaning, her assertion is much clearer:

If by *justice* we mean treating people fairly, punishing those who commit crimes, and protecting the victims of those crimes, then justice has deteriorated badly over the past few decades.

Writers who use highly abstract words such as *justice, equality, success,* and *maturity* have a responsibility to define them. If the word is important to the argument, such a definition may take an entire paragraph. As a reader you have the obligation to evaluate the writer's definitions before you accept his or her assertions. (See pp. 93–94 for more on definition and a paragraph defining the abstract word *quality.*)

Weighing evidence

In argument, evidence demonstrates the validity of the writer's claims. If the evidence is inadequate or questionable, the claims are at best doubtful.

Recognizing kinds of evidence

Writers draw on several kinds of evidence to support their claims.

ν **Facts**

Facts are statements whose truth can be verified or inferred (see p. 182). Facts employing numbers are statistics:

Of those polled, 62 percent stated a preference for a flat tax.

In 2005 there were 1,370,237 men and women on active duty in the US armed forces.

The average American household consists of 2.58 persons.

Numbers may be implied:

Earth is closer to the sun than Saturn is.
The cost of medical care is rising.

Or a fact may involve no numbers at all:

The city council adjourned without taking a vote.
The President vetoed the bill.

ν **Examples**

Examples are specific instances of the point being made, including historical precedents and personal experiences. The passage below uses a personal narrative as partial support for the claim in the first sentence:

Besides broadening students' knowledge, required courses can also introduce students to possible careers that they otherwise would have known nothing about. Somewhat reluctantly, I enrolled in a psychology course to satisfy the requirement for work in social science. But what I learned in the course about human behavior has led me to consider becoming a clinical psychologist instead of an engineer.

ν **Expert opinions**

Expert opinions are the judgments formed by authorities on the basis of their own examination of the facts. In the following passage the writer cites the opinion of an expert to support the claim in the first sentence:

Despite the fact that affirmative action places some individuals at a disadvantage, it remains necessary to right the wrongs inflicted historically on whole groups of people. Howard Glickstein, a past director of the US Commission on Civil Rights, maintains that "it simply is not possible to achieve equality and fairness" unless the previous grounds for discrimination (such as sex, race, and national origin) are now considered as grounds for admission to schools and jobs (26).

As this passage illustrates, a citation of expert opinion should always refer the reader to the source, here indicated by author's name and the page number in parentheses, "(26)." Such a citation is also generally accompanied by a reference to the expert's credentials. See pages 626–27 and 637–38.

In some cultures a person with high standing in government, society, or organized religion may be considered an authority on many different subjects. In American academic and business settings, authority tends to derive from study, learning, and experience: the more knowledge a person can demonstrate about a subject, the more authority he or she has. See the next page on relevant evidence.

ν **Appeals to beliefs or needs**

An **appeal to beliefs or needs** asks readers to accept an assertion in part because they already accept it as true without evidence or because it coincides with their needs. Each of the following examples combines such an appeal (second sentence) with a summary of factual evidence (first sentence).

Thus the chemistry laboratory is outdated in its equipment. In addi-tion, its shabby, antiquated appearance shames the school, making it seem a second-rate institution. [Appeals to readers' belief that their school is or should be first-rate.]

That police foot patrollers reduce crime has already been demonstrated. Such officers might also restore our sense that our neighborhoods are orderly, stable places. [Appeals to readers' need for order and stability.]

(For more on beliefs, see p. 182. For more on appeals to emotion, see pp. 208–09).

Judging the reliability of evidence

To support claims and convince readers, evidence must be reliable. The tests of reliability for appeals to readers' beliefs and needs are specific to the situation: whether they are appropriate for the argument and correctly gauge how readers actually feel (see p. 209). With the other kinds of evidence, the standards are more general, applying to any argument.

ν **Accuracy**

Accurate evidence is true:

ν **It is drawn from trustworthy sources.**
ν **It is quoted exactly.**
ν **It is presented with the original meaning undistorted.**

In an essay favoring gun control, a writer should not rely exclusively on procontrol sources, which are undoubtedly biased. Instead, the writer should also cite anticontrol sources (representing the opposite bias) and neutral sources (attempting to be unbiased). If the writer quotes an expert, the quotation should present the expert's true meaning, not just a few words that happen to support the writer's argument. (As a reader you may have difficulty judging the accuracy of quotations if you are not familiar with the expert's opinions.)

Not just opinions but also facts and examples may be misinterpreted or distorted. Suppose you were reading an argument for ex-tending a three-year-old law allowing the police to stop vehicles randomly as a means of apprehending drunk drivers. If the author cited statistics showing that the number of drunk-driving accidents dropped in the first two years of the law but failed to note that the number rose back to the previous level in the third year, then the evidence would be distorted and thus inaccurate. You or any reader would be justified in questioning the entire argument, no matter how accurate the rest seemed.

ν **Relevance**

Relevant evidence pertains to the argument:

ν **It comes from sources with authority on the subject.**
ν **It relates directly to the point the writer is making.**
ν **It is current.**

In an argument against a method of hazardous-waste disposal, a writer should not offer his church minister's opinion as evidence unless she is an authority on the subject and her expertise is up to date. If she is an authority on Method A and not Method B, the writer should not use her opinion as evidence against Method B. Similarly, the writer's own experience of living near a hazardous-waste site may be relevant evidence *if* it pertains to his thesis. His authority in this case is that of a close observer and a citizen. (See also p. 194 on the fallacy of false authority.)

ν **Representativeness**

Representative evidence is true to its context:

ν **It reflects the full range of the sample from which it is said to be drawn.**
ν **It does not overrepresent any element of the sample.**

In an essay arguing that dormitories should stay open during school holidays, a writer might say that "the majority of the school's students favor leaving the dormitories open." But that writer

would mislead you and other readers if the claim were based only on a poll of her roommates and dormitory neighbors. A few dormitory res-idents could not be said to represent the entire student body, par-ticularly the nonresident students. To be representative, the poll would have to take in many more students in proportions that reflect the numbers of resident and nonresident students on campus.

ᵥ **Adequacy**

Adequate evidence is sufficient:

ᵥ **It is plentiful enough to support the writer's assertions.**
ᵥ **It is specific enough to support the writer's assertions.**

A writer arguing against animal abuse cannot hope to win over readers solely with statements about her personal experiences and claims of her opinions. Her experience may indeed be relevant evidence if, say, she has worked with animals or witnessed animal abuse. And her opinions are indeed important to the argument, so that readers know what she thinks. But even together these are not adequate evidence: they cannot substitute entirely for facts, nonpersonal examples, and the opinions of experts to demonstrate abuse and describe the scope of the problem.

Discovering assumptions

Assumptions connect evidence to claims: they are the opinions or beliefs that explain why a particular piece of evidence is relevant to a particular claim. As noted in the preceding chapter on critical thinking, assumptions are not flaws in arguments but necessities: we all acquire beliefs and opinions that shape our view of the world. Here are some examples that you, or people you know, may hold:

Criminals should be punished.
Hard work is virtuous.
Teachers' salaries are too low.

Assumptions are inevitable in argument, but they aren't neutral. For one thing, an assumption can weaken an argument. Say that a writer claims that real estate development should be prevented in your town. As evidence for this claim, the writer offers facts about past developments that have replaced older buildings. But the evidence is relevant to the claim only if you accept the writer's extreme assumptions that old buildings are always worthy and new development is always bad.

In such a case, the writer's bias may not even be stated. Hence a second problem: in arguments both sound and unsound, assumptions are not always explicit. Following are a claim and evidence forming a reasonable argument. What is the unstated assumption?

Claim
The town should create a plan to manage building preservation and new development.

Evidence
Examples of how such plans work; expert opinions on how and why both preservation and development are needed.

In this instance the assumption is that neither uncontrolled development nor zero development is healthy for the town. If you can accept this assumption, you should be able to accept the writer's claim (though you might still disagree over particulars).

Here are some tips for dealing with assumptions:

Watching language, hearing tone

Tone is the expression of the writer's attitudes toward himself or herself, toward the subject, and toward the reader (see p. 12 for a discussion). Tone

can tell you quite a bit about the writer's intentions, biases, and trustworthiness. For example:

> Some women cite personal growth as a reason for pursuing careers while raising children. Of course, they are equally concerned with the personal growth of the children they relegate to "child-care specialists" while they work.

In the second sentence this writer is being **ironic,** saying one thing while meaning another. The word *relegate* and the quotation marks with *child-care specialists* betray the writer's belief that working mothers may selfishly neglect their children for their own needs. Irony can sometimes be effective in argument, but here it marks the author as insincere in dealing with the complex issues of working parents and child care.

When reading arguments, you should be alert for the author's language. Look for words that **connote,** or suggest, certain attitudes and evoke certain responses in readers. (Notice your own responses to these word pairs with related meanings but different connotations: *daring/foolhardy, dislike/detest, glad/joyous, angry/rabid, freedom/license.*) Connotative language is no failure in argument; indeed, the strongest arguments use it skillfully to appeal to readers' hearts as well as their minds (see pp. 208–09). But be suspicious if the language runs counter to the substance of the argument.

Look also for evasive words. **Euphemisms,** such as *attack of a sexual nature* for "rape" or *peace-keeping force* for a war-making army, are supposedly inoffensive substitutes for words that may frighten or offend readers (see pp. 513–14). In argument, though, they are sometimes used to hide or twist the truth. An honest, forthright arguer will avoid them.

Finally, watch carefully for sexist, racist, and other biased language that reveals deep ignorance or, worse, entrenched prejudice on the part of the writer. Obvious examples are *broad* for woman and *fag* for homosexual. (See pp. 514–17 for more on such language.)

Judging reasonableness

The **reasonableness** of an argument is the sense you get as a reader that the author is fair and sincere. The reasonable writer does not conceal or distort facts, hide prejudices, mask belief as opinion, manipulate you with language, or resort to any of dozens of devices used unconsciously by those who don't know better and deliberately by those who do.

Reasonableness involves all the elements of argument examined so far: claims, evidence, assumptions, and language. In addition, the fair, sincere argument always avoids so-called fallacies (covered in the next section), and it acknowledges the opposition.

Judging whether a writer deals adequately with his or her opposition is a fairly simple matter for the reader of argument. By def-inition, an arguable issue has more than one side. Even if you have no preconceptions about a subject, you will know that another side exists. If the writer pretends otherwise or dismisses the opposition too quickly, you are justified in questioning the honesty and fairness of the argument. (For the more complicated business of *writ-ing* an acknowledgment of opposing views, see pp. 210–11.)

EXERCISE 9.1 Reading arguments critically

Following are two brief arguments. Though not directly opposed, the two arguments do represent different stances on environmental issues. Read each argument critically, following the process outlined in the previous chapter (pp. 152–63) and answering the questions in the box on page 181 (questions about claims, evidence, assumptions, and the other elements of argument). Develop your responses in writing so that you can refer to them for later exercises and class discussion.

The Environmental Crisis Is Not Our Fault

I am as responsible as most eco-citizens: I bike everywhere; I don't own a car; I recycle newspapers, bottles, cans, and plastics; I have a vegetable garden in the summer; I buy organic products; and I put all vegetable waste into my backyard compost bin, probably the only one in all of Greenwich Village. But I don't at the same time believe that I am saving the planet, or in fact doing anything of much consequence about the various eco-crises around us. What's more, I don't even believe that if "all of us" as individuals started doing the same it would make any but the slightest difference.

Leave aside ozone depletion and rain forest destruction—those are patently corporate crimes that no individual actions can remedy
to any degree. Take, instead, energy consumption in this country. In the most recent figures, residential consumption was 7.2 percent of the total, commercial 5.5 percent, and industrial 23.3 percent; of the remainder, 27.8 percent was transportation (about one-third of it by private car) and 36.3 percent was electric generation (about one-third for residential use). Individual energy use, in sum, was something like 28 percent of total consumption. Although you and I cutting down on energy consumption would have some small effect (and should be done), it is surely the energy consumption of industry and other large institutions such as government and agribusiness that needs to be addressed first. And it is industry and government that must be forced to explain what their consumption is for, what is produced by it, how necessary it is, and how it can be drastically reduced.

The point is that the ecological crisis is essentially beyond "our" control, as citizens or householders or consumers or even voters. It is not something that can be halted by recycling or double-pane insulation. It is the inevitable by-product of our modern industrial civilization, dominated by capitalist production and consumption and ser- viced and protected by various institutions of government, federal to local. It cannot possibly be altered or reversed by simple individual ac-tions, even by the actions of the millions who take part in Earth Day
—even if they all go home and fix their refrigerators and from then
on walk to work. Nothing less than a drastic overhaul of this civilization and an abandonment of its ingrained gods—progress, growth, exploitation, technology, materialism, anthropocentricity, and power —will do anything substantial to halt our path to environmental de-struction, and it's hard to see how life-style solutions will have an ef-fect on that.

What I find truly pernicious about such solutions is that they get people thinking they are actually making a difference and doing their part to halt the destruction of the earth: "There, I've taken all the bottles to the recycling center and used my string bag at the grocery store; I guess that'll take care of global warming." It is the kind of thing that diverts people from the hard truths and hard choices and hard actions, from the recognition that they have to take on the larger forces of society—corporate and governmental—where true power, and true destructiveness, lie.

And to the argument that, well, you have to start somewhere to raise people's consciousness, I would reply that this individualistic ap-proach does not in fact raise consciousness. It does not move people beyond their old familiar liberal perceptions of the world, it does nothing to challenge the belief in technofix or write-your-Congressperson solutions, and it does not begin to provide them with the new vocabulary and modes of thought necessary for a true change of consciousness. We need, for example, to think of recycling centers not as the answer to our waste problems, but as a confession that the system of packaging and production in this society is out of control. Recycling centers are like hospitals; they are the institutions at the end of the cycle that take care of problems that would never exist if ecological criteria had operated at the beginning of the cycle. Until we have those kinds of understandings, we will not do anything with consciousness except reinforce it with the same misguided ideas that created the crisis.

—Kirkpatrick Sale

Myths We Wouldn't Miss

There are tall tales and legends. There are fables and apocryphal stories. And there are myths—a number of which we would like to see disappear. Here are some myths that would not be missed:

MYTH: Offshore drilling would be an ecological disaster.

Truth is, there hasn't been a serious spill in US waters resulting from offshore drilling operations in more than thirty years—and even that one, in Santa Barbara Channel in 1969, caused no permanent damage to the environment.

This is why we always have such a problem with the reasoning of those who call for moratoriums or outright bans on such activity while the nation continues to import foreign oil. The fact is, oil industry offshore drilling operations cause less pollution than urban runoff, atmos-pheric phenomena, municipal discharges or natural seeps.

Why this nation would choose *not* to drill for oil and *not* to
provide the jobs, profits and taxes such activity would mean for the American economy when there are no better alternatives is a mystery we hope puzzles others as much as it does us.

MYTH: America is a profligate waster of energy.

The myth makers like to throw around numbers that read like this: with only 5 percent of the world's population, the US uses about 25 percent of the world's energy. But ours is a big country—three thousand miles from one ocean to the next. Transportation accounts for more than 60 percent of US oil use. We could probably cut down if we moved everybody into one corner of the country, but where is the waste?

It certainly isn't the automobiles that are inefficient. They are twice as efficient as the ones we used thirty years ago. If American
drivers use more gasoline than their counterparts in Europe and Japan, it may just have something to do with the country's size.

In fact, proof of the country's size may be in our economic output—and may also hold a clue as to why we use the energy we do. Despite having only 5 percent of the world's population, America may indeed use 25 percent of the world's energy. However, according to the latest statistics, we also produce about 25 percent of the world's goods and services. Again, where's the waste?

MYTH: Conservation is *the answer* to America's energy problems.

No doubt about it, we all need to be careful of the amount of energy we use. But as long as this nation's economy needs to grow, we are going to need energy to fuel that growth.

For the foreseeable future, there are no viable alternatives to petroleum as the major source of energy, especially for transportation fuels. Let's face it. Over the past thirty years we *have* learned to conserve—in our factories, our homes, our cars. We probably can—and should—do more. But conservation and new exploration should not be mutually exclusive, because even without an increase in energy consumption, we are using up domestic reserves of oil and gas and must replace them. For the good of the economy, those reserves should be replaced with new domestic production, to the extent economically possible. Otherwise, the only solutions would be additional imports or no growth. And stifling growth would be a gross disservice to the people for whom such growth would provide the opportunity for a better life.

Simply put, America is going to need more energy for all its people.

And that is no myth.

—Oil corporation advertisement

Recognizing fallacies

Fallacies—errors in argument— fall into two groups. Some evade the issue of the argument. Others treat the argument as if it were much simpler than it is.

Recognizing evasions

The central claim of an argument defines an issue or question: Should real estate development be controlled? Should drug testing be mandatory in the workplace? An effective argument faces the central issue squarely with relevant opinions, beliefs, and evidence. An ineffective argument dodges the issue.

ν Begging the question

A writer **begs the question** by treating an opinion that is open to question as if it were already proved or disproved. (In essence, the writer begs readers to accept his or her ideas from the start.)

The college library's expenses should be reduced by cutting subscriptions to useless periodicals. [Begged questions: Are some of the library's periodicals useless? Useless to whom?]

The fact is that the welfare system is too corrupt to be reformed. [Begged questions: How corrupt is the welfare system? Does corruption, even if extensive, put the system beyond reform?]

ν Non sequitur

A **non sequitur** occurs when no logical relation exists between two or more connected ideas. In Latin *non sequitur* means "it does not follow." In the sentences below, the second thought does not follow from the first:

She uses a wheelchair, so she must be unhappy. [The second clause does not follow from the first.]

Kathleen Newsome has my vote for mayor because she has the best-run campaign organization. [Shouldn't one's vote be based on the candidate's qualities, not the campaign's organization?]

ν Red herring

A **red herring** is literally a kind of fish that might be drawn across a path to distract a bloodhound from a scent it's following. In argument, a red herring is an irrelevant issue intended to distract readers from the relevant issues. The writer changes the subject rather than pursue the argument.

A campus speech code is essential to protect students, who already have enough problems coping with rising tuition. [Tuition costs and speech codes are different subjects. What protections do students need that a speech code will provide?]

Instead of developing a campus speech code that will infringe on students' First Amendment rights, administrators should be figuring out how to prevent another tuition increase. [Again, tuition costs and speech codes are different subjects. How would the code infringe on rights?]

∨ False authority

Arguments often cite as evidence the opinions of people who are experts on the subject (see pp. 184–85). But writers use **false authority** when they cite as an expert someone whose expertise is doubtful or nonexistent.

Jason Bing, a recognized expert in corporate finance, maintains that pharmaceutical companies do not test their products thoroughly enough. [Bing's expertise in corporate finance bears no apparent relation to the testing of pharmaceuticals.]

According to Helen Liebowitz, the Food and Drug Administration has approved sixty dangerous drugs in the last two years alone. [Who is Helen Liebowitz? On what authority does she make this claim?]

∨ Inappropriate appeals

Appeals to readers' emotions are common in effective arguments. But such appeals must be relevant and must supplement rather than substitute for facts, examples, and other evidence.

Writers sometimes ignore the question with **appeals to readers' fear or pity.**

By electing Susan Clark to the city council, you will prevent the city's economic collapse. [Trades on people's fears. Can Clark singlehandedly prevent economic collapse? Is collapse even likely?]

She should not have to pay taxes, because she is an aged widow with no friends or relatives. [Appeals to people's pity. Should age and loneliness, rather than income, determine a person's tax obligation?]

Sometimes writers ignore the question by appealing to readers' sense of what other people believe or do. One approach is **snob appeal,** inviting readers to accept an assertion in order to be identified with others they admire.

As any literate person knows, James Joyce is the best twentieth-century novelist. [But what qualities of Joyce's writing make him a superior novelist?]

Barry Bonds has an account at Big City Bank, and so should you. [A celebrity's endorsement of course does not automatically guarantee the worth of a product, a service, an idea, or anything else.]

A similar tactic invites readers to accept an assertion because everybody else does. This is the **bandwagon approach.**

As everyone knows, marijuana use leads to heroin addiction. [What is the evidence?]

Yet another diversion involves **flattery** of readers, in a way inviting them to join in a conspiracy.

We all understand campus problems well enough to see the disadvantages of such a policy. [What are the disadvantages of the policy?]

The **argument ad populum** ("argument to the people") asks readers to accept a conclusion based on shared values or even prejudices and nothing else.

Any truly patriotic American will support the President's action. [But why is the action worth taking?]

One final and very common kind of inappropriate emotional appeal addresses *not* the pros and cons of the issue itself but the real or imagined negative qualities of the people who hold the opposing view. This kind of argument is called **ad hominem,** Latin for "to the man."

One of the scientists has been treated for emotional problems, so his pessimism about nuclear waste merits no attention. [Do the scientist's previous emotional problems invalidate his current views?]

Recognizing oversimplifications

To **oversimplify** is to conceal or ignore complexities in a vain attempt to create a neater, more convincing argument than reality allows.

∨ Hasty generalization

A **hasty generalization,** also called **jumping to a conclusion,** is a claim based on too little evidence or on evidence that is unrepresentative. (See also p. 187.)

It is disturbing that several of the youths who shot up schools were users of violent video games. Obviously, these games can breed vio-lence, and they should be banned. [A few cases do not establish the relation between the games and violent behavior. Most youths who play violent video games do not behave violently.]

From the way it handled this complaint, we can assume that the consumer protection office has little intention of protecting consumers. [One experience with the office does not demonstrate its intention or overall performance.]

ν **Sweeping generalization**

Whereas a hasty generalization comes from inadequate evidence, a **sweeping generalization** probably is not supportable at all. One kind of sweeping generalization is the **absolute statement** involving words such as *all, always, never,* and *no one* that allow no exceptions. Rarely can evidence support such terms. Moderate words such as *some, sometimes, rarely,* and *few* are more reasonable.

Another common sweeping generalization is the **stereotype,** a conventional and oversimplified characterization of a group of people.

> People who live in cities are unfriendly.
> Californians are fad-crazy.
> Women are emotional.
> Men can't express their feelings.

(See also pp. 514–17 on sexist and other biased language.)

ν **Reductive fallacy**

The **reductive fallacy** oversimplifies (or reduces) the relation be-tween causes and their effects. The fallacy (sometimes called **over-simplification**) often involves linking two events as if one caused the other directly, whereas the causes may be more complex or the relation may not exist at all. For example:

> Poverty causes crime. [If so, then why do people who are not poor commit crimes? And why aren't all poor people criminals?]

> The better a school's athletic facilities are, the worse its academic programs are. [The sentence assumes a direct cause-and-effect link be-tween athletics and scholarship.]

ν **Post hoc fallacy**

Related to the reductive fallacy is the assumption that because *A* preceded *B,* then *A* must have caused *B.* This fallacy is called in Latin *post hoc, ergo propter hoc,* meaning "after this, therefore because of this," or the **post hoc fallacy** for short.

> In the two months since he took office, Mayor Holcomb has allowed crime in the city to increase 12 percent. [The increase in crime is probably attributable to conditions existing before Holcomb took office.]

> The town council erred in permitting the adult bookstore to open, for shortly afterward two women were assaulted. [It cannot be assumed without evidence that the women's assailants visited or were influenced by the bookstore.]

ν **Either/or fallacy**

In the **either/or fallacy** (also called **false dilemma**), the writer assumes that a complicated question has only two answers, one good and one bad, both bad, or both good.

> City police officers are either brutal or corrupt. [Most city police of-ficers are neither.]

> Either we permit mandatory drug testing in the workplace or productivity will continue to decline. [Productivity is not necessarily dependent on drug testing.]

ν **False analogy**

An **analogy** is a comparison between two essentially unlike things for the purpose of definition or illustration. In arguing by analogy, a writer draws a likeness between things on the basis of a single shared feature and then extends the likeness to other features. For instance, the "war on drugs" equates a battle against a foe with a program to eradicate (or at least reduce) sales

and use of illegal drugs. Both involve an enemy, a strategy of overpowering the enemy, a desired goal, officials in uniform, and other similarities.

Analogy can only illustrate a point, never prove it: just because things are similar in one respect, they are not *necessarily* alike in other respects. In the fallacy called **false analogy,** the writer assumes such a complete likeness. Here is the analogy of the war on drugs taken to its false extreme:

> To win the war on drugs, we must wage more of a military-style operation. Prisoners of war are locked up without the benefit of a trial by jury, and drug dealers should be, too. Soldiers shoot their enemy on sight, and officials who encounter big drug operations should, too. Military traitors may be executed, and corrupt law enforcers could be, too.

EXERCISE 9.2 ANALYZING ADVERTISEMENTS

Leaf through a magazine or watch commercial television for half an hour, looking for advertisements that attempt to sell a product not on the basis of its worth but by snob appeal, flattery, or other inappropriate appeals to emotions. Be prepared to discuss the advertisers' techniques. (See Chapter 11, p. 229, if you need help analyzing the appeals in images.)

EXERCISE 9.3 Identifying and revising fallacies

Fallacies tend to appear together, as each of the following sentences illustrates. Identify at least one fallacy in each sentence. Then revise the sentences to make them more reasonable. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. The American government can sell nuclear technology to non-nuclear nations, so why can't individuals, who after all have a God-given right to earn a living as they see fit?
2. A successful marriage demands a maturity that no one under twenty-five possesses.
3. Students' persistent complaints about the grading system prove that it is unfair.
4. People watch television because they are too lazy to talk or read or because they want mindless escape from their lives.
5. Racial tension is bound to occur when people with different backgrounds are forced to live side by side.

EXERCISE 9.4 Identifying fallacies in arguments

Analyze the two arguments on pages 190–92 for fallacies. To what extent do any fallacies weaken either argument? Explain.

EXERCISE 9.5 Identifying fallacies online

At *groups.yahoo.com*, find a conversation about drug testing in the workplace, environmental pollution, violence in the media, or any other subject that interests you and that is debatable. Read through the arguments made in the conversation, noting the fallacies you see. List the fallacious statements as well as the types of fallacies they illustrate, keeping in mind that a given statement may illustrate more than a single type.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on reading arguments critically.

Questions for critically reading an argument

- v What **claims** does the writer make?
- v What kinds and quality of **evidence** does the writer provide to support the claims?
- v What **assumptions** underlie the argument, connecting evidence to claims?
- v What is the writer's **tone?** How does the writer use **language?**
- v Is the writer **reasonable?**
- v Is the argument logical? Has the writer committed any **fallacies?**
- v Are you convinced? Why or why not?

You can download these questions from *ablongman.com/littlebrown*. Create a copy for each argument you are reading, and use the questions to prompt your written responses.

Evidence for argument

- v **Facts:** verifiable statements
- v **Statistics:** facts expressed in numbers
- v **Examples:** specific cases
- v **Expert opinions:** the judgments of authorities
- v **Appeals to readers' beliefs or needs**

Criteria for weighing evidence

- v Is it **accurate:** trustworthy, exact, undistorted?
- v Is it **relevant:** authoritative, pertinent, current?
- v Is it **representative:** true to context?
- v Is it **adequate:** plentiful, specific?

Guidelines for analyzing assumptions

- v **What are the assumptions underlying the argument?** How does the writer connect claims with evidence?
- v **Are the assumptions believable?** Do they express your values? Do they seem true in your experience?
- v **Are the assumptions consistent with one another?** Is the argument's foundation solid, not slippery?

Checklist of fallacies

Evasions

- v **Begging the question:** treating an opinion that is open to question as if it were already proved or disproved.
- v **Non sequitur** ("it does not follow"): drawing a conclusion from irrelevant evidence.
- v **Red herring:** introducing an irrelevant issue to distract readers.
- v **False authority:** citing as expert opinion the views of a person who is not an expert.
- v **Inappropriate appeals:**

  Appealing to readers' fear or pity.
  Snob appeal: appealing to readers' wish to be like those who are more intelligent, famous, rich, and so on.
  Bandwagon: appealing to readers' wish to be part of the group.
  Flattery: appealing to readers' intelligence, taste, and so on.
  Argument ad populum ("to the people"): appealing to readers' gen-eral values, such as patriotism or love of family.
  Argument ad hominem ("to the man"): attacking the opponent rather than the opponent's argument.

Oversimplifications

- v **Hasty generalization (jumping to a conclusion):** asserting an opinion based on too little evidence.
- v **Sweeping generalization:** asserting an opinion as applying to all instances when it may apply to some, or to none. **Absolute statements** and **stereotypes** are variations.
- v **Reductive fallacy:** generally, oversimplifying causes and effects.
- v **Post hoc fallacy:** assuming that *A* caused *B* because *A* preceded *B*.
- v **Either/or fallacy (false dilemma):** reducing a complicated question to two alternatives.
- v **False analogy:** exaggerating the similarities in an analogy or ignoring key differences.

CHAPTER 10

Writing an Argument

In composing an argument, you try to clarify an issue or solve a problem by finding the common ground between you and your readers. Using critical thinking, you develop and test your own ideas. Using a variety of techniques, you engage readers in an attempt to narrow the distance between your views and theirs.

This chapter introduces the process and techniques of composing a written argument. The next chapter discusses the use of images, such as photographs and charts, as an effective tool for argument.

10a   Finding a subject

An argument subject must be arguable—that is, reasonable people will disagree over it and be able to support their positions with evidence. This sentence implies the *do*s and *don't*s listed below.

Additional help on subjects for writing appears earlier in this book:

ᵥ **Working with a specific assignment,** pages 6–7.
ᵥ **Working with a general assignment,** page 7.
ᵥ **Narrowing a subject to a question,** pages 7–9.

Choosing a subject for argument may seem difficult if you're not familiar with what people in the United States find debatable. One way to find a subject is to scout online discussion groups, such as those listed at *groups.yahoo.com,* for subjects on which there is a range of opinion. Another approach is to read a newspaper every day for at least a week, looking for issues that involve or interest you. Following the development of the issues in articles, editorials, and letters to the editor will give you a sense of how controversial they are, what the positions are, and what your position might be.

EXERCISE 10.1 Finding a subject for argument

Explain why each subject below is or is not appropriate for argument. Refer to the box on the previous page if you need help. (You can do this exercise online at *ablongman.com/littlebrown*.)

1. Granting of athletic scholarships
2. Care of automobile tires
3. Censoring the Web sites of hate groups
4. History of the town park
5. Housing for the homeless
6. Billboards in urban residential areas or in rural areas
7. Animal testing for cosmetics research
8. Cats versus dogs as pets
9. Ten steps in recycling wastepaper
10. Benefits of being a parent

10b   Conceiving a thesis statement

The **thesis** is the main idea of your paper (see pp. 27–31). In an argument the **thesis statement** makes the claim that you want your readers to accept or act on. Here are two thesis statements on the same subject:

The new room fees are unjustified given the condition of the dormitories.

The administration should postpone the new room fees at least until conditions in the dormitories are improved.

Your thesis statement must satisfy the same requirements as your subject (see the box on p. 199). But it must also specify the
basis for your claim. In both of the preceding thesis statements, the basis for protesting the room fees is that the dormitories are in poor condition.

Note that the writer of either of these arguments must clarify the definition of *condition*(*s*) if the argument is to be clear and reasonable. Always take pains to define abstract and general terms that are central to your argument, preferably in or just after the thesis statement. (See p. 183.)

EXERCISE 10.2 Conceiving a thesis statement

For each subject in Exercise 10.1 that you deemed arguable, draft a tentative thesis statement that specifies the basis for an argument. If you prefer, choose five arguable subjects of your own and draft a thesis statement for each one. One thesis statement should interest you enough to develop into a complete argument in later exercises.

10c Analyzing your purpose and your audience

Your purpose in argument is, broadly, to engage readers in order to convince them of your position or persuade them to act. But arguments have more specific purposes as well, such as the following:

To strengthen the commitment of existing supporters
To win new supporters from the undecided or uninformed
To get the opposition to reconsider
To inspire supporters to act
To deter the undecided from acting

It's no accident that each of these purposes characterizes the audience (*existing supporters, the undecided,* and so on). In argument, even more than in other kinds of writing, achieving your purpose depends on the response of your readers, so you need a sense of who they are and where they stand. The "Questions About Audience" on page 11 can help you identify readers' knowledge, beliefs, and other pertinent information. In addition, you need to know how readers stand on your subject—not only whether they agree or disagree generally, but also which specific assertions they will find more or less convincing.

Your purpose can help you fill in this information. If you decide to address supporters or opponents, you essentially select readers with certain inclinations and ignore other readers who may tune in. If you decide to win new supporters from those who are undecided on your topic, you'll have to imagine skeptical readers who will be convinced only by an argument that is detailed, logical, and fair. Like you when you read an argument critically, these skeptical readers seek to be reasoned with, not manipulated into a position or hammered over the head.

EXERCISE 10.3   ANALYZING PURPOSE AND AUDIENCE

Specify a purpose and likely audience for the thesis statement you chose to develop in Exercise 10.2. What do purpose and audience suggest about the way you should develop the argument?

10d Using reason

As a reader of argument, you seek evidence for the writer's claims and clear reasoning about the relationship of evidence to claims. As a writer of argument, you seek to provide what the reader needs in a way that furthers your case.

The thesis of your argument is a conclusion you reach by reasoning about evidence. Two common processes of reasoning are induction and deduction—methods of thinking that you use all

the time even if you don't know their names. You can think of induction and deduction as two different ways of moving among claims, evidence, and assumptions—the elements of argument derived from Stephen Toulmin's work and discussed on pages 180–81.

1   Reasoning inductively

When you're about to buy a used car, you consult friends, relatives, and consumer guides before deciding what kind of car to buy. Using **inductive reasoning,** you make specific observations about cars (your evidence) and you induce, or infer, a **generalization** (or claim) that Model X is the most reliable. Writing a paper on the effectiveness of print advertising, you might also use inductive reasoning:

> First analyze statistics on advertising in print and in other media (evidence).
> Then read comments by advertisers and publishers (more evidence).
> Finally, form a conclusion that print is the most cost-effective advertising medium (generalization).

This reasoning builds from the evidence to the claim, with assumptions connecting evidence to claim. By predicting something about the unknown based on what you know, you create new knowledge out of old.

The more evidence you accumulate, the more probable it is that your generalization is true. Note, however, that absolute certainty is not possible. At some point you must *assume* that your evidence justifies your generalization, for yourself and your readers. Most errors in inductive reasoning involve oversimplifying either the evidence or the generalization. See pages 192–97 on fallacies.

2   Reasoning deductively

You use **deductive reasoning** when you proceed from your generalization that Model X is the most reliable used car to your own specific circumstances (you want to buy a used car) to the conclusion (or claim) that you should buy a Model X car. Like induction, deduction uses the elements of argument—claims, evidence, and assumptions—but with it you apply old information to new.

v The deductive syllogism

The conventional way of displaying a deductive argument is in a **syllogism:**

> **Premise:** All human beings are mortal. [A generalization, fact, principle, or belief that you assume to be true.]
> **Premise:** I am a human being. [New information: a specific case of the first premise.]
> **Conclusion:** Therefore, I am mortal.

As long as the premises of a syllogism are true, the conclusion derives logically and certainly from them. If you want the school
administration to postpone new room fees for one dormitory, your
deductive argument might be expressed in this syllogism:

> **Premise:** The administration should not raise fees on dorm rooms in poor condition.
> **Premise:** The rooms in Polk Hall are in poor condition.
> **Conclusion:** Therefore, the administration should not raise fees on the rooms in Polk Hall.

The force of deductive reasoning depends on the reliability of the premises and the care taken to apply them in drawing conclusions. The reasoning process is **valid** if the premises lead logically to the conclusion. It is **true** if the premises are believable.

v Problems with syllogisms

Sometimes the reasoning in a deductive argument is true because the premises are believable, but it is *not* valid because the conclusion doesn't derive logically from the premises:

> **Premise:** The administration should not raise fees on dorm rooms in poor condition.
> **Premise:** Tyler Hall is a dormitory.
> **Conclusion:** Therefore, the administration should not raise fees on the rooms in Tyler Hall.

Both premises may be true, but the first does not *necessarily* apply to the second, so the conclusion is invalid.

Sometimes, too, deductive reasoning is valid but *not* true:

Premise: All college administrations are indifferent to students' needs.

Premise: The administration of Central State is a college administration.
Conclusion: Therefore, the administration of Central State is indifferent to students' needs.

This syllogism is valid but useless: the first premise is an untrue assumption, so the entire argument is untrue. Invalid and untrue syllogisms underlie many of the fallacies discussed on pages 192–97.

A particular hazard of deductive reasoning is the **unstated premise:** the basic assumption linking evidence and conclusion is not stated but implied. Here the unstated premise is believable and the argument is reasonable:

Ms. Stein has worked with drug addicts for fifteen years, so she knows a great deal about their problems. [Unstated premise: Anyone who has worked fifteen years with drug addicts knows about their problems.]

But when the unstated premise is wrong or unfounded, the argument is false. For example:

Since Jane Lightbow is a senator, she must receive money illegally from lobbyists. [Unstated premise: All senators receive money illegally from lobbyists.]

To avoid such false conclusions, you may be tempted to make your claims sound more reasonable. But even a conclusion that sounds reasonable must be supportable. For instance, changing *must* to *might* modifies the unstated assumption about Senator Lightbow:

Since Jane Lightbow is a senator, she might receive money illegally from lobbyists. [Unstated premise: *Some* senators receive money illegally from lobbyists.]

But it does not necessarily follow that Senator Lightbow is one of the "some." The sentence, though logical, is not truly reasonable unless evidence demonstrates that Senator Lightbow should be linked with illegal activities.

EXERCISE 10.4 Reasoning inductively

Study the facts below and then evaluate each of the numbered conclusions following them. Which of the generalizations are reasonable given the evidence, and which are not? Why? (You can do this exercise online at *ablongman.com/littlebrown*.)

In 2004–05 each American household viewed an average of 50 hours and 12 minutes of television, DVDs, or videos weekly.

Each individual viewed an average of 30 hours and 23 minutes per week.

Those viewing the most television per week (43 hours and 6 minutes) were women over age 55.

Those viewing the least television per week (19 hours and 17 minutes) were children ages 6 to 11.

Households earning under $30,000 a year watched an average of 53 hours and 19 minutes a week.

Households earning more than $60,000 a year watched an average of 48 hours and 7 minutes a week.

1. Households with incomes under $30,000 tend to watch more tele-vision than average.
2. Women watch more television than men.
3. Nonaffluent people watch less television than affluent people.
4. Women over age 55 tend to watch more television than average.
5. Children watch less television than critics generally assume.

EXERCISE 10.5 Reasoning deductively

Convert each of the following statements into a syllogism. (You may have to state unstated assumptions.) Use the syllogism to evaluate both the validity and the truth of the statement. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
DiSantis is a banker, so he does not care about the poor.

Premise: Bankers do not care about the poor.
Premise: DiSantis is a banker.
Conclusion: Therefore, DiSantis does not care about the poor.

The statement is untrue because the first premise is untrue.

1. The mayor opposed pollution controls when he was president of a manufacturing company, so he may not support new controls or vigorously enforce existing ones.
2. Information on corporate Web sites is unreliable because the sites are sponsored by for-profit entities.
3. Schroeder is a good artist because she trained at Parsons, like many other good artists.
4. Wealthy athletes who use their resources to help others deserve our particular appreciation.
5. Jimson is clearly a sexist because she has hired only one woman.

10e   Using evidence

Whether your argument is reasonable or not depends heavily on the evidence you marshal to support it. The kinds of evidence and the criteria for evaluating evidence are discussed in detail on pages 183–87. Finding evidence is discussed under research writing on pages 571–97. Evaluating sources of evidence, including online sources, is discussed under research writing on pages 599–609.

The kind and quantity of evidence you use should be determined by your purpose, your subject, and the needs of your audience. Some arguments, such as an appeal for volunteer help in a soup kitchen, will rely most heavily on examples (including perhaps a narrative of your own experience) and on appeals to readers' beliefs. Other arguments, such as a proposal for mandatory side air bags in cars, will rely much more on statistics and expert opinions. Most arguments, including these, will mingle facts, examples, expert opinions, and appeals to readers' beliefs and needs.

In using evidence for argument, you'll need to be especially wary of certain traps that carelessness or zeal can lure you into. These are listed in the following box.

EXERCISE 10.6 Using reason and evidence in your argument

Develop the structure and evidence for the argument you began in Exercises 10.2 and 10.3 (pp. 201 and 202). (You may want to begin drafting at this stage.) Is your argument mainly inductive or mainly deductive? Use the box on page 205 to test the reasoning of the argument. Use the boxes on page 186 and above to test your evidence.

10f   Reaching your readers

To reach your readers in argument, you appeal directly to their reason and emotions, you present yourself as someone worth heeding, and you account for views opposing your own.

1   Appealing to readers

In forming convictions about arguable issues, we generally interpret the factual evidence through the filter of our values, beliefs, tastes, desires, and feelings. You may object to placing the new town dump in a particular wooded area because the facts suggest that the site is not large enough and that prevailing winds will blow odors back through the town. But you may also have fond memories of playing in the wooded area as a child, feelings that color your interpretation of the facts and strengthen your conviction that the dump should be placed elsewhere. Your conviction is partly ra-tional, because it is based on evidence, and partly emotional, because it is also based on feelings.

v Rational and emotional appeals

In most arguments you will combine **rational appeals** to readers' capacities for reasoning logically between evidence and claims with **emotional appeals** to readers' beliefs and feelings. The following passages, all arguing the same view on the same subject, illustrate how either a primarily rational or a primarily emotional appeal may be weaker than an approach that uses both:

Rational appeal

Advertising should show more physically challenged people. The millions of disabled Americans have considerable buying power, yet so far advertisers have made no attempt to tap that power. [Appeals to the logic of financial gain.]

Emotional appeal

Advertising should show more physically challenged people. By keeping the physically challenged out of the mainstream depicted in ads, advertisers encourage widespread prejudice against disability, prejudice that frightens and demeans those who hold it. [Appeals to the sense of fairness, open-mindedness.]

Rational and emotional appeals

Advertising should show more physically challenged people. The millions of disabled Americans have considerable buying power, yet so far advertisers have made no attempt to tap that power. Further, by keeping the physically challenged out of the mainstream depicted in ads, advertisers encourage widespread prejudice against disability, prejudice that frightens and demeans those who hold it.

The third passage, in combining both kinds of appeal, gives readers both rational and emotional bases for agreeing with the writer.

For an emotional appeal to be successful, it must be appropriate for the audience and the argument:

- **It must not misjudge readers' actual feelings.**
- **It must not raise emotional issues that are irrelevant to the claims and the evidence.** See pages 194–95 for a discussion of specific inappropriate appeals, such as the bandwagon approach.

One further caution: Photographs and other images can reinforce your claims with a strong emotional appeal, but they must be relevant to your claims, and you must explain their relevance in your text and captions. See page 299 for more on the appeals in images.

- **Ethical appeal**

A third kind of approach to readers, the **ethical appeal,** is the sense you give of being a competent, fair, trustworthy person. A sound argument backed by ample evidence—a rational appeal—will convince readers of your knowledge and reasonableness. (So will your acknowledging the opposition. See the next page.) Appropriate emotional appeals will demonstrate that you share readers' beliefs and needs. An argument that is concisely written and correct in grammar, spelling, and other matters will underscore your competence. In addition, a sincere and even tone will assure readers that you are a balanced person who wants to reason with them.

A sincere and even tone need not exclude language with emotional appeal—words such as *frightens* and *demeans* at the end of the third example on the previous page. But avoid certain forms of expression that will mark you as unfair:

- **Insulting words,** such as *idiotic* or *fascist.*
- **Biased language,** such as *rednecks* or *fags.* (See pp. 514–17.)
- **Sarcasm**—for instance, using the phrase *What a brilliant idea* to indicate contempt for the idea and its originator.
- **Exclamation points!** They'll make you sound shrill!

See also pages 188–89 on tone.

2   Answering opposing views

A good test of your fairness in argument is how you handle possible objections. Assuming your thesis is indeed arguable, then others can marshal their own evidence to support a different view or views. You need to find out what these other views are and what the support is for them. Then, in your argument, you need to take these views on, refute those you can, grant the validity of others, and demonstrate why, despite their validity, the opposing views are less compelling than your own.

The following paragraph illustrates this approach:

The athletic director argues against reducing university support for athletic programs on the grounds that they make money that goes toward

academic programs. It is true that here at Springfield the surpluses from the football and basketball programs have gone into the general university fund, and some of that money may have made it into academic departments (the fund's accounting methods make it impossible to say for sure). But the athletic director misses the point. The problem is not that the athletic programs may cost more than they take in but that they demand too much to begin with. For an institution that hopes to become first-rate academically, too many facilities, too much money, too much energy, and too many people are tied up in the effort to produce championship sports teams.

<div align="right">—William Hoving (student),
"Scholarship Versus Gamesmanship"</div>

Before or while you draft your essay, list for yourself all the opposing views you can think of. You'll find them in your research, by talking to friends and classmates, and by critically thinking about your own ideas. You can also look for a range of views in a discussion group that deals with your subject. A place to start is the archive at *groups.yahoo.com*.

To deal with opposing views, figure out which ones you can refute (do more research if necessary), and prepare to concede those views you can't refute. It's not a mark of weakness or failure to admit that the opposition has a point or two. Indeed, by showing yourself to be honest and fair, you strengthen your ethical appeal and thus your entire argument.

EXERCISE 10.7 Identifying appeals

Identify each passage below as primarily a rational appeal or primarily an emotional appeal. Which passages make a strong ethical appeal as well? (You can do this exercise online at *ablongman.com/littlebrown.*)

1. Web surfing may contribute to the global tendency toward breadth rather than depth of knowledge. Using those most essential of skills—pointing and clicking—our brightest minds may now never encounter, much less read, the works of Plato, Shakespeare, and Darwin.
2. Thus the data collected by these researchers indicate that a man-datory sentence for illegal possession of handguns may lead to reduction in handgun purchases.
3. Most broadcasters worry that further government regulation of television programming could breed censorship—certainly, an undesirable outcome. Yet most broadcasters also accept that children's television is a fair target for regulation.
4. Anyone who cherishes life in all its diversity could not help being appalled by the mistreatment of laboratory animals. The so-called scientists who run the labs are misguided.
5. Many experts in constitutional law have warned that the rule violates the right to free speech. Yet other experts have viewed the rule, however regretfully, as necessary for the good of the community as a whole.

EXERCISE 10.8 Reaching your readers

Continuing your argument-in-progress from Exercise 10.6 (p. 208), analyze whether your claims are rational or emotional and whether the mix is appropriate for your audience and argument. Analyze your ethical appeal, too, considering whether it can be strengthened. Then make a list of possible opposing views. Think freely at first, not stopping to censor views that seem far-fetched or irrational. When your list is complete, decide which views must be taken seriously and why, and develop a response to each one.

10g   Organizing your argument

All arguments include the same parts:

ᵛ **The *introduction* establishes the significance of the subject and provides background.** The introduction generally includes the thesis statement. However, if you think your readers may have difficulty accepting your thesis statement before they see at least some support for it, then it may come later in the paper. (See pp. 102–06 for more on introductions.)

ᵛ **The *body* states and develops the claims supporting the thesis.** In one or more paragraphs, support each claim with clearly relevant evidence. See below for more on organizing the body.

ᵛ **The *response to opposing views* details and addresses those views,** either demonstrating your argument's greater strengths or conceding the opponents' points. See below for more on organizing this response.

ᵛ **The *conclusion* completes the argument,** restating the thesis, summarizing the supporting claims, and making a final appeal to readers. (See pp. 106–08 for more on conclusions.)

The arrangement of the body and the response to opposing views depends on your subject, purpose, audience, and form of reasoning. The box below shows several possibilities.

You may want to experiment with various organizations—for instance, trying out your strongest claims first or last in the body, stating claims outright or letting the evidence build to them, answering the opposition near the beginning or near the end or claim by claim. You can do this experimentation on paper, of course, but it's easier on a computer. Try rearranging your outline as described on page 33. Or try rearranging your draft (work with a copy) by cutting and pasting parts of it for different emphases.

EXERCISE 10.9   Organizing your argument

Continuing from Exercise 10.8 (p. 211), develop a structure for your argument. Consider especially how you will introduce it, how you will arrange your claims, where you will place your responses to opposing views, and how you will conclude.

10h   Revising your argument

When you revise your argument, do it in at least two stages—revising underlying meaning and structure, and editing more superficial elements. The checklists on pages 51 and 58–59 can be a guide. Supplement them with the checklist below, which encourages you to think critically about your own argument.

EXERCISE 10.10   Writing and revising your argument

Draft and revise the argument you have developed in the exercises in this chapter. Use the revision checklists on page 51 and above to review your work.

10i   Examining a sample argument

The following essay by the student Craig Holbrook illustrates the principles discussed in this chapter. As you read the essay, notice especially the organization, the relation of claims and supporting evidence (including illustrations), the kinds of appeals Holbrook makes, and the ways he responds to opposing views.

TV Can Be Good for You

Television wastes time, pollutes minds, destroys brain cells, and turns some viewers into murderers. Thus runs the prevailing talk about the medium, supported by serious research as well as simple belief. But television has at least one strong virtue, too, which helps to explain its endurance as a cultural force. It provides replacement voices that ease loneliness, spark healthful laughter, and even educate young children.

Most people who have lived alone understand the curse of silence, when the only sound is the buzz of unhappiness or anxiety inside one's own head. Although people of all ages who live alone can experience intense loneliness, the elderly are especially vulnerable to solitude. For example, they may suffer increased confusion or depression when left alone for long periods but then rebound when they have steady companionship (Bondevik and Skogstad 329-30).

A study of elderly men and women in New Zealand found that television can actually serve as a companion by assuming "the role of social contact with the wider world," reducing "feelings of isolation and loneliness because it directs viewers' attention away from themselves" ("Television Programming"). (See fig. 1.) Thus television's replacement voices can provide comfort because they distract from a focus on being alone.

The absence of real voices can be most damaging when it means a lack of laughter. Here, too, research shows that television can have a positive effect on health. Laughter is one of the most powerful calming forces available to human beings, proven in many studies to reduce heart rate, lower blood pressure, and ease other stress-related ailments (Burroughs, Mahoney, and Lippman 172; Griffiths 18). (See fig. 2.) Television offers

plenty of laughter: the recent listings for a single Friday night included more than twenty comedy programs running on the networks and on basic cable.

A study reported in a health magazine found that laughter inspired by television and video is as healthful as the laughter generated by live comedy. Volunteers laughing at a video comedy routine "showed significant improvements in several immune functions, such as natural killer-cell activity" (Laliberte 78). Further, the effects of the comedy were so profound that "merely anticipating watching a funny video improved mood, depression, and anger as much as two days beforehand" (Laliberte 79). Even for people with plenty of companionship, television's replacement voices can have healthful effects by causing laughter.

Television also provides information about the world. This service can be helpful to everyone but especially to children, whose natural curiosity can exhaust the knowledge and patience of their parents and caretakers. While the TV may be baby-sitting children, it can also enrich them. For example, educational programs such as those on the Discovery Channel, the Disney Channel, and PBS offer a steady stream of information at various cognitive levels. (See fig. 3.) Even many cartoons, which are generally dismissed as mindless or worse, familiarize children with the material of literature, including strong characters enacting classic narratives.

Two researchers studying children and television found that TV is a source of creative and psychological instruction, inspiring children "to play imaginatively and develop confidence and skills" (Colman and Colman 9). Instead of passively watching, children "interact with the programs and videos" and "sometimes include the fictional characters in reality's play time" (Colman and Colman 8). Thus television's voices both inform young viewers and encourage exchange.

The value of these replacement voices should not be oversold. For one thing, almost everyone agrees that too much TV does no one any good and may cause much harm. Many studies show that excessive TV watching increases violent behavior, especially in children, and can cause, rather than ease, other antisocial behaviors (Reeks 114; Walsh 34). In addition, human beings require the give and take of actual interaction. Steven Pinker, an expert in children's language acquisition, warns that children cannot develop language properly by watching television. They need to interact with actual speakers who respond directly to their needs (282). Replacement voices are not real voices and in the end can do only limited good.

But even limited good is something, especially for those who are lonely or neglected. Television is not an entirely positive force, but neither is it an entirely negative one. Its voices stand by to provide company, laughter, and information whenever they're needed.

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—Craig Holbrook (student)

EXERCISE 10.11 Critically reading an argument

Analyze the construction and effectiveness of the preceding essay by answering the following questions. (You can do this exercise online at *ablongman.com/littlebrown*.)

1. Where does Holbrook make claims related to his thesis statement, and where does he provide evidence to support the claims?
2. Where does Holbrook appeal primarily to reason, and where does he appeal primarily to emotion? What specific beliefs and values of readers does he appeal to?
3. How would you characterize Holbrook's ethical appeal?

4. How effective do you find the illustrations as support for Holbrook's claims? What appeals do they make? (For an analysis of Holbrook's first illustration, see p. 229.)
5. What objections to his argument does Holbrook anticipate? How does he respond to them?
6. How effective do you find this argument? To what extent does Holbrook convince you that television has virtues? Do some claims seem stronger or weaker than others? Does Holbrook respond adequately to objections?
7. Write a critical evaluation of "TV Can Be Good for You." First summarize Holbrook's views. Then respond to those views by answering the questions posed in number 6 above.

CHAPTER 11

Reading and Using Visual Arguments

A **visual argument** uses images to engage and convince readers. Advertisements often provide the most vivid and memorable examples, but writers in almost every field—from astronomy to music to physiology—support their claims with images. In this chapter you'll learn how to read visual arguments critically (below) and how to use images to strengthen your own arguments (p. 225).

Note This chapter builds on the previous three, which discuss forming a critical perspective (including viewing images critically), reading an argument critically, and writing an argument. If you haven't already done so, read those chapters before this one.

11a   Reading visual arguments critically

Chapter 9 explains the three main elements of any argument: claims, evidence, and assumptions. To read visual arguments critically, you'll analyze all three elements.

1   Testing claims

Claims are positive statements that require support (see pp. 180, 181–83). In a visual argument, claims may be made by composition as well as by content, with or without accompanying words. Here are a few examples of visual claims:

Image   A magnetic sticker shaped like a ribbon and decorated with the colors and symbols of the American flag, positioned prominently on a car.
Claim   I support American troops overseas, and you should, too.

Image   A photograph framing hundreds of chickens crammed into small cages, resembling familiar images of World War II concentration camps.
Claim   Commercial poultry-raising practices are cruel and unethical.

Image   A chart with dramatically contrasting bars that represent the optimism, stress, and weight reported by people before and after they participated in a program of daily walking.
Claim   Daily exercise leads to a healthier and happier life.

Image   A cartoon featuring affluent-looking young adults on an affluent-looking college campus, conversing and frowning sadly as they gaze downhill at rough-looking teens in a dilapidated schoolyard. The caption reads, "Yes, it's sad what's happening to schools today. But everyone knows that throwing money at the problem isn't the solution."
Claim   Better funding makes for better schools.

The following image is one of a series of advertisements featuring unnamed but well-known people as milk drinkers. The celebrity here is Oscar de la Hoya, a boxing champion. The advertisement makes several claims both in the photograph and in the text.

2   Weighing evidence

The kinds of evidence provided in images parallel those found in written arguments (see pp. 183–85):

ᵛ **Facts** can be verified by observation or research. In visual arguments they may be data, as in a graph showing a five-year rise in oil prices. Or they may be inferences drawn from data, as in the statement in the preceding ad that milk provides "high-quality protein for your muscles without the fat." Sometimes images serve as facts themselves, objects that are analyzed in accompanying writing, as the milk ad is examined by this text or as the ad from *Time* magazine is examined by John Latner   in the essay on pages 175–77.

ᵛ **Examples** illustrate and reinforce a point. Visual arguments often focus on an instance of the argument's claims, as Oscar de la Hoya does in the milk ad. Another ad might feature multiple images as examples: a Sizzler TV commercial, for instance, shows a sequence of luscious-looking foods to be had at the restaurant. An image might also illustrate a claim made in accompanying writing, as, again, the milk ad does in this text.

ᵛ **Expert opinions** are the findings of subject-matter authorities based on their research and experience. A visual argument might present a chart from an expert showing a trend in, say, unemployment among high school graduates. The familiar TV ad that features a doctor recommending a particular medicine to a patient offers the doctor as an expert.

ᵛ **Appeals to beliefs or needs** reinforce readers' values or truths. Many visual arguments make such appeals by depicting how things clearly ought to be (an antidrug ad featuring a teenager who is confidently refusing peer pressure) or, in contrast, by showing how things clearly should not be (a Web site for an antihunger campaign featuring images of emaciated children).

The evidence in a visual argument should be judged by the same criteria as that in a written argument (pp. 185–87):

ᵛ **Is the evidence accurate?** Images can be manipulated just as words can, and like words they should be analyzed for their fairness, precision, and trustworthiness. For example, a graph claiming to show changes in college living expenses between 1995 and 2005 should identify the source and purpose of the research, supply data for all the years, and clarify the definition of *living expenses* (the cost of room and board only, or transportation, recreation, and other expenses as well?).

ᵛ **Is the evidence relevant and adequate?** An image should pertain to the claims made in the larger argument and should sufficiently demonstrate its own claims. In an article on eating disorders, for instance, relevant and adequate images might include a medical diagram showing the liver damage from malnutrition and a photograph of a frail-bodied person suffering from anorexia. However, a photograph of a skinny model or actor would be neither relevant nor adequate, merely sensationalistic, unless the subject had publicly confirmed that his or her low weight resulted from an eating disorder.

ᵛ **Does the evidence represent the context?** Representative visual evidence reflects the full range of the sample it's drawn from and does not overrepresent or hide important elements of the subject. For example, a photographic essay claiming to document the poor working conditions of migrant farm workers might reasonably include images of one worker's scarred hands and another worker suffering from heat prostration. But to be representative, the essay would also need to illustrate the full range of migrant workers' experiences.

The annotations on the following pie chart demonstrate a way to analyze the evidence in a visual argument—even when, as in this case, the image comes from a highly reputable source. (The Social Science Data Analysis Network is a scholarly organization.)

3   Discovering assumptions

Like a written argument, a visual argument is based on **assumptions**—the creator's ideas, often unstated, about why the evidence relates to the claims (see pp. 187–88). In visual arguments

many assumptions involve the creator's beliefs about the audience, as detailed on the facing page. The examples analyze the milk ad on page 220, featuring the boxer Oscar de la Hoya.

ᵛ **Who readers are and where they will see the argument.** The de la Hoya ad first appeared in sports magazines, so the advertiser could assume readers who are interested in sports and athletes.

ᵛ **What readers already know about the subject.** To sports fans, de la Hoya would be a familiar subject. The advertiser presumably considers readers less familiar with the benefits of milk or with its appeal to celebrities like de la Hoya.

ᵛ **How familiar readers are with the purpose, format, and style of the argument.** With nearly two hundred print and TV ads since 1994, the milk-mustache campaign has become a fixture of US popular culture. Each new ad fits into the framework established by its predecessors.

ᵛ **Whether readers are likely to lean toward the argument's claims.** The advertiser clearly assumes that the endorsement of a sports star like de la Hoya will carry weight with readers. At the same time, it seems to assume that the benefits of milk still need selling to readers.

ᵛ **What kinds of information, ideas, and images readers will find persuasive.** The advertiser seems to assume that a strictly factual claim about the health benefits of milk would not be persuasive enough to readers, so it shows that admirable people like de la Hoya consume milk. The photograph of de la Hoya emphasizes qualities that the advertiser presumably thinks will appeal to readers: fitness, toughness, directness, and even (in the robe draped over the boxer's shoulders) patriotism.

4   Recognizing fallacies

Fallacies, or errors in argument, are sometimes accidental, but they are often used deliberately to manipulate readers' responses. All the fallacies of written arguments discussed on pages 192–97 appear in visual arguments as well. Here we'll focus on examples of the two main categories.

ᵛ **Evasions attempt to deflect the reader from the central claim of the argument.** One evasion is **snob appeal,** inviting readers to think or be like someone they admire. Look again at the de la Hoya milk ad on page 220. Like all celebrity ads in the milk-mustache campaign, this one appeals to the reader's wish to emulate a famous person. If you drink milk, the ad says subtly, you too may become fit, skillful, and direct (notice that de la Hoya looks unguardedly into the camera). The ad does have some substance in its specific and verifiable claim that milk contains "high-quality protein for your muscles without the fat," but de la Hoya himself, with his milk mustache, makes a stronger claim.

ᵛ **Oversimplifications imply that subjects are less complex than they are.** Two examples are the **either/or fallacy,** which asserts that a complicated situation has only two sides worth consid-ering, and the **sweeping generalization,** which asserts that a single view applies to all instances when it may apply only to some, or to none. Both fallacies appear in the map below, which represents the Electoral College vote in the 2004 US Presidential election: red for states won by Republican George W. Bush, blue for states won by Democrat John F. Kerry. The colors represent majority votes and Electoral College, not popular, votes. Still, the colors have been used to characterize the political and social preferences of each state's entire population and to reinforce stereotypes about rural vs. urban, heartland vs. coastal, and conservative vs. liberal citizens.

EXERCISE 11.1   Reading a visual argument critically

The image on the facing page is an e-card found on the Web site of Big Brothers Big Sisters of America, a community organization that brings children and mentors together. The organization invites site visitors to send its cards "to encourage friends and family members to support Big Brothers Big Sisters." Examine the card's visual argument closely, and jot down your answers to the following questions. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. Who appears to be the intended audience? What aspects of the text and photograph seem best suited to that audience?
2. What can you tell about Big Brothers Big Sisters from this e-card?
3. What claims does the image make?
4. What evidence supports the claims? How effective is it?
5. What assumptions underlie the argument, connecting evidence to claims?

6. How does the visual organization (cropping of the photograph, placement of the text) make the argument more or less effective?
7. Is the argument persuasive to you? Why or why not?

EXERCISE 11.2 Identifying fallacies in visual arguments

Locate a current or historical source with extreme views on a subject, such as the Web site of an outspoken political commentator, a sensationalist tabloid newspaper, or a collection of wartime propaganda (from any nation or era). Photocopy or print an image that seems especially ripe with fallacies and, referring to the complete list of fallacies on p. 193, find as many as possible in the image. The following sites can help you begin your search:

Political commentators

Al Franken: *shows.airamericaradio.com/alfrankenshow*
Rush Limbaugh: *rushlimbaugh.com/home/today.guest.html*

Tabloids

National Enquirer (US): *nationalenquirer.com*
Daily Mail (Great Britain): *http://www.dailymail.co.uk/pages/live/dailymail/*
   home.html?in_page_id=1766

World War II propaganda

Northwestern University library (American images): *http://www.library*
   .northwestern.edu/govpub/collections/wwii-posters
Calvin College (German images): *http://www.calvin.edu/academic/cas/ gpa*

11b   Using visual arguments effectively

Chapter 10 explains how you can use written argument to convince readers of your claims and perhaps move them to take action. Weaving images into an argument can strengthen it *if* the images are well chosen to provide evidence and make appropriate appeals.

Note Any visual you include in a paper requires the same detailed citation as a written source. If you plan to publish your argument online, you will also need to seek permission from the author. See pages 633–37 for more on acknowledging sources and obtaining permissions.

1   Choosing images

You can wait until you've drafted an argument before concentrating on what images to include. This approach keeps your focus on the research and writing needed to craft the best argument from sources. But you can also begin thinking visually at the beginning of a project, as you might if your initial interest in the subject was sparked by a compelling image. Either way, ask yourself some basic questions as you consider visual options:

- ᵛ **Which parts of your argument can use visual reinforcement?** What can be explained better visually than verbally? Can a graph or chart present data compactly and interestingly? Can a photograph appeal effectively to readers' beliefs and values?
- ᵛ **What are the limitations or requirements of your writing situation?** What do the type of writing you're doing and its format allow? Look through examples of similar writing to gauge the kinds of illustrations readers will expect. And consider the me-dium you're writing in: a short animation sequence might be ter-rific in a *PowerPoint* presentation or on the Web, but a printed document requires photographs, drawings, and other static means of explanation.
- ᵛ **What kinds of visuals are readily available on your subject?** As you researched your subject, what images seemed especially effective? What sources have you not yet explored? Tips for
locating images, whether printed or online, appear on pages 594–96.
- ᵛ **Should you create original images tailored to your argument?** Instead of searching for existing images, would your time be better spent taking your own photographs or using computer software to compose visual explanations, such as diagrams, charts, and graphs? Tips for creating images appear on pages 120–25.

2   Using images as evidence

An image can attract readers' attention, but if it stops there it will amount to mere decoration or, worse, it will distract readers from the substance of your argument. When you use images as *evidence* for your argument, you engage readers both intellectually and visually.

The images used as evidence in visual arguments fall into four general categories:

- **Artifacts serving as the subject of the argument,** such as a painting or advertisement you are analyzing. (See pp. 175–77 for an example.)
- **Visual records of a subject or incident,** such as a historical photograph or a seismic record of an earthquake tremor.
- **Visual explanations of a concept or trend,** such as a diagram of the human respiratory system or a graph of financial data.
- **Visual examples of claims made in the argument,** such as a photograph of a school building abandoned after funding short-falls or a screen shot of a Web pop-up advertisement.

To make an image work hard as evidence, be sure it relates directly to a point in your argument, adds to that point, and gives readers something to think about. Always include a caption that explicitly ties the image to your text, so that readers don't have to puzzle out your intentions, and that provides source information. Number images in sequence (Fig. 1, Fig. 2, and so on), and refer to them by number at the appropriate points in your text. (See Chapter 5, pp. 120–25, for more on captioning and numbering illustrations.)

The images below and on the next page illustrate approaches to using visual evidence in an argument with the following thesis: *Television shows focusing on cosmetic procedures are encouraging women to opt for such procedures in order to conform to a particular standard of beauty.*

3 Considering images' appeals to readers

Images can help to strengthen your argument's appeals to readers. The appeals are discussed in detail on pages 208–10. The summary below suggests how they apply to images:

- **Rational appeals target readers' capacity for reasoning logically.** Images can strengthen the evidence for an argument if they come from reliable sources, present information fairly and accurately, and relate clearly to the paper's claims.
- **Emotional appeals tap into readers' beliefs and feelings.** Images can appeal to a host of ideas and emotions, including patriotism, curiosity, moral values, sympathy, and anger. Any such appeal should correctly gauge readers' beliefs and feelings and should be clearly relevant to the argument.
- **Ethical appeals show readers that you are a competent, fair, and trustworthy source of information.** Images make ethical appeals largely by making appropriate rational and emotional appeals. In addition, they can show awareness of readers' knowledge, prove your seriousness, and demonstrate your neutrality.

To see how all three appeals can work in images, look again at a photograph used in the sample argument paper on pages 214–18. This image illustrates the writer's claim that television can ease loneliness.

EXERCISE 11.3   Brainstorming images for a visual argument

Working on your own or with others in a small group, apply the four questions for choosing images (p. 226) to the argument subjects below. Which subject would most likely benefit from images? Which would be most difficult to illustrate? Why? (You can do this exercise online at *ablongman.com/littlebrown.*)

1. A program to help senior citizens adopt and care for a pet would improve seniors' lives and benefit the community.
2. Smoking cigarettes is a good way to meet interesting people.
3. Today's military-recruitment advertising targets certain kinds of people more than others.
4. Our campus needs a better recycling program.
5. Listening to music while studying helps one retain information.

EXERCISE 11.4   Filling gaps in a visual argument

Take another look at the graph and the paired photographs on pages 227–28, taken from a paper claiming that TV makeover shows encourage women to have cosmetic procedures in order to conform to a particular beauty standard. What additional images might bolster the argument? Consider especially how you might supplement the graph to connect the increase in cosmetic procedures with the growing popularity of TV makeover shows that feature such procedures.

EXERCISE 11.5   Revising an oversimplified visual argument

The red and blue map on page 224 comes from *Maps and Cartograms of the 2004 US Presidential Election Results* at *www-personal.umich.edu/ ~mejn/election.* Visit the site to see illustrations that capture more of the complexity of the 2004 election. Then write a brief visual argument based on one of the other images. Alternatively, write a brief argument about the original red and blue map, explaining its flaws. (Remember to include and cite in your paper any image you discuss.)

EXERCISE 11.6   Creating a deliberately bad visual argument

Purposely breaking the rules of argument can be fun and illuminating, building your knowledge about what works best and why. Using one of the topics listed in Exercise 11.3 or a new one, create a visual argument and an accompanying paragraph of text that deliberately antagonize readers instead of appealing to them. Do your best to do your worst: instead of demonstrating logic, use flawed reasoning or confusing examples; instead of appealing to readers' values and emotions, let your argument be boring or hostile; instead of communicating your credibility and expertise, display ignorance or ineptness.

EXERCISE 11.7   Revising an ineffective visual argument

Locate an ineffective visual argument, and use the guidelines on page 229 to improve its likely appeal to readers. If your classmates completed Exercise 11.6, you could revise another student's deliberately bad argument.

Tests for an argument subject

A good subject:

v Concerns a matter of opinion—a conclusion drawn from evidence.
v Can be disputed: others might take a different position.
v *Will* be disputed: it is controversial.
v Is something you care about and know about or want to research.
v Is narrow enough to argue in the space and time available.

A bad subject:

v Cannot be disputed because it concerns a fact, such as the distance to Saturn or the functions of the human liver.
v Cannot be disputed because it concerns a personal preference or belief, such as a liking for a certain vacation spot or a moral commitment to vegetarianism.
v *Will not* be disputed because few if any disagree over it—the virtues of a secure home, for instance.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on writing arguments.

Inductive reasoning

EVIDENCE

Facts and expert opinions

```
Statistics and opinions about the cost-
effectiveness of advertising in different media.
```

ASSUMPTION

What is true in one set of circumstances is true in a similar set of circumstances

```
Since many print ads are cost-effective,
others must be, too.
```

CLAIM

A generalization from the evidence

```
Print is the most cost-effective advertising medium.
```

Deductive reasoning

ASSUMPTION

A fact, a principle, a belief, or (as here) a generalization from induction

```
Print is the most cost-effective advertising medium.
```

EVIDENCE

New information

```
Companies on lean budgets should advertise in the most cost-effective
medium.
```

CLAIM

A conclusion linking assumption and evidence

```
Companies on lean budgets should advertise in print.
```

Tests for inductive and deductive reasoning

Induction

- v Have you stated your evidence clearly?
- v Is your evidence complete enough and good enough to justify your claim? What is the assumption that connects evidence and claim? Is it believable?
- v Have you avoided fallacies?

Deduction

- v What are the premises leading to your conclusion? Look especially for unstated premises.
- v What does the first premise assume? Is the assumption believable?
- v Does the first premise necessarily apply to the second premise?
- v Is the second premise believable?
- v Have you avoided fallacies?

Responsible use of evidence

- v **Don't distort.** You mislead readers when you twist evidence to suit your argument—for instance, when you claim that crime in your city occurs five times more often than it did in 1955, without mentioning that the population is also seven times larger.
- v **Don't stack the deck.** Ignoring damning evidence is like cheating at cards. You must deal forthrightly with the opposition. (See pp. 210–11.)
- v **Don't exaggerate.** Watch your language. Don't attempt to manipulate readers by characterizing your own evidence as *pure* and *rock-solid* and the opposition's as *ridiculous* and *half-baked.* Make the evidence speak for itself.
- v **Don't oversimplify.** Avoid forcing the evidence to support more than it can. (See also p. 196.)
- v **Don't misquote.** When you cite experts, quote them accurately and fairly.

Statement of opposing view

Concession that opposing view is partly valid

Demonstration that opposing view is irrelevant

Organizing an argument's body and response to opposing views

The traditional scheme   The problem-solution scheme

Claim 1 and evidence	The problem: claims and evidence
Claim 2 and evidence	The solution: claims and evidence
Claim X and evidence	Response to opposing views
Response to opposing views	

Variations on the traditional scheme

Use a variation if you believe your readers will reject your argument without an early or intermittent response to opposing views.

Response to opposing views	Claim 1 and evidence
Claim 1 and evidence	Response to opposing views
Claim 2 and evidence	Claim 2 and evidence
Claim X and evidence	Response to opposing views
	Claim X and evidence
	Response to opposing views

Checklist for revising an argument

Thesis

ᵛ What is your thesis? Where is it stated?

ᵛ In what ways is your thesis statement an arguable claim?

Reasoning

ᵛ If your thesis derives from induction, where have you related the evidence to your generalization?

ᵛ If your thesis derives from deduction, is your syllogism both true and valid?

ᵛ Have you avoided fallacies in reasoning?

Evidence

ᵛ Where have you provided the evidence readers need?

ᵛ Where might your evidence not be accurate, relevant, representative, or adequate? (Answer this question from the point of view of a neutral or even skeptical reader.)

Appeals

ᵛ Where have you considered readers' probable beliefs and values?

ᵛ How are your rational appeals and emotional appeals appropriate for your readers?

ᵛ What is your ethical appeal? How can you improve it?

Opposing views

ᵛ What opposing views have you answered?

ᵛ How successfully have you refuted opposing views? (Again, consider the neutral or skeptical reader.)

Organization

ᵛ How clearly does your argument move from one point to the next?

ᵛ How appropriate is your organization given your readers' likely views?

You can download this checklist from *ablongman.com/littlebrown*. Create a copy and answer the questions for each argument you write.

Introduction

Identification of prevailing view

Disagreement with prevailing view

Thesis statement
making three claims for television

Background for
claim 1: effects of
loneliness

Evidence for effects of
loneliness

Evidence for effects of
television on loneliness

Statement of claim 1

Illustration supporting claim 1

```
Fig. 1. Television can be a source of companionship for people whose
living situations and limited mobility leave them lonely.
Photograph by Jean Michel Foujols, Corbis image 42-15243193,
13 June 2005 <http://pro.corbis.com>.
```

Background for
claim 2: effects of laughter

Evidence for effects of laughter

Evidence for comedy on television

Evidence for effects of laughter in response to television

Illustration supporting healthful effects of laughter

Fig. 2. According to the Society for Neuroscience, the process of understanding and being amused by something funny stimulates at least three main areas of the brain. The society makes no recommendation about TV watching, but other studies show the healthful effects of the activity. Illustration by Lydia Kibiuk from Society for Neuroscience, Brain Briefings, Dec. 2001, 12 June 2005 <http:// apu.sfn.org/BrainBriefings/bb_humor.htm>.

Statement of claim 2

Background for
claim 3: educational effects

Evidence for educational programming on television

Evidence for educational effects of
television on children

Statement of claim 3

Illustration supporting claim 3

Fig. 3. Educational television programs such as Sesame Street are an important source of learning for children. Characters such as Elmo (shown here) promote reading, learning, and healthy behaviors. Photograph from United Nations Children's Fund, The State of the World's Children, 2002, 12 June 2005 <http://www.unicef.org/ sowc02/feature10.htm>.

Anticipation of
objection: harm of television

Anticipation of
objection: need for
actual interaction

Qualification of claims in response to objections

Conclusion

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with reading and using visual arguments.

Claims in an image

Image claim: Cool, tough men drink milk.

Image claim: Attractive
people drink milk.

Image claim: Athletes drink milk.

Text claim: Milk is a good source of nutrition, helping to build muscles.

Advertisement by the Milk Processor
Education Program

Evidence in a visual argument

Accuracy: Trustworthy because based on data from the US Census, but perhaps somewhat distorted by the census's reliance on information volunteered by respondents

ν 2000 < 10k
ν 2000 10k to 15k
ν 2000 15k to 25k
ν 2000 25k to 50k
ν 2000 50k to 75k
ν 2000 75k to 100k
ν 2000 100k to 150k
ν 2000 150k to 200k
ν 2000 200k+

Relevance and adequacy: Shows incomes, as claimed, but the data are not immediately current because the USCensus is conducted only every ten years
Representativeness: Fully representative of the census sample, with no distortion of particular segments (e.g., by emphasizing some pie slices over others)

```
Fig. 1. Household incomes in the United States, based on data from the
2000 US Census, from
Social Science Data Analysis Network, CensusScope, 15 Oct. 2005
<http://www.censusscope.org/us/
chart_income.html>.
```

Fallacies in a visual argument

Either/or fallacy: Solid colors implying that all of the voters in each state chose
either the Republican or the Democratic candidate, when every state had voters for both candidates and for candidates from other political parties
Sweeping generalization: Strong contrast implying
that voters' concerns were unconflicted and were represented by a single vote

The Electoral College vote in the 2004 US Presidential election: red states for Bush, blue states for Kerry
E-card from the Web site of
Big Brothers Big Sisters of America

Image as evidence

Graph from a reputable source providing a visual explanation of the overall increase in cosmetic
procedures
Caption explaining the graph and highlighting the 2004 increase, the most
relevant to the paper's claims

```
Fig. 1. Numbers of cosmetic procedures performed in the United States,
1997-2004. In 2004 such procedures increased 44 percent. Graph from
American Society for Aesthetic Plastic Surgery, 2004 Cosmetic Surgery
National Data Bank: Statistics, 3 June 2005
<http://www.surgery.org/press/statistics-2004.php>.
```

Images as evidence

A decorative image that sensationalizes but does
not illuminate the argument
An uninformative caption that neither tells how to view the image nor links the image to the argument's claims

```
Fig. 2. A participant on the television show Extreme Makeover, from Walt
Disney Internet Group, ABC, Extreme Makeover, 2005, 30 May 2005
<http://abc.go.com/primetime/extrememakeover/ index.html>.
```

Before and after images providing both a visual record and visual examples of the argument's claims
Caption explaining the
images and the woman's cosmetic treatments, tying the images to the text of the paper

```
Fig. 2. Before and after images of a participant on the television show
Extreme Makeover. In addition to the change in personal style implied by
the change in clothes, hairdo, and body language, this participant also
underwent nose surgery, a brow lift, eye surgery, dental work,
liposuction, and breast augmentation. Photographs from Walt Disney
Internet Group, ABC, Extreme Makeover, 2005, 30 May 2005
<http://abc.go.com/primetime/ extrememakeover/index.html>.
```

Appeals in an image

Rational appeal: Backs up the writer's claim that TV can ease loneliness: the man appears to live alone (only one chair is visible) and is interacting enthusiastically with the TV

Emotional appeal: Re-
inforces the benefits of TV watching: the man's isolation may be disturbing, but his excitement is pleasing

Ethical appeal: Conveys the writer's competence through the appropriateness of the image for the point being made
Fig. 1. Television can be a source of companionship for people whose living situations and limited mobility leave them lonely. Photograph by Jean Michel Foujols, Corbis image 42-15243193, 13 June 2005 <http://pro.corbis.com>.

PART 3

Grammatical Sentences

CHAPTER 12

Understanding Sentence Grammar

Grammar describes how language works. Following the rules of standard English grammar is what allows you to communicate with others across barriers of personality, region, class, or ethnic origin. If you are a native English speaker, you follow these rules mostly unconsciously. But when you're trying to improve your ability to communicate, it can help to make the rules conscious and learn the language used to describe them.

Grammar reveals a lot about a sentence, even if you don't know the meanings of all the words:

The rumfrums prattly biggled the pooba.

You don't know what this sentence means, but you can infer that some things called *rumfrums* did something to a *pooba.* They *big-gled* it, whatever that means, in a *prattly* way. Two grammatical cues, especially, make this sentence like *The students easily passed the test:*

- ᵥ **Word forms.** The ending *-s* means more than one *rumfrum.* The ending *-ed* means that *biggled* is an action that happened in the past. The ending *-ly* means that *prattly* probably describes *how* the *rumfrums biggled.*
- ᵥ **Word order.** *Rumfrums biggled pooba* resembles a common se-quence in English: something (*rumfrums*) performed some action (*biggled*) to or on something else (*pooba*). Since *prattly* comes right before the action, it probably describes the action.

This chapter explains how such structures work and shows how practicing with them can help you communicate more effectively.

Note Grammar and style checkers can both offer assistance and cause problems as you compose sentences. Look for the cautions and tips for using such checkers in this and the next five parts of this book. For more information about grammar and style checkers, see pages 60–62.

12a   Understanding the basic sentence

The **sentence** is the basic unit of thought. Its grammar consists of words with specific forms and functions arranged in specific ways.

1   Identifying subjects and predicates

Most sentences make statements. First the **subject** names something; then the **predicate** makes an assertion about the subject or describes an action by the subject.

Subject	Predicate
Art	thrives.

The **simple subject** consists of one or more nouns or pronouns, whereas the **complete subject** also includes any modifiers. The **simple predicate** consists of one or more verbs, whereas the **com-plete predicate** adds any words needed to complete the meaning of the verb plus any modifiers.

Sometimes, as in the short example *Art thrives,* the simple and complete subject and predicate are the same. More often, they are different:

	Subject	Predicate
Some contemporary art		stirs controversy.
Critics and the media		discuss and dispute its value.

In the second example, the simple subject and simple predicate are both **compound:** in each, two words joined by a coordinating conjunction (*and*) serve the same function.

 Note If a sentence contains a word group such as *that makes it into established museums* or *because viewers finally agree about its quality,* you may be tempted to mark the subject and verb in the word group as the subject and verb of the sentence. But these word groups are subordinate clauses, made into modifiers by the words they begin with: *that* and *because.* See pages 252–53 for more on subordinate clauses.

 The subject of an English sentence may be a noun (*art*) or a pronoun that refers to the noun (*it*), but not both. (See p. 235.)

Faulty	Some art it stirs controversy.
Revised	Some art stirs controversy.

2 Identifying the basic words: Nouns and verbs

The following five simple sentences consist almost entirely of two quite different kinds of words:

Subject	Predicate
The earth	trembled.
The earthquake	destroyed the city.
The result	was chaos.
The government	sent the city aid.
The citizens	considered the earthquake a disaster.

The words in the subject position name things, such as *earth, earthquake,* and *government.* In contrast, the words in the predicate position express states or actions, such as *trembled, destroyed,* and *sent.*

 These two groups of words work in different ways. *Citizen* can become *citizens,* but not *citizened. Destroyed* can become *destroys,* but not *destroyeds.* Grammar reflects such differences by identifying the **parts of speech** or **word classes** shown in the box above. Except for *the* and *a,* which simply point to and help identify the words after them, the five sentences about the earthquake consist entirely of nouns and verbs.

ν **Nouns**

Meaning

 Nouns name. They may name a person (*Hilary Duff, Jesse Jackson, astronaut*), a thing (*chair, book, Mt. Rainier*), a quality (*pain, mystery, simplicity*), a place (*city, Washington, ocean, Red Sea*), or an idea (*reality, peace, success*).

Form

 Most nouns form the **possessive** to indicate ownership or source. Singular nouns usually add an apostrophe plus *-s* (*Auden's poems*); plural nouns usually add just an apostrophe (*citizens' rights*).

 Nouns also change form to distinguish between singular (one) and plural (more than one). Most nouns add *-s* or *-es* for the plural: *earthquake, earthquakes; city, cities.* Some nouns have irregular plurals: *woman, women; child, children.*

 Some useful rules for forming noun plurals appear on pages 548–49. The irregular plurals must be memorized. Note that some nouns (noncount nouns) do not form plurals in English—for instance, *equality, anger, oxygen, equipment.* (See p. 237.)

Nouns with *the, a,* and *an*

 Nouns are often preceded by *the* or *a* (*an* before a vowel sound: *an apple*). These words are usually called **articles** or **determiners** and always indicate that a noun follows.

See pages 326–30 for the rules governing the use of *the, a/an,* or no article at all before a noun.

ᵛ **Verbs**

Meaning

Verbs express an action (*bring, change, grow*), an occurrence (*become, happen*), or a state of being (*be, seem*).

Form

Most verbs can be recognized by two changes in form:

ᵛ **Most verbs add -*d* or -*ed* to indicate a difference between pres-ent and past time:** *They play today. They played yesterday.* Some verbs indicate past time irregularly: *eat, ate; begin, began* (see pp. 278–80).

ᵛ **Most present-time verbs add -*s* or -*es* with subjects that are singular nouns:** *The bear escapes. It runs. The woman begins. She sings.* The exceptions are *be* and *have,* which change to *is* and *has.*

(See Chapter 14, pp. 275–92, for more on verb forms.)

Helping verbs

Certain forms of all verbs can combine with other words such as *do, have, can, might, will,* and *must.* These other words are called **helping verbs** or **auxiliary verbs.** In verb phrases such as *could run, will be running,* and *has escaped,* they help to convey time and other attributes. (See Chapter 14, pp. 276–77, 283–87.)

ᵛ **A note on form and function**

In different sentences an English word may serve different functions, take correspondingly different forms, and belong to different word classes. For example:

The government sent the city aid. [*Aid* functions as a noun.]
Governments aid citizens. [*Aid* functions as a verb.]

Because words can function in different ways, we must always determine how a particular word works in a sentence before we can identify what part of speech it is. **The *function* of a word in a sentence always determines its part of speech in that sentence.**

ᵛ **Pronouns**

Most **pronouns** substitute for nouns and function in sentences as nouns do. In the following sentence all three pronouns—*who, they, their*—refer to *nurses:*

Some nurses who have families prefer the night shift because they have more time with their children.

The most common pronouns are the **personal pronouns** (*I, you, he, she, it, we, they*) and the **relative pronouns** (*who, whoever, which, that*). Most of these change form to indicate their function in the sentence—for instance, *He called me. I called him back.* (See Chapter 13 for a discussion of these form changes.)

EXERCISE 12.1 Identifying subjects and predicates

In the following sentences, insert a slash between the complete subject and the complete predicate. Underline each simple subject once and each simple predicate twice. Then use each sentence as a model to create a sentence of your own. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
The pony, the light horse, and the draft horse are three types of domestic horses.
Sample imitation: Toyota, Honda, and Nissan are three brands of Japanese cars.

1. The leaves fell.
2. October ends soon.
3. The orchard owners made apple cider.
4. They examined each apple carefully before using it.

5. Over a hundred people will buy cider at the roadside stand.

EXERCISE 12.2 Identifying nouns, verbs, and pronouns

In the following sentences identify all words functioning as nouns with *N*, all words functioning as verbs with *V*, and all pronouns with *P*. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> P   V   N   N
> They took the tour through the museum.

1. The trees died.
2. They caught a disease.
3. The disease was a fungus.
4. It ruined a grove that was treasured.
5. Our great-grandfather planted the grove in the last century.

EXERCISE 12.3   Using nouns and verbs

Identify each of the following words as a noun, as a verb, or as both. Then create sentences of your own, using each word in each possible function. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> fly
> Noun and verb.
> The fly sat on the meat loaf. [Noun.] The planes fly low. [Verb.]

1. wish   6. label
2. tie   7. door
3. swing   8. company
4. mail   9. whistle
5. spend   10. glue

3   Forming sentence patterns with nouns and verbs

English builds all sentences on the five basic patterns shown in the box on the facing page. As the diagrams indicate, the patterns differ in their predicates because the relation between the verb and the remaining words is different.

The word order in English sentences may not correspond to word order in the sentences of your native language. English, for instance, strongly prefers subject first, then verb, then any other words, whereas some other languages prefer the verb first. The main exceptions to the word patterns discussed below appear on pages 263–64. See also pages 364–70 on positioning modifiers in sentences.

ν **Pattern 1: The earth trembled.**

In the simplest pattern the predicate consists only of the verb. Verbs in this pattern do not require following words to complete their meaning and thus are called **intransitive** (from Latin words meaning "not passing over").

Subject	Predicate
	Intransitive verb
The earth	trembled.
The hospital	may close.

ν **Pattern 2: The earthquake destroyed the city.**

In pattern 2 the predicate consists of a verb followed by a noun that identifies who or what receives the action of the verb. This noun is a **direct object.** Verbs that require direct objects to complete their meaning are called **transitive** ("passing over"): the verb transfers the action from subject to object.

Subject	Predicate	
	Transitive verb	*Direct object*
The earthquake	destroyed	the city.
Education	opens	doors.

The distinction between transitive verbs and intransitive verbs like those in pattern 1 is important because only transitive verbs may be used in the passive voice (*The city was destroyed*). (See p. 302.) Your dictionary says whether a verb is transitive or intransitive. Some verbs (*begin, learn, read, write,* and others) are both.

v **Pattern 3: The result was chaos.**

In pattern 3 the predicate also consists of a verb followed by a noun, but here the noun renames or describes the subject. We could write the sentence *The result = chaos.* The verb serving as an equal sign is a **linking verb** because it links the subject and the following description. The linking verbs include *be, seem, appear, become, grow, remain, stay, prove, feel, look, smell, sound,* and *taste.* The word that describes the subject is called a **subject complement** (it complements, or completes, the subject).

Subject	Predicate	
	Linking verb	*Subject complement*
The result	was	chaos.
The man	became	an accountant.

Subject complements in this sentence pattern may also be adjectives, words such as *tall* and *hopeful* (see p. 242):

Subject	Predicate	
	Linking verb	*Subject complement*
The result	was	chaotic.
The apartments	seem	expensive.

v **Pattern 4: The government sent the city aid.**

In pattern 4 the predicate consists of a verb followed by two nouns. The second noun, *aid,* is a direct object (see pattern 2). But the first noun, *city,* is an **indirect object,** identifying to or for whom the action of the verb is performed. The direct object and indirect object refer to different things, people, or places.

Subject	Predicate		
	Transitive verb	*Indirect object*	*Direct object*
The government	sent		the city aid.
One company	offered	its employees	bonuses.

A number of verbs can take indirect objects, including those above and *allow, bring, buy, deny, find, get, leave, make, pay, read, sell, show, teach,* and *write.*

With some verbs expressing action done to or for someone, the indirect object must be turned into a phrase beginning with *to* or *for.* These verbs include *admit, announce, demonstrate, explain, introduce, mention, prove, recommend, say,* and *sug-gest.* The *to* or *for* phrase then falls after the direct object.

Faulty	The manual explains workers the new procedure.

Revised   The manual explains the new procedure to workers.

ᵥ **Pattern 5: The citizens considered the earthquake a disaster.**

In pattern 5, as in pattern 4, the predicate consists of a verb
followed by two nouns. But in pattern 5 the first noun is a direct
object and the second noun renames or describes it. Here the second noun is an **object complement**
(it complements, or completes, the object):

Subject	Predicate		
	Transitive verb	*Direct object*	*Object complement*
The citizens	considered	the earthquake	a disaster.
The class	elected	Joan O'Day	president.

Like a subject complement (pattern 3), an object complement may be a noun or an adjective,
as below:

Subject	Predicate		
	Transitive verb	*Direct object*	*Object complement*
The citizens	considered	the earthquake	disastrous.
Success	makes	some people	nervous.

EXERCISE 12.4   Identifying sentence patterns

In the following sentences, identify each verb as intransitive, transitive, or linking. Then identify each
direct object (DO), indirect object (IO), subject complement (SC), and object complement (OC). (You
can do this exercise online at *ablongman.com/littlebrown*.)

Example:

transitive
verb   IO   DO   DO

Children give their parents both headaches and pleasures.

1. Many people find New York City exciting.
2. Tourists flock there each year.
3. Often they visit Times Square first.
4. The square's lights are astounding.
5. The flashing signs sell visitors everything from TVs to underwear.

EXERCISE 12.5   Creating sentences

Create sentences by using each of the following verbs in the pattern indicated. (For the meanings of the
abbreviations, see the directions for Exercise 12.4.) You may want to change the form of the verb. (You
can do this exercise online at *ablongman.com/littlebrown*.)

Example:
give (S-V-IO-DO)
Sam gave his brother a birthday card.

1. laugh (S-V)   6. seem (S-V-SC)
2. elect (S-V-DO-OC)   7. call (S-V-DO-OC)
3. steal (S-V-DO)   8. become (S-V-SC)
4. catch (S-V-DO)   9. buy (S-V-IO-DO)
5. bring (S-V-IO-DO)   10. study (S-V)

12b   Expanding the basic sentence with single words

Most of the sentences we read, write, or speak are more complex and also more informative
and interesting than those examined so far. Most sentences contain one or more of the following:

(1) modifying words (discussed here); (2) word groups, called phrases and clauses (p. 244); and (3) combinations of two or more words or word groups of the same kind (p. 258).

1   Using adjectives and adverbs

The simplest expansion of sentences occurs when we add modifying words to describe or limit the nouns and verbs. Modifying words add details:

> Recently, the earth trembled.
> The earthquake nearly destroyed the old city.
> The federal government soon sent the city aid.
> The grant was a very generous one but disappeared too quickly.

The underlined words represent two different parts of speech:

- **Adjectives** describe or modify nouns and pronouns. They specify which one, what quality, or how many.

old   city generous one   two   pears

  adjective noun   adjective pronoun   adjective noun

- **Adverbs** describe or modify verbs, adjectives, other adverbs, and whole groups of words. They specify when, where, how, and to what extent.

  nearly destroyed too quickly

          adverb   verb   adverb adverb

very generous Unfortunately, taxes will rise.

  adverb adjective   adverb   word group

An *-ly* ending often signals an adverb, but not always: *friendly* is an adjective; *never, not,* and *always* are adverbs. The only way to tell whether a word is an adjective or an adverb is to determine what it modifies.

Adjectives and adverbs appear in three forms:

- The **positive** form is the basic form, the one listed in the diction-ary: *good, green, angry; badly, quickly, angrily.*
- The **comparative** form indicates a greater degree of the quality named by the word: *better, greener, angrier; worse, more quickly, more angrily.*
- The **superlative** form indicates the greatest degree of the quality named: *best, greenest, angriest; worst, most quickly, most angrily.*

(For further discussion of these forms, see p. 322.)

2   Using other words as modifiers

Nouns and special forms of verbs may sometimes serve as modifiers of other nouns. In combinations such as *office buildings, Thanksgiving prayer,* and *shock hazard,* the first noun modifies the second. In combinations such as *singing birds, corrected papers,* and *broken finger,* the first word is a verb form modifying the following noun. (These modifying verb forms are discussed in more detail on pp. 247–50.) Again, the part of speech to which we assign a word always depends on its function in a sentence.

EXERCISE 12.6   Identifying and using adjectives and adverbs

Identify the adjectives and adverbs in the following sentences. Then use each sentence as a model for creating a sentence of your own. (You can do this exercise online at *ablongman.com/littlebrown.*)

> *Example:*
>   adjective   adverb   adjective
> The red barn sat uncomfortably among modern buildings.

Sample imitation: The little girl complained loudly to her busy mother.

1. The blue water glistened in the hot afternoon sunlight.
2. Happily, children dipped their toes in the cool lake.
3. Excitedly, some of the children hopped into the water.
4. Cautious parents watched from their shady porches.
5. The children played contentedly until the day finally ended.

EXERCISE 12.7   Using verb forms as modifiers

Use each of the following verb forms to modify a noun in a sentence of your own. (You can do this exercise online at *ablongman.com/ littlebrown*.)

EXAMPLE:

smoking
Only a smoking cigar remained.

1. scrambled	5. painted	8. ripened
2. twitching	6. written	9. known
3. rambling	7. charging	10. driven
4. typed		

EXERCISE 12.8   Sentence combining: Single-word modifiers

To practice expanding the basic sentence patterns with single-word modifiers, combine each group of sentences below into one sentence. You will have to delete and rearrange words. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

Paris offers tourists food. Paris offers food proudly. The food is delicious.

Paris proudly offers tourists delicious food.

1. The turn of the century ushered in technology and materials. The century was the twentieth. The technology was improved. The materials were new.
2. A skeleton made the construction of skyscrapers possible. The skeleton was sturdy. It was made of steel.
3. By 1913 the Woolworth Building, with its ornaments, stood 760 feet (55 stories). The building was towering. The ornaments were Gothic.
4. At 1450 feet the Sears Tower in Chicago doubles the height of the Woolworth Building. The doubling is now. The Woolworth height is puny. The puniness is relative.
5. Skyscrapers would not have been practical if Elisha Graves Otis had not built the elevator in 1857. It was the first elevator. The elevator was safe. It served passengers.

12c   Expanding the basic sentence with word groups

Most sentences we read or write contain whole word groups that serve as nouns and modifiers. Such word groups enable us to combine several bits of information into one sentence and to make the relations among them clear, as in the following sentence:

subject
When the experiment succeeded, the researchers, excited by the re-
verb   object
sults, expanded the study to enroll more patients.

Attached to *researchers expanded the study,* the skeleton of this sentence, are three groups of words that add related information: *When the experiment succeeded, excited by the results, to enroll more patients.* These constructions are phrases and clauses:

- v **A *phrase* is a group of related words that lacks either a subject or a predicate or both:** *excited by the results, to enroll more patients.*
- v **A *clause* contains both a subject and a predicate**: *When the experiment succeeded* and *the researchers expanded the study* are both clauses, though only

the second can stand alone as a
sentence.

1   Using prepositional phrases

Prepositions are connecting words. Unlike nouns, verbs, and modifiers, which may change form, prepositions never change form. As the box below shows, many prepositions signal relationships of time or space; others signal relationships such as addition, comparison or contrast, cause or effect, concession, condition, opposition, possession, and source. Notice that some prepositions con-sist of more than one word.

A preposition connects a noun or pronoun to another word in the sentence: *Robins nest in trees.* The noun or pronoun so connected (*trees*) is the **object of the preposition.** The preposition plus its object and any modifiers is a **prepositional phrase:**

Preposition	Object
on	the surface
upon	entering the room
from	where you are standing
except for	ten employees

Prepositional phrases function as adjectives (modifying nouns) or as adverbs (modifying verbs, adjectives, or other adverbs). As modifiers, they add details that make sentences clearer and more interesting for readers.

Life on a raft was an opportunity for adventure.
    adjective phrase   adjective phrase

Huck Finn rode the raft by choice.
                                        adverb phrase

The meanings and idiomatic uses of English prepositions can be difficult to master; most must be memorized or looked up in a dictionary. (A list of dictionaries for English as a second language appears on p. 537.) See pages 291–92 for the uses of prepositions in two-word verbs such as *look after* and pages 523–25 for the uses of prepositions in idioms.

Punctuating prepositional phrases

Since a prepositional phrase lacks a subject and a predicate, it should not be punctuated as a complete sentence. If it is, the result is a **sentence fragment** (Chapter 17):

Fragment   Toward the sun.

The phrase must be attached to another group of words containing both a subject and a predicate:

Revised   The plane turned toward the sun.

A prepositional phrase that introduces a sentence is set off with punctuation, usually a comma, unless it is short (see pp. 433–34):

According to the newspaper and other sources the governor has re-luctantly decided to veto the bill.

In 1865 the Civil War finally ended.

A prepositional phrase that interrupts or concludes a sentence is *not* set off with punctuation when it is essential to the meaning of the word or words it modifies (see p. 435):

The announcement of a tuition increase surprised no one.

Students expected new fees for the coming year.

When an interrupting or concluding prepositional phrase is *not* essential to meaning, but merely adds information to the sentence, then it *is* set off with punctuation, usually a comma or commas (see p. 435):

The governor according to the newspaper and other sources has reluctantly decided to veto the bill.

As all the preceding examples illustrate, a preposition and its object are not separated by a comma.

EXERCISE 12.9   IDENTIFYING PREPOSITIONAL PHRASES

Identify the prepositional phrases in the following passage. Indicate whether each phrase functions as an adjective or as an adverb, and name the word that the phrase modifies. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
>
>   adverb   adverb   adjective
>   After an hour I finally arrived at the home of my professor.

On July 3, 1863, at Gettysburg, Pennsylvania, General Robert E. Lee gambled unsuccessfully for a Confederate victory in the American Civil War. Called Pickett's Charge, the battle was one of the most disastrous conflicts of the war. Confederate and Union forces faced each other on parallel ridges separated by almost a mile of open fields. After an artillery bombardment of the Union position, about 12,000 Confederate infantry marched toward the Union ridge. The Union guns had been silent but suddenly roared, mowing the approaching Confederates. Within an hour, perhaps half of the Confederate soldiers lay wounded or dead.

EXERCISE 12.10 Sentence combining: Prepositional phrases

To practice writing sentences with prepositional phrases, combine each group of sentences below into one sentence that includes one or two prepositional phrases. You will have to add, delete, and rearrange words. Some items have more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown.*)

> *Example:*
>
> I will start working. The new job will pay the minimum wage.
>
> I will start working at a new job for the minimum wage.

1. The slow loris protects itself well. Its habitat is Southeast Asia. It pos-sesses a poisonous chemical.
2. To frighten predators, the loris exudes the chemical. The chem-ical comes from a gland. The gland is on the loris's upper arm.
3. The loris's chemical is highly toxic. The chemical is not like a skunk's spray. Even small quantities of the chemical are toxic.
4. A tiny dose can affect a human. The dose would get in the mouth. The human would be sent into shock.
5. Predators probably can sense the toxin. They detect it at a distance. They use their nasal organs.

2   Using verbals and verbal phrases

Verbals are special verb forms such as *smoking* or *hidden* or *to win* that can function as nouns (*smoking is dangerous*) or as modifiers (*the hidden money, the urge to win*).

Note A verbal *cannot* stand alone as the complete verb in the predicate of a sentence. For example, *The man smoking* and *The money hidden* are not sentences but sentence fragments (see p. 334). Any verbal must combine with a helping verb to serve as the predicate of a sentence: *The man was smoking. The money is hidden.*

Because verbals cannot serve alone as sentence predicates, they are sometimes called **nonfinite verbs** (in essence, they are "unfinished"). **Finite verbs,** in contrast, can make an assertion or express a state of being without a helping verb (they are "finished"). Either of the two tests below can distinguish finite and nonfinite verbs.

There are three kinds of verbals: participles, gerunds, and infinitives.

v **Participles**

All verbs have two participle forms, a present and a past. The **present participle** consists of the dictionary form of the verb plus the ending *-ing: beginning, completing, hiding.* The **past participle** of most verbs consists of the dictionary form plus *-d* or *-ed: believed, completed.* Some common verbs have an irregular past participle, such as *begun* or *hidden.* (See pp. 278–80.)

Both present and past participles function as adjectives to modify nouns and pronouns:

Shopping malls sometimes frustrate shoppers.

Shoppers may feel trapped.

For English verbs expressing feeling, the present and past participles have different meanings: *It was a boring lecture. The bored students slept.* See pages 325–26.

ν Gerunds

Gerund is the name given to the *-ing* form of the verb when it serves as a noun:

subject
Strolling through stores can exhaust the hardiest shopper.

object
Many children learn to hate shopping.

Present participles and gerunds can be distinguished *only* by their function in a sentence. If the *-ing* form functions as an adjective (*a teaching degree*), it is a present participle. If the *-ing* form functions as a noun (*Teaching is difficult*), it is a gerund.

In English, always use a gerund, not any other verb form, as the object of a preposition: *Diners are prohibited from smoking.* See also the culture-language note below.

ν Infinitives

The **infinitive** is the *to* form of the verb, the dictionary form preceded by the infinitive marker *to: to begin, to hide, to run.* Infinitives may function as adjectives, nouns, or adverbs:

adjective
The question to answer is why shoppers endure mall fatigue.

noun
The solution for mall fatigue is to leave.

adverb
Still, shoppers find it difficult to quit.

Infinitives and gerunds may follow some English verbs and not others and may differ in meaning after a verb: *The singer stopped to sing. The singer stopped singing.* (See pp. 288–90.)

ν Verbal phrases

Participles, gerunds, and infinitives—like other verb forms—may take subjects, objects, or complements, and they may be modified by adverbs. The verbal and all the words immediately related to it make up a **verbal phrase.** With verbal phrases, we can create concise sentences packed with information.

Like participles, **participial phrases** always serve as adjectives, modifying nouns or pronouns:

Buying things, most shoppers feel themselves in control.

They make selections determined by personal taste.

Gerund phrases, like gerunds, always serve as nouns:

subject
Shopping for clothing and other items satisfies personal needs.

object of preposition
Malls are good at creating such needs.

Infinitive phrases may serve as nouns, adverbs, or adjectives:

sentence subject   subject complement
To design a mall is to create an artificial environment.
noun phrase   noun phrase

Malls are designed to make shoppers feel safe.
adverb phrase

The environment supports the impulse to shop for oneself.
adjective phrase

Note When an infinitive or infinitive phrase serves as a noun after verbs such as *hear, help, let, make, see,* and *watch,* the infinitive marker *to* is omitted: *We all heard her tell* [not *to tell*] *the story.*

Punctuating verbals and verbal phrases

Verbal phrases punctuated as complete sentences are sentence fragments (Chapter 17). A complete sentence must contain a subject and a finite verb (p. 248):

Fragment	Treating the patients kindly.
Revised	She treats the patients kindly.

A verbal or verbal phrase serving as a modifier is almost always set off with a comma when it introduces a sentence (see p. 433):

To pay tuition some students work at two jobs.

A modifying verbal or verbal phrase that interrupts or concludes a sentence is *not* set off with punctuation when it is essential to the meaning of the word or words it modifies (see p. 435):

Jobs paying well are hard to find.

When an interrupting or concluding verbal modifier is *not* essential to meaning but merely adds information to the sentence, it *is* set off with punctuation, usually a comma or commas (see p. 435):

One good job paying twelve dollars an hour was filled in fifteen minutes.

EXERCISE 12.11 Identifying verbals and verbal phrases

The following sentences contain participles, gerunds, and infinitives as well as participial, gerund, and infinitive phrases. First identify each verbal or verbal phrase. Then indicate whether it is used as an adjective, an adverb, or a noun. (You can do this exercise online at *ablongman.com/ littlebrown.*)

Example:

  adjective   adverb
Laughing, the talk-show host prodded her guest to speak.

1. Written in 1850 by Nathaniel Hawthorne, *The Scarlet Letter* tells the story of Hester Prynne.
2. Shunned by the community, Hester endures her loneliness.
3. Hester is humble enough to withstand her Puritan neighbors' cutting remarks.
4. Despite the cruel treatment, the determined young woman re-fuses to leave her home.
5. By living a life of patience and unselfishness, Hester eventually be-comes the community's angel.

EXERCISE 12.12   SENTENCE COMBINING: VERBALS AND VERBAL PHRASES

To practice writing sentences with verbals and verbal phrases, combine each of the following pairs of sentences into one sentence. You will have to add, delete, change, and rearrange words. Each item has more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

My father took pleasure in mean pranks. For instance, he hid the neighbor's cat.

My father took pleasure in mean pranks such as hiding the neighbor's cat.

1. Air pollution is a health problem. It affects millions of Americans.
2. The air has been polluted mainly by industries and automobiles. It contains toxic chemicals.
3. Environmentalists pressure politicians. They think politicians should pass stricter laws.
4. Many politicians waver. They are not necessarily against environmentalism.
5. The problems are too complex. They cannot be solved easily.

3   Using absolute phrases

Absolute phrases consist of a noun or pronoun and a participle, plus any modifiers:

absolute phrase

Many ethnic groups, their own place established, are making way for new arrivals.

absolute phrase   absolute phrase

Their native lands left behind, an uncertain future looming, immigrants face many obstacles.

These phrases are called *absolute* (from a Latin word meaning "free") because they have no specific grammatical connection to a noun, verb, or any other word in the rest of the sentence. Instead, they modify the entire rest of the sentence, adding information.

Notice that absolute phrases, unlike participial phrases, always contain a subject. Compare the following sentences:

participial phrase

For many immigrants learning English, the language introduces American culture.

absolute phrase

The immigrants having learned English, their opportunities widen.

We often omit the participle from an absolute phrase when it is some form of *be,* such as *being* or *having been:*

absolute phrase

Two languages [being] at hand, bilingual citizens in fact have many cultural and occupational advantages.

Punctuating absolute phrases

Absolute phrases are always set off from the rest of the sentence with punctuation, usually a comma or commas (see also pp. 440–41):

Their future more secure these citizens will make room for new ar-rivals.

These citizens their future more secure will make room for new ar-rivals.

EXERCISE 12.13   Sentence combining: Absolute phrases

To practice writing sentences with absolute phrases, combine each pair of sentences below into one sentence that contains an absolute phrase. You will have to add, delete, change, and rearrange words. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
The flower's petals wilted. It looked pathetic.
Its petals wilted, the flower looked pathetic.

1. Geraldine Ferraro's face beamed. She enjoyed the crowd's cheers after her nomination for Vice President.
2. A vacancy had occurred. Sandra Day O'Connor was appointed the first female Supreme Court justice.
3. Her appointment was confirmed. Condoleezza Rice became the first female national security adviser.
4. The midterm elections were over. Nancy Pelosi was elected the first female minority leader of the House of Representatives.
5. The election was won. Elizabeth Dole was a US senator from North Carolina.

4   Using subordinate clauses

A **clause** is any group of words that contains both a subject and a predicate. There are two kinds of clauses, and the distinction between them is important:

ᵛ **A *main* or *independent clause* makes a complete statement and can stand alone as a sentence**: *The sky darkened.*

ᵛ **A *subordinate* or *dependent clause* is just like a main clause except that it begins with a subordinating word**: *when the sky darkened; because he wants it; whoever calls.* The subordinating word reduces the clause to a single part of speech—an adjective, an adverb, or a noun—that supports the idea in a main clause. Because it only modifies or names something, a subordinate clause cannot stand alone as a sentence (see the discussion of punctuation on p. 255). (The word *subordinate* means "secon-dary" or "controlled by another." It comes from the Latin *sub,* "under," and *ordo,* "order.")

The following examples show the differences between main and subordinate clauses:

main clause   main clause

The school teaches parents. It is unusual.

main clause

Because the school teaches parents, it is unusual.

main clause   main clause

Some parents avoid their children's schools. They are often illiterate.

main clause

Parents who are illiterate often avoid their children's schools.

subordinate clause

Two kinds of subordinating words introduce subordinate clauses: subordinating conjunctions and relative pronouns.

ᵥ Subordinating conjunctions

Subordinating conjunctions, like prepositions, never change form in any way. In the following box they are arranged by the relationships they signal. (Some fit in more than one group.) Subordinating conjunctions convey their meaning without help from other function words, such as the coordinating conjunctions *and, but, for,* and *so* (p. 259).

Faulty   Even though the parents are illiterate, but their children may read well. [*Even though* and *but* have the same meaning, so both are not needed.]
Revised   Even though the parents are illiterate, their children may read well.

ᵥ Relative pronouns

Unlike subordinating conjunctions, **relative pronouns** usually act as subjects or objects in their own clauses, and two of them (*who* and *whoever*) change form accordingly (see pp. 271–73).

ᵥ Subordinate clauses

Subordinate clauses function as adjectives, adverbs, or nouns.

Adjective clauses

Adjective clauses modify nouns and pronouns. They usually begin with the relative pronoun *who, whom, whose, which,* or *that,* although a few adjective clauses begin with *when* or *where* (standing for *in which, on which,* or *at which*). The pronoun is the subject or object of the clause it begins. The clause ordinarily falls immediately after the noun or pronoun it modifies:

Parents who are illiterate often have bad memories of school.

Schools that involve parents are more successful with children.

One school, which is open year-round, helps parents learn to read.

The school is in a city where the illiteracy rate is high.

Adverb clauses

Like adverbs, **adverb clauses** modify verbs, adjectives, other adverbs, and whole groups of words. They usually tell how, why, when, where, under what conditions, or with what result. They always begin with subordinating conjunctions.

The school began teaching parents when adult illiteracy gained national attention.

At first the program was not as successful as its founders had hoped.

Because it was directed at people who could not read, advertising had to be inventive.

Noun clauses

Noun clauses function as subjects, objects, and complements in sentences. They begin with *that, what, whatever, who, whom, who-ever, whomever, when, where, whether, why,* or *how.* Unlike adjective and adverb clauses, noun clauses *replace* a word (a noun) within a clause; therefore, they can be difficult to identify.

sentence subject

Whether the program would succeed depended on door-to-door ad-vertising.

object of verb

Teachers explained in person how the program would work.

object of preposition

A few parents were anxious about what their children would think.

Elliptical clauses

A subordinate clause that is grammatically incomplete but clear in meaning is an **elliptical clause** (*ellipsis* means "omission"). The meaning of the clause is clear because the missing element can be supplied from the context. Most often the elements omitted are the pronouns *that, which,* and *whom* or the predicate from the second part of a comparison.

Skepticism and fear were among the feelings [that] the parents voiced.

The parents knew their children could read better than they [could read].

Punctuating subordinate clauses

Subordinate clauses punctuated as complete sentences are sentence fragments (Chapter 17). Though a subordinate clause contains a subject and a predicate and thus resembles a complete sentence, it also begins with a subordinating word that makes it into an adjective, adverb, or noun. A single part of speech cannot stand alone as a complete sentence.

Fragment   Because a door was ajar.
Revised   A door was ajar.
Revised   The secret leaked because a door was ajar.

A subordinate clause serving as an adverb is almost always set off with a comma when it introduces a sentence (see p. 433):

Although the project was almost completed it lost its funding.

A modifying subordinate clause that interrupts or concludes a main clause is *not* set off with punctuation when it is essential to the meaning of the word or words it modifies (see p. 435):

The woman who directed the project lost her job.

The project lost its funding because it was not completed on tim.

When an interrupting or concluding subordinate clause is *not* essential to meaning, but merely adds information to the sentence, it *is* set off with punctuation, usually a comma or commas (see p. 435):

The project lost its funding although it was almost completed.

The director who holds a PhD sought new funding.

EXERCISE 12.14   Identifying subordinate clauses

Identify the subordinate clauses in the following sentences. Then indicate whether each is used as an adjective, an adverb, or a noun. If the clause is a noun, indicate what function it performs in the sentence. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

noun

The article explained how one could build an underground house. [Object of *explained.*]

1. Scientists who want to catch the slightest signals from space use extremely sensitive receivers.
2. Even though they have had to fight for funding, these scientists have persisted in their research.
3. The research is called SETI, which stands for Search for Extra-terrestrial Intelligence.
4. The theory is that intelligent beings in space are trying to get in touch with us.
5. The challenge is to guess what frequency these beings would use to send signals.

EXERCISE 12.15   SENTENCE COMBINING: SUBORDINATE CLAUSES

To practice writing sentences with subordinate clauses, combine each pair of main clauses into one sentence. Use either subordinating conjunctions or relative pronouns as appropriate, referring to the lists on pages 253 and 254 if necessary. You will have to add, delete, and rearrange words. Each item has more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

She did not have her tire irons with her. She could not change her bicycle tire.

Because she did not have her tire irons with her, she could not change her bicycle tire.

1. Moviegoers expect something. Movie sequels should be as ex-
   citing as the original films.
2. A few sequels are good films. Most are poor imitations of the originals.
3. A sequel to a blockbuster film arrives in the theater. Crowds quickly line up to see it.
4. Viewers pay to see the same villains and heroes. They remember these characters fondly.
5. Afterward, viewers often grumble about filmmakers. The filmmakers rehash tired plots and
   characters.

5   Using appositives

An **appositive** is usually a noun that renames another noun nearby, most often the noun just before the appositive. (The word *appositive* derives from a Latin word that means "placed near to" or "applied to.") An appositive phrase includes modifiers as well.

Bizen ware, a dark stoneware, has been produced in Japan since the fourteenth century.

The name Bizen comes from the location of the kilns used to fire the pottery.

All appositives can replace the words they refer to: *A dark stoneware has been produced in Japan.*

Appositives are often introduced by words and phrases such as *or, that is, such as, for example,* and *in other words:*

Bizen ware is used in the Japanese tea ceremony, that is, the Zen Buddhist observance that links meditation and art.

Appositives are economical alternatives to adjective clauses con-taining a form of *be,* as shown in the next example.

Bizen ware, [which is] a dark stoneware, has been produced in Japan since the fourteenth century.

Although most appositives are nouns that rename other nouns, they may also be and rename other parts of speech, such as the verb *thrown* in the sentence below:

The pottery is thrown, or formed on a potter's wheel.

Punctuating appositives

Appositives punctuated as complete sentences are sentence fragments (see Chapter 17). To correct such fragments, you can usually connect the appositive to the main clause containing the word referred to:

Fragment   An exceedingly tall man with narrow shoulders.

Revised   He stood next to a basketball player, an exceedingly tall
             man with narrow shoulders.

An appositive is *not* set off with punctuation when it is essential to the meaning of the word it refers to (see pp. 437–38):

The verb *howl* comes from the Old English verb *houlen*.

When an appositive is *not* essential to the meaning of the word it refers to, it *is* set off with punctuation, usually a comma or commas (see pp. 437–38):

An aged elm the tree was struck by lightning.
The tree an aged elm was struck by lightning.
Lightning struck the tree an aged elm.

A nonessential appositive is sometimes set off with a dash or dashes, especially when it contains commas (see p. 480):

Three people—Will, Erica, and Alex—object to the new procedure.

A concluding appositive is sometimes set off with a colon (see p. 477):

Two principles guide the judge's decisions**:** justice and mercy.

EXERCISE 12.16   Sentence combining: Appositives

To practice writing sentences with appositives, combine each pair of sentences into one sentence that contains an appositive. You will have to delete and rearrange words. Some items have more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> The largest land animal is the elephant. The elephant is also one of the most intelligent animals.
>
> The largest land animal, the elephant, is also one of the most intelligent animals.

1. Some people perform amazing feats when they are very young. These people are geniuses from birth.
2. John Stuart Mill was a British philosopher. He had written a history of Rome by age seven.
3. Two great artists began their work at age four. They were Paul Klee and Gustav Mahler.
4. Mahler was a Bohemian composer of intensely emotional works. He was also the child of a brutal father.
5. Paul Klee was a Swiss painter. As a child he was frightened by his own drawings of devils.

12d   Compounding words, phrases, and clauses

A **compound construction** combines words that are closely related and equally important. It makes writing clearer and more economical because it pulls together linked information.

> Headaches can be controlled by biofeedback. Heart rate can be controlled by biofeedback.
>   compound subject
> Headaches and heart rate can be controlled by biofeedback.

> Without medication, biofeedback cures headaches. It steadies heart rate. It lowers blood pressure. It relaxes muscles.
>   compound predicate
> Without medication, biofeedback cures headaches, steadies heart
>
> rate, lowers blood pressure, and relaxes muscles.

1   Using coordinating conjunctions and correlative conjunctions

Two kinds of words create compound constructions: coordinating and correlative conjunctions. **Coordinating conjunctions** are few and do not change form. In the following box the relationship that each conjunction signals appears in parentheses.

The coordinating conjunctions *and, but, nor,* and *or* always con- nect words or word groups of the same kind—that is, two or more nouns, verbs, adjectives, adverbs, phrases, subordinate clauses, or main clauses:

> Biofeedback or simple relaxation can relieve headaches.
> Biofeedback is effective but costly.
> Relaxation also works well, and it is inexpensive.

The conjunctions *for* and *so* connect only main clauses. *For* indicates cause; *so* indicates effect.

> Biofeedback can be costly, for the training involves technical equipment and specialists.
> Relaxation can be difficult to learn alone, so some people do seek help from specialists.

Some coordinating conjunctions pair up with other words to form **correlative conjunctions.** In the following box the relationship each conjunction signals appears in parentheses.

> Both biofeedback and relaxation can relieve headaches.
> The techniques require neither psychotherapy nor medication.
> The headache sufferer learns not only to recognize the causes of head-aches but also to control those causes.

Punctuating compounded words, phrases, and clauses

Two words, phrases, or subordinate clauses that are connected by a coordinating conjunction are *not* separated by a comma (see
p. 449):

The library needs renovation and rebuilding.

The work will begin after the spring term ends but before the fall term begins.

When two *main* clauses are joined into one sentence with a coordinating conjunction, a comma precedes the conjunction (see
p. 432):

The project will be lengthy and everyone will suffer some incon-venience.

When two main clauses are joined *without* a coordinating conjunction, they must be separated with a semicolon to avoid the error called a comma splice (see p. 342):

The work cannot be delayed**;** it's already overdue.

In a series of three or more items, commas separate the items, with *and* usually preceding the last item (see p. 441):

The renovated library will feature new study carrels new shelving and a larger reference section.

Semicolons sometimes separate the items in a series if they are long or contain commas (see p. 457).

A comma also separates two or more adjectives when they mod-ify a noun equally and are not joined by a coordinating conjunction (see p. 442):

Cracked crumbling walls will be repaired.

The comma does *not* separate adjectives when the one nearer the noun is more closely related to it in meaning (see p. 442):

New reading lounges will replace the old ones.

2   Using conjunctive adverbs

One other kind of connecting word, called a **conjunctive adverb,** relates only main clauses, not words, phrases, or subordinate clauses. In the following box the conjunctive adverbs are arranged by the relationships they signal.

It's important to distinguish between conjunctive adverbs and conjunctions (coordinating and subordinating) because they demand different punctuation (see the next page). Conjunctive adverbs are *adverbs:* they describe the relation of ideas in two clauses, and, like most adverbs, they can move around in their clause:

Relaxation techniques have improved; however, few people know them.

Relaxation techniques have improved; few people know them, how-ever.

In contrast, conjunctions bind two clauses into a single grammatical unit, and they cannot be moved:

Although few people know them, relaxation techniques have im-proved. [The subordinating conjunction can't be moved: *Few people know them although, relaxation techniques have improved*.]

Relaxation techniques have improved, but few people know them. [The coordinating conjunction can't be moved: *Relaxation techniques have improved, few people know them but*.]

Note Some connecting words have more than one use. *After, until,* and some other words may be either prepositions or subordinating conjunctions. Some prepositions, such as *behind* and *in,* can serve also as adverbs, as in *He trailed behind.* And some conjunctive adverbs, particularly *however,* may also serve simply as adverbs in sentences such as *However much the books cost, we must have them.* Again, the part of speech of a word depends on its function in a sen-tence.

Punctuating sentences containing conjunctive adverbs

Because the two main clauses related by a conjunctive adverb remain independent units, they must be separated by a semicolon (see p. 253). If they are separated by a comma, the result is a comma splice (Chapter 18):

Comma splice   Interest rates rose, therefore, real estate prices de-clined.

    Revised   Interest rates rose**;** therefore, real estate prices de-clined.

A conjunctive adverb is almost always set off from its clause with a comma or commas (see p. 438):

The decline was small**;** however**,** some investors were badly hurt.
The decline was small**;** some investors**,** however**,** were badly hurt.

EXERCISE 12.17   Sentence combining: Compound constructions

To practice compounding words, phrases, and clauses, combine each of the following pairs of sentences into one sentence that is as short
as possible without altering meaning. Use an appropriate connecting word of the type specified in parentheses, referring to the lists on pages 260–61 as necessary. You will have to add, delete, and rearrange words, and you may have to change or add punctuation. (You can do this exercise online at *ablongman.com/littlebrown*.)

    Example:

    The encyclopedia had some information. It was not detailed enough. (*Conjunctive adverb*.)

    The encyclopedia had some information; however, it was not detailed enough.

1. All too often people assume that old age is not a productive time. Many people in their nineties have had great achievements. (*Con-junctive adverb*.)
2. In his nineties the philosopher Bertrand Russell spoke vigorously for international peace. He spoke for nuclear disarmament. (*Cor-relative conjunction*.)
3. Grandma Moses did not retire to an easy chair. She began painting at age seventy-six and was still going at one hundred. (*Con-junctive adverb*.)
4. The British general George Higginson published his memoirs after he was ninety. The British archaeologist Margaret Murray published her memoirs after she was ninety. (*Coordinating conjunction*.)
5. The architect Frank Lloyd Wright designed his first building at age twenty. He designed his last building at age ninety. (*Coordinating conjunction*.)

12e   Changing the usual word order

So far, all the examples of basic sentence grammar have been similar: the subject of the sentence comes first, naming the performer of the predicate's action, and the predicate comes second. This arrangement describes most English sentences, but four kinds of sentences change the order.

Questions
In most questions the verb or part of it precedes the subject:
  verb   subject   verb
Have interest rates been rising?
verb subject verb
Did rates rise?
     verb subject verb
Why did rates rise today?
subject verb
                What is the answer? [Normal subject-verb order.]

Commands
In commands the subject *you* is omitted:
  verb

Think of the options.
`verb`
Watch the news.

Passive sentences

Generally, the subject performs the action of a verb in the **active voice**. But sometimes the subject *receives* the action of a verb in the **passive voice**:

`subjectverb`
Active   Kyong wrote the paper.
`subject   verb`
Passive   The paper was written by Kyong.

See pages 302–03 for more on forming the passive voice, and see page 303 on overuse of the passive voice.

Sentences with postponed subjects

The subject follows the predicate in two sentence patterns. The normal order may be reversed for emphasis:

Henry comes here. [Normal order.]
Here comes Henry. [Reversed order.]

Or the word *there* or *it* may postpone the subject:

`verb`   `subject`
There will be eighteen people attending the meeting.
`verb`   `subject`
It was surprising that Marinetti was nominated.

There and *it* in such sentences are called **expletives.** Expletive sentences have their uses, but they can also be wordy and unemphatic (see p. 534).

When you use an expletive construction, be careful to include *there* or *it.* Only commands and some questions can begin with verbs.

Faulty   No one predicted the nomination. Were no polls showing
           Marinetti ahead.

Revised   No one predicted the nomination. There were no polls show-
           ing Marinetti ahead.

EXERCISE 12.18   Forming questions and commands

Form a question and a command from the following noun and verb pairs. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
wood, split
Did you split all this wood?
Split the wood for our fire.

1. water, boil   4. dice, roll
2. music, stop   5. telephone, use
3. table, set

EXERCISE 12.19   Rewriting passives and expletives

Rewrite each passive sentence below as active, and rewrite each expletive construction to restore normal subject-predicate order. (For additional exercises with the passive voice and with expletives, see pp. 303–04, 386, and 535–36.) (You can do this exercise online at *ablongman .com/littlebrown*.)

Example:
All the trees in the park were planted by the city.
The city planted all the trees in the park.

1. The screenplay for *Monster's Ball* was cowritten by Milo Addica and Will Rokos.
2. The film was directed by Marc Foster.
3. There was only one performance in the movie that received an Academy Award.

4. It was Halle Berry who won the award for best actress.
5. Berry was congratulated by the press for being the first African American to win the award.

12f   Classifying sentences

We describe and classify sentences in two different ways: by function (statement, question, command, exclamation, and so on) or by structure. Four basic sentence structures are possible: simple, compound, complex, and compound-complex. Each structure gives different emphasis to the sentence's main idea or ideas and to any supporting information.

1   Writing simple sentences

A **simple sentence** consists of a single main clause and no subordinate clause:

main clause
Last summer was unusually hot.

main clause
The summer made many farmers leave the area for good or reduced

them to bare existence.

2   Writing compound sentences

A **compound sentence** consists of two or more main clauses and no subordinate clause. The clauses may be joined by a coordinating conjunction and a comma, by a semicolon alone, or by a conjunctive adverb and a semicolon.

main clause   main clause
Last July was hot, but August was even hotter.

main clause   main clause
The hot sun scorched the earth; the lack of rain killed many crops.

3   Writing complex sentences

A **complex sentence** contains one main clause and one or more subordinate clauses:

main clause   subordinate clause
Rain finally came, although many had left the area by then.

main clause   subordinate clause
Those who remained were able to start anew because the government

came to their aid.

Notice that length does not determine whether a sentence is complex or simple; both kinds can be short or long.

4   Writing compound-complex sentences

A **compound-complex sentence** has the characteristics of both the compound sentence (two or more main clauses) and the complex sentence (at least one subordinate clause):

subordinate clause   main clause
Even though government aid finally came, many people had already

main clause
been reduced to poverty, and others had been forced to move.

EXERCISE 12.20   Identifying sentence structures

Mark the main clauses and subordinate clauses in the following sentences. Identify each sentence as simple, compound, complex, or compound-complex. (You can do this exercise online at *ablongman .com/littlebrown*.)

Example:

main clause   subordinate clause
The police began patrolling more often when crime in the neigh-

borhood increased. [Complex sentence.]

1. Joseph Pulitzer endowed the Pulitzer Prizes.
2. Pulitzer, incidentally, was the publisher of the New York newspaper *The World*.
3. Although the first prizes were for journalism and letters only, Pulitzers are now awarded in music and other areas.
4. For example, Berke Breathed won for his *Bloom County* comic strip, and Roger Reynolds won for his musical composition *Whispers Out of Time*.
5. Although only one prize is usually awarded in each category, in 1989 Taylor Branch's *Parting the Waters* won a history prize, and it shared the honor with James M. McPherson's *Battle Cry of Freedom*.

EXERCISE 12.21   Sentence combining: Sentence structures

Combine each set of simple sentences below to produce the kind
of sentence specified in parentheses. You will have to add, delete, change, and rearrange words. (You can do this exercise online at
ablongman.com/littlebrown.)

Example:

The traffic passed the house. It never stopped. (*Complex*.)
The traffic that passed the house never stopped.

1. Recycling takes time. It reduces garbage in landfills. (*Compound*.)
2. People begin to recycle. They generate much less trash. (*Com-plex*.)
3. White tissues and paper towels biodegrade more easily than dyed ones. People still buy dyed papers. (*Complex*.)
4. The cans are aluminum. They bring recyclers good money. (*Simple*.)
5. Environmentalists have hope. Perhaps more communities will recycle newspaper and glass. Many citizens refuse to participate. (*Compound-complex*.)

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on sentence grammar.

The basic sentence

complete

complete

simple

simple

complete

complete

simple

simple

Tests to find subjects and predicates

The tests below use the following example:

Art that makes it into museums has often survived controversy.

Identify the subject.

v **Ask *who* or *what* is acting or being described in the sentence.**

Complete subject   art that makes it into museums

v **Isolate the sample subject by deleting modifiers—**words or word groups that don't name the actor of the sentence but give information about it. In the example, the word group *that makes it into museums* does not name the actor but modifies it.

Simple subject   art

Identify the predicate.

v **Ask what the sentence asserts about the subject:** what is its action, or what state is it in? In the example, the assertion about *art* is that it *has often survived controversy*.

Complete predicate   has often survived controversy

v **Isolate the verb, the simple predicate, by changing the time of the subject's action**. The simple predicate is the word or words that change as a result.

Example   Art . . . has often survived controversy.

Present   Art . . . often survives controversy.

Future   Art . . . often will survive controversy.

Simple predicate   has survived

The parts of speech

Nouns name persons, places, things, ideas, or qualities: *Roosevelt, girl, Kip River, coastline, Koran, table, strife, happiness.* (See below.)

Pronouns usually substitute for nouns and function as nouns: *I, you, he, she, it, we, they, myself, this, that, who, which, everyone.* (See p. 237.)

Verbs express actions, occurrences, or states of being: *run, bunt, inflate, become, be.* (See the next page.)

Adjectives describe or modify nouns or pronouns: *gentle, small, helpful.* (See p. 242.)

Adverbs describe or modify verbs, adjectives, other adverbs, or whole groups of words: *gently, helpfully, almost, really, someday.* (See p. 242.)

Prepositions relate nouns or pronouns to other words in a sentence: *about, at, down, for, of, with.* (See p. 245.)

Conjunctions link words, phrases, and clauses. **Coordinating conjunctions** and **correlative conjunctions** link words, phrases, or clauses of equal importance: *and, but, or, nor; both . . . and, not only . . . but also, either . . . or.* (See pp. 259–60.) **Subordinating conjunctions** introduce subordinate clauses and link them to main clauses: *al-though, because, if, whenever.* (See p. 253.)

Interjections express feeling or command attention, either alone or in a sentence: *hey, oh, darn, wow.*

The five basic sentence patterns

Subject   Predicate

Common prepositions

Time or space (position or direction)			Other relationships (addition, comparison, etc.)	
about	by	out of	according to	in spite of

above	down	outside	as	instead of
across	during	over	as for	like
after	for	past	aside from	of
against	from	since	because of	on account of
along	in	through	concerning	regarding
along with	inside	throughout	despite	regardless of
among	inside of	till	except	unlike
around	into	to	except for	with
at	near	toward	excepting	without
before	next to	under	in addition to	
behind	off	underneath		
below	on	until		
beneath	onto	up		
beside	on top of	upon		
between	out	within		
beyond				

Tests for finite and nonfinite verbs (verbals)

Test 1 `Does the word require a change in form when a third-person subject changes from singular to plural?`

Yes Finite verb: *It sings. They sing.*

No Nonfinite verb (verbal): *bird singing, birds singing*

Test 2 `Does the word require a change in form to show the difference in present, past, and future?`

Yes Finite verb: *It sings. It sang. It will sing.*

No Nonfinite verb (verbal): *The bird singing is/was/will be a robin.*

Common subordinating conjunctions

Cause
or effect
as
because
in order that
since
so that

Concession
although
as if
even if
even though
though

Condition
even if
if
if only
provided
since
unless
when
whenever
whether

Comparison
or contrast
as
as if
as though
rather than
than
whereas
whether
while

Purpose
in order that
so that
that
Space or time
after
as long as
before
now that
once
since
till
until
when
whenever
where
wherever
while

Relative pronouns

which	what	who (whose, whom)
that	whatever	whoever (whomever)

Coordinating conjunctions

and (*addition*)	nor (*alternative*)	for (*cause*)	yet (*contrast*)
but (*contrast*)	or (*alternative*)	so (*effect*)	

To remember the coordinating conjunctions, use the word *fanboys: for, and, nor, but, or, yet, so.*

Common correlative conjunctions

both . . . and (*addition*)	neither . . . nor (*negation*)
not only . . . but also (*addition*)	whether . . . or (*alternative*)
not . . . but (*substitution*)	as . . . as (*comparison*)
either . . . or (*alternative*)	

Common conjunctive adverbs

Comparison
or contrast
however
in comparison
in contrast
instead
likewise
nevertheless
nonetheless
otherwise
Cause or
effect
accordingly
as a result
consequently
hence
similarly
therefore
thus

Time
finally
meanwhile
next
now
then
thereafter
Addition
also

besides
further
furthermore
in addition
incidentally
moreover
Emphasis
certainly
indeed
in fact
still
undoubtedly
subordinate clause

Chapter 13

Case of Nouns
and Pronouns

Case is the form of a noun or pronoun that shows the reader how it functions in a sentence—that is, whether it functions as a subject, as an object, or in some other way. As shown in the box on the next page, only *I, we, he, she, they,* and *who* change form for each case. Thus these pronouns are the focus of this chapter.

The **subjective case** generally indicates that the word is a subject or a subject complement. (See pp. 233 and 239–40.)

subject
She and Novick discussed the proposal.

subject
The proposal ignores many who need help.

subject complement
The disgruntled planners were she and Novick.

The **objective case** generally indicates that the word is the object of a verb or preposition. (See pp. 238–41 and 245.)

object of verb
The proposal disappointed her and Novick.

object   object
of verb   of verb
A colleague whom they respected let them down.

object of
preposition
Their opinion of him suffered.

The **possessive case** generally indicates ownership or source:

Her counterproposal is in preparation.
Theirs is the more defensible position.
The problem is not his.

Do not use an apostrophe to form the possessive of personal pronouns: *yours* (not *your's*); *theirs* (not *their's*). (See p. 465. See also p. 461 for the possessive forms of nouns, which do use apostrophes.)

Note Grammar and style checkers may flag some problems with pronoun case, but they will also miss a lot. For instance, one checker spotted the error in *We asked whom would come* (should be *who would come*), but it overlooked *We dreaded them coming* (should be *their coming*).

In standard American English, *-self* pronouns do not change form to show function. Their only forms are *myself, your-self, himself, herself, itself, ourselves, yourselves, themselves.* Avoid non-standard forms such as *hisself, ourself,* and *theirselves.*

**Use the subjective case for compound subjects
and for subject complements.**

In compound subjects use the same pronoun form you would use if the pronoun stood alone as a subject:

subject

She and Novick will persist.

subject

The others may lend their support when she and Novick get a hearing.

If you are in doubt about the correct form, try the test in the box below.

After a linking verb, such as a form of *be,* a pronoun renaming the subject (a subject complement) should be in the subjective case:

subject complement

The ones who care most are she and Novick.

subject
complement

It was they whom the mayor appointed.

If this construction sounds stilted to you, use the more natural order: *She and Novick are the ones who care most. The mayor appointed them*.

Use the objective case for compound objects.

In compound objects use the same pronoun form you would use if the pronoun stood alone as an object:

direct object

The mayor nominated Zhu and him.

indirect object

The mayor gave Zhu and him awards.

object of preposition

Credit goes equally to them and the mayor.

If you are in doubt about the correct form, try the test in the box above.

EXERCISE 13.1   Choosing between subjective and objective pronouns

From the pairs in brackets, select the appropriate subjective or objective pronoun(s) for each of the following sentences. (You can do this exercise online at *ablongman.com/littlebrown*.)
   Example:
   "Between you and [I, me]," the seller said, "this deal is a steal."
   "Between you and me," the seller said, "this deal is a steal."

1. Lisa and [I, me] were competing for places on the relay team.
2. The fastest runners at our school were [she, her] and [I, me], so [we, us] expected to make the team.
3. [She, Her] and [I, me] were friends but also intense rivals.
4. The time trials went badly, excluding both [she, her] and [I, me] from the team.
5. Next season we are determined to earn at least one place be-tween [she, her] and [I, me].

Use the appropriate case when the plural pronoun
we or *us* occurs with a noun.

Whether to use *we* or *us* with a noun depends on the use of the noun:

object of
preposition

Freezing weather is welcomed by us skaters.

subject

We skaters welcome freezing weather.

In appositives the case of a pronoun depends on
the function of the word described or identified.

appositive
object of verb   identifies object

The class elected two representatives, DeShawn and me.

<div style="text-align:center">

appositive
subject   identifies subject
</div>

Two representatives, DeShawn and I, were elected.

If you are in doubt about case in an appositive, try the sentence without the word the appositive identifies: *The class elected DeShawn and me. DeShawn and I were elected.*

EXERCISE 13.2   CHOOSING BETWEEN SUBJECTIVE AND OBJECTIVE PRONOUNS

From the pairs in brackets, select the appropriate subjective or objective pronoun for each of the following sentences. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
Convincing [we, us] veterans to vote yes will be difficult.
Convincing us veterans to vote yes will be difficult.

1. Obtaining enough protein is important to [we, us] vegetarians.
2. Instead of obtaining protein from meat, [we, us] vegetarians get our protein from other sources.
3. Jeff claims to know only two vegetarians, Helena and [he, him], who avoid all animal products, including milk.
4. Some of [we, us] vegetarians eat fish, which is a good source of protein.
5. [We, Us] vegetarians in my family, my parents and [I, me], drink milk and eat fish.

The case of a pronoun after *than* or *as* in a comparison depends on the meaning.

When a pronoun follows *than* or *as* in a comparison, the case of the pronoun indicates what words may have been omitted. When the pronoun is subjective, it must serve as the subject of an omitted verb:

subject
Some critics like Glass more than he [does].

When the pronoun is objective, it must serve as the object of an omitted verb:

object
Some critics like Glass more than [they like] him.

Use the objective case for pronouns that are subjects or objects of infinitives.

subject of
infinitive
The school asked him to speak.

object of
infinitive
Students chose to invite him.

The case of the pronoun *who* depends on its function in its clause.

To choose between *who* and *whom, whoever* and *whomever,* you need to figure out whether the word serves as a subject or as an object. Use *who* where you would use *he* or *she*—all ending in vowels. Use *whom* where you would use *him* or *her*—all ending in consonants.

At the beginning of questions use *who* for a subject and *whom* for an object.

subject
Who wrote the policy?

object
Whom does it affect?

Note In speech the subjective case *who* is commonly used whenever it is the first word of a question, regardless of whether it is a subject or an object. But formal writing requires a distinction between the forms:

Spoken   Who should we credit?

object
Written Whom should we credit?

In subordinate clauses use *who* and *whoever* for all subjects, *whom* and *whomever* for all objects.

The case of a pronoun in a subordinate clause depends on its function in the clause, regardless of whether the clause itself functions as a subject, an object, or a modifier:

subject
Credit whoever wrote the policy.

object
Research should reveal whom to credit.

Note Don't let expressions such as *I think* and *she says* confuse you when they come between the subject *who* and its verb:

subject
He is the one who the polls say will win.

To choose between *who* and *whom* in such constructions, delete the interrupting phrase: *He is the one who will win.*

EXERCISE 13.3   Choosing between *who* and *whom*

From the pairs in brackets, select the appropriate form of the pronoun in each of the following sentences. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
My mother asked me [who, whom] I was going out with.
My mother asked me whom I was going out with.

1. The judges awarded first prize to Inez, [who, whom] they believed gave the best performance.
2. Inez beat the other contestants [who, whom] competed against her.

3. She is a consummate performer, singing to [whoever, whomever] would listen.
4. [Who, Whom] in the school has not heard Inez sing?
5. [Who, Whom] has she not performed for?

EXERCISE 13.4   Sentence combining: *Who* versus *whom*

Combine each pair of sentences below into one sentence that contains a clause beginning with *who* or *whom*. Be sure to use the appropriate case form. You will have to add, delete, and rearrange words. Each item may have more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
David is the candidate. We think David deserves to win.
David is the candidate who we think deserves to win.

1. Some children have undetected hearing problems. These children may do poorly in school.
2. They may not hear important instructions and information from teachers. Teachers may speak softly.
3. Classmates may not be audible. The teacher calls on those classmates.
4. Some hearing-impaired children may work harder to overcome their disability. These children get a lot of encouragement at home.
5. Some hearing-impaired children may take refuge in fantasy friends. They can rely on these friends not to criticize or laugh.

> **Ordinarily, use a possessive pronoun or noun immediately before a gerund.**

A **gerund** is the -*ing* form of a verb (*running, sleeping*) used as a noun (p. 248). Like nouns, gerunds are commonly preceded by possessive nouns and pronouns: *our vote* (noun), *our voting* (gerund).

The coach disapproved of their lifting weights.

The coach's disapproving was a surprise.

A noun or pronoun before an -*ing* verb form is not always possessive. Sometimes the -*ing* form will be a present participle modifying the preceding word:

Everyone had noticed him weightlifting. [Emphasis on *him*.]
<p style="margin-left:3em;">objective   participle
pronoun</p>

Everyone had noticed his weightlifting. [Emphasis on the activity.]
<p style="margin-left:3em;">possessive   gerund
pronoun</p>

Note that a gerund usually is not preceded by the possessive when the possessive would create an awkward construction:

Awkward	A rumor spread about everybody's on the team want- ing to quit.
Less awkward	A rumor spread about everybody on the team wanting to quit.
Better	A rumor spread that everybody on the team wanted to quit.

EXERCISE 13.5 Revising: Case

Revise all inappropriate case forms in the following paragraph, and explain the function of each case form. (You can do this exercise online at *ablongman.com/littlebrown*.)

Written four thousand years ago, *The Epic of Gilgamesh* tells of the friendship of Gilgamesh and Enkidu. Gilgamesh was a bored king who his people thought was too harsh. Then he met Enkidu, a wild man whom had lived with the animals in the mountains. Immediately, him and Gilgamesh wrestled to see whom was more powerful. After hours of struggle, Enkidu admitted that Gilgamesh was stronger than him. Now the friends needed adventures worthy of the two strongest men on earth. Gilgamesh said, "Between you and I, mighty deeds will be accomplished, and our fame will be everlasting." Among their acts, Enkidu and him defeated a giant bull, Humbaba, and cut down the bull's cedar forests. Them bringing back cedar logs to Gilgamesh's treeless land won great praise from the people. When Enkidu died, Gilgamesh mourned his death, realizing that no one had been a better friend than him. When Gilgamesh himself died many years later, his people raised a monument praising Enkidu and he for their friendship and their mighty deeds of courage.

Note See page 331 for an exercise involving case along with other aspects of grammar.

CHAPTER 14

Verbs

The verb is the most complicated part of speech in English, changing form to express a wide range of information.

Verb Forms

All verbs except *be* have five basic forms. The first three are the verb's **principal parts.**

ᵥ **The *plain form* is the dictionary form of the verb.** When the subject is a plural noun or the pronoun *I, we, you,* or *they,* the plain form indicates action that occurs in the present, occurs habitually, or is generally true.

A few artists live in town today.
They hold classes downtown.

ᵥ **The *past-tense form* indicates that the action of the verb occurred before now.** It usually adds *-d* or *-ed* to the plain form, although some irregular verbs form it in other ways (see p. 278).

Many artists lived in town before this year.
They held classes downtown. [Irregular verb.]

ᵥ **The *past participle* is the same as the past-tense form, except in most irregular verbs.** It combines with forms of *have* or *be* (*has climbed, was created*), or by itself it modifies nouns and pronouns (*the sliced apples*).

Artists have lived in town for decades.
They have held classes downtown. [Irregular verb.]

ᵥ **The *present participle* adds *-ing* to the verb's plain form.** It combines with forms of *be* (*is buying*), modifies nouns and pronouns (*the boiling water*), or functions as a noun (*Running exhausts me*).

A few artists are living in town today.
They are holding classes downtown.

ᵥ **The *-s form* ends in *-s* or *-es*.** When the subject is a singular noun, a pronoun such as *everyone,* or the personal pronoun *he, she,* or *it,* the *-s* form indicates action that occurs in the present, occurs habitually, or is generally true.

The artist lives in town today.
She holds classes downtown.

The verb *be* has eight forms rather than the five forms of most other verbs:

Plain form	be		
Present participle	being		
Past participle	been		
	I	*he, she, it*	*we, you, they*
Present tense	am	is	are
Past tense	was	was	were

If standard American English is not your native language or dialect, you may have difficulty with verbs' *-s* forms (including those for *be: is, was*) or with the forms that indicate time (such as the past-tense form). See pages 282–83 and 295–96, respectively, for more on these forms.

ᵥ **Helping verbs**

Helping verbs, also called **auxiliary verbs,** combine with some verb forms to indicate time and other kinds of meaning, as in *can run, was sleeping, had been* eaten*. These combinations are **verb phrases.** Since the plain form, present participle, or past participle in any verb phrase always carries the principal meaning, it is sometimes called the **main verb.**

Verb phrase

Helping   *Main*
Artists can   train others to draw.
The techniques have   changed little.

These are the most common helping verbs:

be able to	had better	must	used to
be supposed to	have to	ought to	will
can may	shall	would	
could	might	should	

Forms of *be:* be, am, is, are, was, were, been, being
Forms of *have:* have, has, had, having
Forms of *do:* do, does, did

The helping verbs of standard American English may be problematic if you are used to speaking another language or dialect. See pages 283–87 for more on helping verbs.

Use the correct forms of regular and irregular verbs.

Most verbs are **regular;** that is, they form their past tense and past participle by adding *-d* or *-ed* to the plain form.

Plain form	Past tense	Past participle
live	lived	lived
act	acted	acted

Since the past tense and past participle are created in the same way, the forms of regular verbs do not often cause problems in speech and writing (but see p. 282).

About two hundred English verbs are **irregular;** that is, they form their past tense and past participle in some irregular way.

Plain form	Past tense	Past participle
begin	began	begun
break	broke	broken
sleep	slept	slept

You can see the difference between a regular and an irregular verb in these examples:

Plain form Today the birds twitter.
                    Today the birds sing.

Past tense   Yesterday the birds twittered.
                    Yesterday the birds sang.

Past participle   In the past the birds have twittered.
                    In the past the birds have sung.

Check a dictionary under the plain form if you have any doubt about a verb's principal parts. If no other forms are listed, the verb is regular: both the past tense and the past participle add *-d* or *-ed* to the plain form. If the verb is irregular, the dictionary will list the plain form, the past tense, and the past participle in that order (*go, went, gone*). If the dictionary gives only two forms (as in *think, thought*), then the past tense and the past participle are the same.

Some English dialects use distinctive verb forms that differ from those of standard American English: for instance, *drug* for *dragged, growed* for *grew, come* for *came,* or *went* for *gone.* In situations requiring standard American English, use the forms in the list opposite or in a dictionary.

Note A grammar and style checker may flag incorrect forms of irregular verbs, but it may also fail to do so. For example, a checker flagged *The runner stealed second base* (*stole* is correct) but not *The runner had steal second base* (*stolen* is correct). When in doubt about the forms of irregular verbs, refer to the preceding list, consult a dictionary, or consult the links at this book's companion Web site (*ablongman.com/littlebrown*).

EXERCISE 14.1   Using irregular verbs

For each irregular verb in brackets, give either the past tense or the past participle, as appropriate, and identify the form you used. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

Though we had [hide] the cash box, it was [steal].

Though we had hidden the cash box, it was stolen. [Two past participles.]

1. The world population has [grow] by two-thirds of a billion people in less than a decade.
2. In 2000 it [break] the 6 billion mark.
3. Experts have [draw] pictures of a crowded future.
4. They predict that the world population may have [slide] up to as much as 10 billion by the year 2050.
5. Though the food supply [rise] in the last decade, the share to each person [fall].

Distinguish between *sit* and *set*, *lie* and *lay*, and *rise* and *raise*.

The forms of *sit* and *set, lie* and *lay,* and *rise* and *raise* are easy to confuse:

Plain form	Past tense	Past participle
sit	sat	sat
set	set	set
lie	lay	lain
lay	laid	laid
riserose	risen	
raise	raised	raised

In each of these confusing pairs, one verb is **intransitive** (it does not take an object) and one is **transitive** (it does take an object). (See pp. 238–41 for more on this distinction.)

Intransitive

The patients lie in their beds. [*Lie* means "recline" and takes no ob-ject.]

Visitors sit with them. [*Sit* means "be seated" or "be located" and takes no object.]

Patients' temperatures rise. [*Rise* means "increase" or "get up" and takes no object.]

Transitive

Orderlies lay the dinner trays on tables. [*Lay* means "place" and takes an object, here *trays*.]

Orderlies set the trays down. [*Set* means "place" and takes an object, here *trays*.]

Nursing aides raise the shades. [*Raise* means "lift" or "bring up" and takes an object, here *shades*.]

EXERCISE 14.2   DISTINGUISHING *SIT/SET, LIE/LAY, RISE/RAISE*

Choose the correct verb from the pair given in brackets. Then supply the past tense or past participle, as appropriate. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

After I washed all the windows, I [lie, lay] down the squeegee and then I [sit, set] the table.

After I washed all the windows, I laid down the squeegee and then I set the table.

1. Yesterday afternoon the child [lie, lay] down for a nap.
2. The child has been [rise, raise] by her grandparents.
3. Most days her grandfather has [sit, set] with her, reading her stor-ies.
4. She has [rise, raise] at dawn most mornings.
5. Her toys were [lie, lay] out on the floor.

Use the *-s* and *-ed* forms of the verb when they are required.

Speakers of some English dialects and nonnative speakers of English sometimes omit the *-s* and *-ed* verb endings when they are required in standard American English.

Note A grammar and style checker will flag many omitted *-s* and *-ed* endings from verbs, such as in *he ask* and *was ask.* But it will miss many omissions, too.

ᵛ **Required *-s* ending**

Use the *-s* form of a verb when *both* of these situations hold:

ᵛ **The subject is a singular noun (*boy*), an indefinite pronoun (*everyone*), or *he, she,* or *it.***
These subjects are **third person,** used when someone or something is being spoken about.

ᵛ **The verb's action occurs in the present.**

The letter asks [not ask] for a quick response.
Delay costs [not cost] money.

Be especially careful with the *-s* forms of *be* (*is*), *have* (*has*), and *do* (*does, doesn't*). These forms should always be used to indicate pres-ent time with third-person singular subjects.

The company is [not be] late in responding.
It has [not have] problems.
It doesn't [not don't] have the needed data.
The contract does [not do] depend on the response.

In addition, *be* has an *-s* form in the past tense with *I* and with third-person singular subjects:

The company was [not were] in trouble before.

I, you, and plural subjects do *not* take the *-s* form of verbs:

I am [not is] a student.
You are [not is] also a student.
They are [not is] students, too.

ᵛ **Required *-ed* or *-d* ending**

The *-ed* or *-d* verb form is required in *any* of these situations:

ᵛ **The verb's action occurred in the past:**

Yesterday the company asked [not ask] for more time.

ᵛ **The verb form functions as a modifier:**

The data concerned [not concern] should be retrievable.

ᵛ **The verb form combines with a form of *be* or *have*:**

The company is supposed [not suppose] to be the best.
It has developed [not develop] an excellent reputation.

Watch especially for a needed *-ed* or *-d* ending when it isn't pronounced clearly in speech, as in *asked, discussed, mixed, supposed, walked,* and *used.*

EXERCISE 14.3 Using *-s* and *-ed* verb endings

Supply the correct form of each verb in brackets. Be careful to include *-s* and *-ed* (or *-d*) endings where they are needed for standard English. (You can do this exercise online at *ablongman.com/ littlebrown.*)

A teacher sometimes [ask] too much of a student. In high school I was once [punish] for being sick. I had [miss] some school, and I [realize] that I would fail a test unless I had a chance to make up the classwork. I [discuss] the problem with the teacher, but he said I was [suppose] to make up the work while I was sick. At that I [walk] out of the class. I [receive] a failing grade then, but it did not change my attitude. Today I still balk when a teacher [make] unreasonable demands or [expect] miracles.

Use helping verbs with main verbs appropriately.

Helping verbs combine with main verbs to form verb phrases (see p. 277).

Note Grammar and style checkers often spot omitted helping verbs and incorrect main verbs with helping verbs, but sometimes they do not. A checker flagged *Many been fortunate* and *She working* but overlooked other examples on the following pages, such as *The conference will be occurred.*

Use helping verbs when they are required.

Standard American English requires helping verbs in certain situations:

ᵥ **The main verb ends in *-ing:***

Researchers are conducting fieldwork all over the world. [Not Re-searchers conducting. . . .]

ᵥ **The main verb is *been* or *be:***

Many have been fortunate in their discoveries. [Not Many been. . . .]
Some could be real-life Indiana Joneses. [Not Some be. . . .]

ᵥ **The main verb is a past participle, such as *talked, begun,* or *thrown.***

Their discoveries were covered in newspapers and magazines. [Not Their discoveries covered. . . .]

Often the researchers have done TV interviews. [Not the researchers done. . . .]

In every example above, omitting the helping verb would create an incomplete sentence, or **sentence fragment** (see Chapter 17). In a complete sentence, some part of the verb (helping or main) must be capable of changing form to show changes in time: *I run, I ran; you are running, you were running* (see p. 335). But a present participle (*conducting*), an irregular past participle (*been*), and the infinitive *be* cannot change form in this way. They need helping verbs to work as sentence verbs.

Combine helping verbs and main verbs appropriately for your meaning.

Helping verbs and main verbs combine into verb phrases in specific ways.

Note The main verb in a verb phrase (the one carrying the main meaning) does not change to show a change in subject or time: *she has sung, you had sung.* Only the helping verb may change.

ᵥ **Form of *be* + present participle**

The **progressive tenses** indicate action in progress (see p. 295). Create them with *be, am, is, are, was, were,* or *been* followed by the main verb's present participle:

She is working on a new book.

Be and *been* always require additional helping verbs to form the progressive tenses:

can	might	should	have		
could	must	will	be working	has	been working
may	shall	would		had	

When forming the progressive tenses, be sure to use the *-ing* form of the main verb:

Faulty	Her ideas are grow more complex. She is developed a new approach to ethics.
Revised	Her ideas are growing more complex. She is developing a new approach to ethics.

ᵥ **Form of *be* + past participle**

The **passive voice** of the verb indicates that the subject *receives* the action of the verb (see p. 302). Create the passive voice with
be, am, is, are, was, were, being, or *been* followed by the main verb's past participle:

Her latest book was completed in four months.

Be, being, and *been* always require additional helping verbs to form the passive voice:

have	am	was
has been completed	is	were	being completed
had	are	

will be completed

Be sure to use the main verb's past participle for the passive voice:

Faulty   Her next book will be publish soon.
Revised   Her next book will be published soon.

Note Only transitive verbs may form the passive voice:

Faulty   A philosophy conference will be occurred in the same week.
[*Occur* is not a transitive verb.]
Revised   A philosophy conference will occur in the same week.

See pages 302–03 for advice on when to use and when to avoid the passive voice.

ᵥ Forms of *have*

Four forms of *have* serve as helping verbs: *have, has, had, having.* One of these forms plus the main verb's past participle creates one of the **perfect tenses,** those expressing action completed before another specific time or action (see p. 294):

Some students have complained about the laboratory.
Others had complained before.

Will and other helping verbs sometimes accompany forms of *have* in the perfect tenses:

Several more students will have complained by the end of the week.

ᵥ Forms of *do*

Do, does, and *did* have three uses as helping verbs, always with the plain form of the main verb:

ᵥ **To pose a question:** *How did the trial end?*
ᵥ **To emphasize the main verb:** *It did end eventually.*
ᵥ **To negate the main verb, along with *not* or *never:* *The judge did not withdraw.***

Be sure to use the main verb's plain form with any form of *do:*

Faulty   The judge did remained in court.
Revised   The judge did remain in court.

ᵥ Modals

The modal helping verbs include *can, could, may,* and *might,* along with several two- and three-word combinations, such as *have to* and *be able to.* (See p. 277 for a list of helping verbs.) Use the plain form of the main verb with a modal unless the modal combines with another helping verb (usually *have*):

Faulty   The equipment can detects small vibrations. It should have
           detect the change.

Revised   The equipment can detect small vibrations. It should have
           detected the change.

Modals convey various meanings, with these being most common:

ᵥ **Ability:** *can, could, be able to*

The equipment can detect small vibrations. [Present.]

The equipment could detect small vibrations. [Past.]

The equipment is able to detect small vibrations. [Present. Past: was able to. Future: will be able to.]

ᵥ **Possibility:** *could, may, might, could/may/might have* + past participle

The equipment could fail. [Present.]
The equipment may fail. [Present or future.]
The equipment might fail. [Present or future.]
The equipment may have failed. [Past.]

ᵥ **Necessity or obligation:** *must, have to, be supposed to*

The lab must purchase a backup. [Present or future.]

The lab has to purchase a backup. [Present or future. Past: had to.]

The lab will have to purchase a backup. [Future.]

The lab is supposed to purchase a backup. [Present. Past: was supposed to.]

ᵥ **Permission:** *may, can, could*

The lab may spend the money. [Present or future.]
The lab can spend the money. [Present or future.]
The lab could spend the money. [Present or future, more tentative.]
With budget approval, the lab could have spent the money. [Past.]

ᵥ **Intention:** *will, shall, would*

The lab will spend the money. [Future.]

Shall we offer advice? [Future. Use *shall* for questions requesting opinion or consent.]

We would have offered advice. [Past.]

ᵥ **Request:** *could, can, would*

Could [or can or would] you please obtain a bid? [Present or future.]

ᵥ **Advisability:** *should, had better, ought to, should have* + past par-ticiple

You should obtain three bids. [Present or future.]
You had better obtain three bids. [Present or future.]
You ought to obtain three bids. [Present or future.]
You should have obtained three bids. [Past.]

ᵥ **Past habit:** *would, used to*

In years past we would obtain five bids.
We used to obtain five bids.

EXERCISE 14.4   Using helping verbs

 Add helping verbs in the following sentences where they are needed for standard English. (You can do this exercise online at
ablongman.com/littlebrown.)

Example:
The story been told for many years.
The story has been told for many years.

1. Each year thousands of new readers been discovering Agatha Christie's mysteries.
2. The books written by a prim woman who had worked as a nurse during World War I.
3. Christie never expected that her play *The Mousetrap* be performed for decades.
4. During her life Christie always complaining about movie versions of her stories.
5. Readers of her stories been delighted to be baffled by her.

EXERCISE 14.5   Revising: Helping verbs plus main verbs

Revise the following sentences so that helping verbs and main verbs are used correctly. Mark the number preceding any sentence that is already correct. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

The college testing service has test as many as five hundred students at one time.

The college testing service has tested as many as five hundred students at one time.

1. A report from the Bureau of the Census has confirm a widening gap between rich and poor.
2. As suspected, the percentage of people below the poverty level did increased over the last decade.
3. More than 17 percent of the population is make 5 percent of all the income.
4. About 1 percent of the population will keeping an average of $500,000 apiece after taxes.
5. The other 99 percent all together may retain about $300,000.

Use a gerund or an infinitive after a verb as appropriate.

Nonnative speakers of English sometimes stumble over using a gerund or an infinitive after a verb. A **gerund** is the *-ing* form of a verb used as a noun (*opening*). An **infinitive** is the plain form of a verb preceded by *to* (*to open*). (See pp. 248–49 for more on these forms.)

Gerunds and infinitives may follow certain verbs but not others. And sometimes the use of a gerund or infinitive with the same verb changes the meaning.

Note A grammar and style checker will spot some but not all errors in matching gerunds or infinitives with verbs. For example, a checker failed to flag *I practice to swim* and *I promise helping out.* Use the lists given here and a dictionary of English as a second language to determine whether an infinitive or a gerund is appropriate. (See p. 537 for a list of ESL dictionaries.)

ν Either gerund or infinitive

A gerund or an infinitive may follow these verbs with no significant difference in meaning:

begin	hate	love
can't bear	hesitate	prefer
can't stand	intend	start
continue	like	

The pump began working.
The pump began to work.

ν Meaning change with gerund or infinitive

With four verbs, a gerund has quite a different meaning from an infinitive:

forget	stop
remember	try

The engineer stopped eating. [He no longer ate.]
The engineer stopped to eat. [He stopped in order to eat.]

ν Gerund, not infinitive

Do not use an infinitive after these verbs:

admit	discuss	mind	recollect
adore	dislike	miss	resent
appreciate	enjoy	postpone	resist
avoid	escape	practice	risk
consider	finish	put off	suggest
deny	imagine	quit	tolerate
detest	keep	recall	understand

Faulty   He finished to eat lunch.

Revised   He finished eating lunch.

ν **Infinitive, not gerund**

Do not use a gerund after these verbs:

agree   decide   mean   refuse

appear	expect	offer	say
ask	have	plan	wait
assent	hope	pretend	want
begmanage	promise	wish	
claim			

Faulty   He decided checking the pump.
Revised   He decided to check the pump.

ν **Noun or pronoun + infinitive**

Some verbs may be followed by an infinitive alone or by a noun or pronoun and an infinitive. The presence of a noun or pronoun changes the meaning.

ask	dare	need	wish
begexpect	promise	would like	
choose	help	want	

He expected to watch.
He expected his workers to watch.

Some verbs *must* be followed by a noun or pronoun before an infinitive:

admonish	encourage	oblige	require
advise	forbid	order	teach
allow	force	permit	tell
cause	hire	persuade	train
challenge	instruct	remind	urge
command	invite	request	warn
convince			

He instructed his workers to watch.

Do not use *to* before the infinitive when it follows one of these verbs and a noun or pronoun:

feelmake ("force")	
have	see
hear	watch
let	

He let his workers learn by observation.

EXERCISE 14.6   REVISING: VERBS PLUS GERUNDS OR INFINITIVES

Revise the following sentences so that gerunds or infinitives are used correctly with verbs. Mark the number preceding any sentence that is already correct. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

A politician cannot avoid to alienate some voters.
A politician cannot avoid alienating some voters.

1. A program called HELP Wanted tries to encourage citizens take action on behalf of American competitiveness.
2. Officials working on this program hope improving education for work.
3. American businesses find that their workers need learning to read.
4. In the next ten years the United States expects facing a shortage of 350,000 scientists.
5. HELP Wanted suggests creating a media campaign.

Use the appropriate particles with two-word verbs.

Standard American English includes some verbs that consist of two words: the verb itself and a **particle,** a preposition or adverb that affects the meaning of the verb. For example:

Look up the answer. [Research the answer.]
Look over the answer. [Examine the answer.]

The meanings of these two-word verbs are often quite different from the meanings of the individual words that make them up. (There are some three-word verbs, too, such as *put up with* and *run out of.*)

A dictionary of English as a second language will define two-word verbs and say whether the verb may be separated in a sentence, as explained below. (See p. 537 for a list of ESL dictionaries.) A grammar and style checker will recognize few if any misuses of two-word verbs.

Note Many two-word verbs are more common in speech than in more formal academic or business writing. For formal writing, consider using *research* instead of *look up, examine* or *inspect* in-stead of *look over.*

ν **Inseparable two-word verbs**

Verbs and particles that may not be separated by any other words include the following:

call on	go out with	run across	stay away
catch on	go over	run into	stay up
come across	grow up	run out of	take care of
get along	keep on	speak up	turn out
get up	look for	speak with	turn up at
give in	look into	stand up	work for
go on	play around		

Faulty   Children grow quickly up.
Revised   Children grow up quickly.

ν **Separable two-word verbs**

Most two-word verbs that take direct objects may be separated by the object:

Parents help out their children.
Parents help their children out.

If the direct object is a pronoun, the pronoun *must* separate the verb from the particle:

Faulty   Parents help out them.
Revised   Parents help them out.

The separable two-word verbs include the following:

bring up	give back	make up	throw out
call off	hand in	point out	try on
call up	hand out	put away	try out
drop off	help out	put back	turn down
fill out	leave out	put off	turn on
fill up	look over	take out	wrap up
give away	look up	take over	

EXERCISE 14.7   Revising: Verbs plus particles

The two- and three-word verbs in the sentences below are underlined. Some are correct as given, and some are not because they should or should not be separated by other words. Revise the verbs and other words that are incorrect. Consult the lists above and on the preceding page or an ESL dictionary if necessary to determine whether verbs are separable. (You can do this exercise online at *ablongman.com/littlebrown .*)

Example:

Hollywood producers never seem to come up with entirely new plots, but they also never run new ways out of to present old ones.

Hollywood producers never seem to come up with [correct] entirely new plots, but they also never run out of new ways to present old ones.

1. American movies treat everything from going out with someone to making up an ethnic identity, but few people look their significance into.
2. While some viewers stay away from topical films, others turn at the theater up simply because a movie has sparked debate.
3. Some movies attracted rowdy spectators, and the theaters had to throw out them.
4. Filmmakers have always been eager to point their influence out to the public.
5. Everyone agrees that filmmakers will keep creating controversy on, if only because it can fill up theaters.

Tense

Tense shows the time of a verb's action. The table on the facing page defines and illustrates the tense forms for a regular verb in the active voice. (See pp. 278 and 302 on regular verbs and voice.)

Note Grammar and style checkers can provide little help with incorrect verb tenses and tense sequences because correctness usually depends on meaning. You'll have to proofread carefully yourself to catch errors in tense or tense sequence.

In standard American English, a verb conveys time and sequence through its form. In some other languages and English dialects, various markers besides verb form may indicate the time of a verb. For instance, in African American dialect *I be attending class on Friday* means that the speaker attends class every Friday. To a speaker of standard American English, however, the sentence may be unclear: last Friday? this Friday? every Friday? The intended meaning must be indicated by verb tense: *I attended class on Friday. I will attend class on Friday. I attend class on Friday.*

Use the appropriate tense to express your meaning.

Many errors in verb tense are actually errors in verb form like those discussed earlier. Still, the present tense, the perfect tenses, and the progressive tenses can cause problems.

Observe the special uses of the present tense.

Most academic and business writing uses the past tense (*the rebellion occurred*), but the present tense has several distinctive uses:

Action occurring now
She understands the problem.
We define the problem differently.

Habitual or recurring action
Banks regularly undergo audits.
The audits monitor the banks' activities.

A general truth
The mills of the gods grind slowly.
The earth is round.

Discussion of literature, film, and so on (see also p. 744)
Huckleberry Finn has adventures we all envy.
In that article, the author examines several causes of crime.

Future time
Next week we draft a new budget.

Funding ends in less than a year.

(In the last two examples, time is really indicated by *Next week* and *in less than a year.*)

Observe the uses of the perfect tenses.

The perfect tenses generally indicate action completed before another specific time or action. (The term *perfect* derives from the Latin *perfectus,* "completed.") The present perfect tense also indicates action begun in the past and continued into the present. The perfect tenses consist of a form of *have* plus the verb's past participle.

present perfect
The dancer has performed here only once. [The action is completed at the time of the statement.]

present perfect
Critics have written about the performance ever since. [The action began in the past and continues now.]

past perfect
The dancer had trained in Asia before his performance. [The action was completed before another past action.]

future perfect
He will have performed here again by next month. [The action begins now or in the future and will be completed by a specified time in the future.]

With the present perfect tense, the words *since* and *for* are followed by different information. After *since,* give a specific point in time: *The United States has been a member of the United Nations since 1945.* After *for,* give a span of time: *The United States has been a member of the United Nations for many decades.*

Observe the uses of the progressive tenses.

The progressive tenses indicate continuing (therefore progressive) action. In standard American English the progressive tenses consist of a form of *be* plus the verb's *-ing* form (present participle). (The words *be* and *been* must be combined with other helping verbs. See pp. 284–85.)

present progressive
The economy is improving.

past progressive
Last year the economy was stagnating.

future progressive
Economists will be watching for signs of growth.

present perfect progressive
The government has been expecting an upturn.

past perfect progressive
Various indicators had been suggesting improvement.

future perfect progressive
By the end of this month, investors will have been pushing the mar-kets up for half a year.

Note Verbs that express unchanging states (especially mental states) rather than physical actions do not usually appear in the progressive tenses. These verbs include *adore, appear, believe, belong, care, doubt, hate, have, hear, imagine, know, like, love, mean, need, own, prefer, realize, remember, see, sound, taste, think, understand,* and *want.*

Faulty   She is wanting to study ethics.
Revised   She wants to study ethics.

Use the appropriate sequence of verb tenses.

The term **sequence of tenses** refers to the relation between the verb tense in a main clause and the verb tense in a subordinate clause or phrase. The tenses should change when necessary to reflect changes in actual or relative time. (For a discussion of tense shifts—changes *not* required by meaning—see pp. 359–60.)

Use the appropriate tense sequence with infinitives.

The **present infinitive** is the verb's plain form preceded by *to*. It indicates action *at the same time* as or *later* than that of the verb:

<div align="center">
verb: infinitive:
present perfect present
</div>

She would have liked to see [not to have seen] change before now.

The verb's **perfect infinitive** consists of *to have* followed by the past participle, as in *to have talked, to have won.* It indicates action *earlier* than that of the verb:

<div align="center">
verb: infinitive:
present   perfect
</div>

Other researchers would like [not would have liked] to have seen change as well.

Use the appropriate tense sequence with participles.

The present participle shows action occurring *at the same time* as that of the verb:

<div align="center">
participle: verb:
present   past perfect
</div>

Testing a large group, the researcher had posed multiple-choice questions.

The past participle and the present perfect participle show action occurring *earlier* than that of the verb:

<div align="center">
participle: verb:
past   past
</div>

Prepared by earlier failures, she knew not to ask open questions.

<div align="center">
participle: verb:
present perfect   past
</div>

Having tested many people, she understood the process.

Use the appropriate tense sequence with the past or past perfect tense.

When the verb in the main clause is in the past or past perfect tense, the verb in the subordinate clause must also be past or past perfect:

<div align="center">
main clause: subordinate clause:
past   past
</div>

The researchers discovered that people varied widely in their knowledge of public events.

<div align="center">
main clause: subordinate clause:
past   past perfect
</div>

The variation occurred because respondents had been born in different decades.

<div align="center">
main clause: subordinate clause:
past perfect   past
</div>

None of them had been born when Warren G. Harding was President.

Exception Always use the present tense for a general truth, such as *The earth is round:*

<div align="center">
main clause: subordinate clause:
past   present
</div>

Most understood that popular Presidents are not necessarily good Presidents.

Use the appropriate tense sequence in conditional sentences.

A **conditional sentence** states a factual relation between cause and effect, makes a prediction, or speculates about what might happen. Such a sentence usually contains a subordinate clause beginning with *if, when,* or *unless* along with a main clause stating the result. The three kinds of conditional sentences use distinctive verbs.

Factual relation

Statements linking factual causes and effects use matched tenses in the subordinate and main clauses:

<div align="center">subordinate clause: main clause:
present   present</div>

When a voter casts a ballot, he or she has complete privacy.

<div align="center">subordinate clause: main clause:
past   past</div>

When voters registered in some states, they had to pay a poll tax.

Prediction

Predictions generally use the present tense in the subordinate clause and the future tense in the main clause:

<div align="center">subordinate clause: main clause:
present   future</div>

Unless citizens regain faith in politics, they will not vote.

Sometimes the verb in the main clause consists of *may, can, should,* or *might* plus the verb's plain form: *If citizens regain faith, they may vote.*

Speculation

The verbs in speculations depend on whether the linked events are possible or impossible. For possible events in the present, use the past tense in the subordinate clause and *would, could,* or *might* plus the verb's plain form in the main clause:

<div align="center">subordinate clause: main clause:
past   *would* + verb</div>

If voters had more confidence, they would vote more often.

Always use *were* in the subordinate clause, even when the subject is *I, he, she, it* or a singular noun. (See p. 300 for more on this distinctive verb form.)

<div align="center">subordinate clause: main clause:
past   *would* + verb</div>

If the voter were more confident, he or she would vote more often.

For impossible events in the present—events that are contrary to fact—use the same forms as above (including the distinctive *were* when applicable):

<div align="center">subordinate clause: main clause:
past   *might* + verb</div>

If Lincoln were alive, he might inspire confidence.

For impossible events in the past, use the past perfect tense in the subordinate clause and *would, could,* or *might* plus the present perfect tense in the main clause:

<div align="center">subordinate clause: main clause:
past perfect   *might* + present perfect</div>

If Lincoln had lived past the Civil War, he might have helped stabilize the country.

EXERCISE 14.8   Adjusting tense sequence: Past or past perfect tense

The tenses in each sentence below are in correct sequence. Change the tense of one verb as instructed. Then change the tense of infinitives, participles, and other verbs to restore correct sequence. Some items have more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

Delgado will call when he reaches his destination. (*Change will call to called*.)

Delgado called when he reached [or had reached] his destination.

1. Diaries that Adolf Hitler is supposed to have written have surfaced in Germany. (*Change have surfaced to had surfaced*.)
2. Many people believe that the diaries are authentic because a well-known historian has declared them so. (*Change believe to be-lieved*.)
3. However, the historian's evaluation has been questioned by other authorities, who call the diaries forgeries. (*Change has been questioned to was questioned*.)
4. They claim, among other things, that the paper is not old enough to have been used by Hitler. (*Change claim to claimed*.)

5. Eventually, the doubters will win the debate because they have the best evidence. (*Change will win to won.*)

EXERCISE 14.9   Revising: Tense sequence with conditional sentences

Supply the appropriate tense for each verb in brackets below. (You can do this exercise online at *ablongman.com/littlebrown.*)

> *Example:*
>
> If Babe Ruth or Jim Thorpe [be] athletes today, they [remind] us that even sports heroes must contend with a harsh reality.
>
> If Babe Ruth or Jim Thorpe were athletes today, they might [or could or would] remind us that even sports heroes must contend with a harsh reality.

1. When an athlete [turn] professional, he or she [commit] to a gruel-ing regimen of mental and physical training.
2. If athletes [be] less committed, they [disappoint] teammates, fans, and themselves.
3. If professional athletes [be] very lucky, they [play] until age forty.
4. Unless an athlete [achieve] celebrity status, he or she [have] few employment choices after retirement.
5. If professional sports [be] less risky, athletes [have] longer careers and more choices after retirement.

Mood

Mood in grammar is a verb form that indicates the writer's or speaker's attitude toward what he or she is saying. The **indicative mood** states a fact or opinion or asks a question:
The theater needs help. [Opinion.]
> The ceiling is falling in. [Fact.]
> Will you contribute to the theater? [Question.]

The **imperative mood** expresses a command or gives a direction. It omits the subject of the sentence, *you:*

> Help the theater. [Command.]
> Send contributions to the theater. [Direction.]

The **subjunctive mood** expresses a suggestion, a requirement, or a desire, or it states a condition that is contrary to fact (that is, imaginary or hypothetical). The subjunctive mood uses distinctive verb forms.

> v **Suggestion or requirement:** plain form with all subjects.
>
> The manager asked that he donate money. [Suggestion.]
> Rules require that every donation be mailed. [Requirement.]

> v **Desire or present condition contrary to fact:** past tense; for *be,* the past tense *were* for all subjects, singular as well as plural.
>
> We wish that the theater had more money. [Desire.]
>
> It would be in better shape if it were better funded. [Present condition contrary to fact.]

> v **Past condition contrary to fact:** past perfect.
>
> The theater could have been better funded if it had been better managed.

Note that with conditions contrary to fact, the verb in the main clause also expresses the imaginary or hypothetical with the helping verb *could, would,* or *might*. (See also p. 298.)
For a discussion of keeping mood consistent within and among sentences, see page 360.

Use the subjunctive verb forms appropriately.

Contemporary English uses distinctive subjunctive verb forms in only a few constructions and idioms. (For the sequence of tenses in many subjunctive sentences, see pp. 297–98.)

Note A grammar and style checker may spot some simple errors in the subjunctive mood, but it may miss others. For example, a checker flagged *I wish I was home* (should be *were home*) but not *If I had a hammer, I will hammer in the morning* (should be *would hammer*).

Use the subjunctive in contrary-to-fact clauses beginning with *if* or expressing desire.

If the theater were saved, the town would benefit.
We all wish the theater were not so decrepit.
I wish I were able to donate money.

Note The indicative form *was* (*We all wish the theater was not so decrepit*) is common in speech and in some informal writing, but the subjunctive *were* is usual in formal English.

Not all clauses beginning with *if* express conditions contrary to fact. In the sentence *If Joe is out of town, he hasn't heard the news,* the verb *is* is correct because the clause refers to a condition presumed to exist.

Use *would*, *could*, or *might* only in the main clause of a conditional statement.

The helping verb *would, could,* or *might* appears in the main clause of a sentence expressing a condition contrary to fact. The helping verb does not appear in the subordinate clause beginning with *if:*

Not   Many people would have helped if they would have known.
But   Many people would have helped if they had known.

Use the subjunctive in *that* clauses following verbs that demand, request, or recommend.

Verbs such as *ask, demand, insist, mandate, recommend, request, require, suggest,* and *urge* indicate demand or suggestion. They often precede subordinate clauses beginning with *that* and containing the substance of the demand or suggestion. The verb in such a *that* clause should be in the subjunctive mood:

The board urged that everyone contribute.
The members insisted that they themselves be donors.
They suggested that each donate both time and money.

Note These constructions have widely used alternative forms that do not require the subjunctive, such as *The board urged everyone to contribute* or *The members insisted on donating.*

EXERCISE 14.10   Revising: Subjunctive mood

Revise the following sentences with appropriate subjunctive verb forms. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
I would help the old man if I was able to reach him.
I would help the old man if I were able to reach him.

1. If John Hawkins would have known of the dangerous side effects of smoking tobacco, would he have introduced the dried plant to England in 1565?
2. Hawkins noted that if a Florida Indian was to travel for several days, he would have smoked tobacco to satisfy his hunger and thirst.
3. Early tobacco growers feared that their product would not gain acceptance unless it was perceived as healthful.
4. To prevent fires, in 1646 the General Court of Massachusetts passed a law requiring that colonists smoked tobacco only if they were five miles from any town.
5. To prevent decadence, in 1647 Connecticut passed a law mandating that one's smoking of tobacco was limited to once a day in one's own home.

Voice

The **voice** of a verb tells whether the subject of the sentence performs the action (**active voice**) or is acted upon (**passive voice**). In the passive voice, the actual actor may be named in a prepositional phrase (such as *by the city*) or may be omitted.

A passive verb always consists of a form of *be* plus the past participle of the main verb: *rents are controlled.* Other helping verbs must also be used with *be, being,* and *been: rents have been controlled.* Only a transitive verb (one that takes an object) may be used in the passive voice. (See p. 285.)

v **Converting active to passive**

To change a transitive verb from active to passive voice, convert either an indirect object or a direct object into the subject of the sentence, and use the passive verb form:

	subject	transitive verb	indirect object	direct object
Active	The city	gives	tenants	leases.

	new subject	passive verb	direct object
Passive	Tenants	are given	leases.

	new subject	passive verb	indirect object	old subject
Leases	are given	tenants	by the city.	

v **Converting passive to active**

To change a passive verb to active, name the verb's actor as the subject, use an active verb form, and convert the old subject into an object:

	subject	passive verb	
Passive	Tenants	are protected	by leases.

	new subject	active verb	old subject = object
Active	Leases	protect	tenants.

Generally, prefer the active voice. Use the passive voice when the actor is unknown or unimportant.

Because the passive omits or de-emphasizes the actor (the performer of the verb's action), it can deprive writing of vigor and is often vague or confusing. The active voice is usually stronger, clearer, and more forthright.

Weak passive The Internet is used for research by many scholars, and its expansion to the general public has been criticized by some.

Strong active Many scholars use the Internet for research, and some have criticized its expansion to the general public.

The passive voice is useful in two situations: when the actor is unknown and when the actor is unimportant or less important than the object of the action.

The Internet was established in 1969 by the US Department of Defense. The network has now been extended internationally to governments, foundations, corporations, educational institutions, and private individuals. [In the first sentence the writer wishes to stress the Internet rather than the Department of Defense. In the second sentence the actor is unknown or too complicated to name.]

After the solution had been cooled to 10°C, the acid was added. [The person who cooled and added, perhaps the writer, is less important than the facts that the solution was cooled and acid was added. Passive sentences are common in scientific writing. See p. 809.]

Except in such situations, however, you should prefer the active voice in your writing.

Note Most grammar and style checkers can be set to spot the passive voice. (See p. 61.) But the checkers will flag appropriate passives as well, such as when the actor is unknown.

EXERCISE 14.11   Converting between active and passive voices

To practice using the two voices of the verb, convert the following sentences from active to passive or from passive to active. (In converting from passive to active, you may have to add a subject for the new sentence.) Which version of each sentence seems more effective, and why? (You can do this exercise online at *ablongman.com/littlebrown.*) For additional exercises with the passive voice, see pages 264 and 386.

Example:
The aspiring actor was discovered in a nightclub.
A talent scout discovered the aspiring actor in a nightclub.

1. When the Eiffel Tower was built in 1889, it was thought by the French to be ugly.
2. At that time many people still resisted industrial technology.
3. The tower's naked steel construction epitomized this technology.
4. Beautiful ornament was expected to grace fine buildings.
5. Further, the tower could not even be called a building because it had no solid walls.

EXERCISE 14.12   Revising: Verb forms, tense, mood

Mark all the verbs and verbals in the following paragraph and correct their form, tense, or mood if necessary. (You can do this exercise online at *ablongman.com/littlebrown.*)

For centuries the natives of Melanesia, a group of islands laying northeast of Australia, have practice an unusual religion. It began in the eighteenth century when European explorers first have visited the islands. The natives were fascinated by the rich goods or "cargo" possessed by the explorers. They saw the wealth as treasures of the gods, and cargo cults eventually had arisen among them. Over the centuries some Melanesians turned to Christianity in the belief that the white man's religion will bring them the white man's treasures. During World War II, US soldiers, having arrived by boat and airplane to have occupied some of the islands, introduced new and even more wonderful cargo. Even today some leaders of the cargo cults insist that the airplane is worship as a vehicle of the Melanesians' future salvation.

Note See page 331 for an exercise involving verbs along with other aspects of grammar.

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Visit the companion Web site for more help and additional exercises on noun and pronoun case.

Case forms of nouns and pronouns

	Subjective	Objective	Possessive
Nouns	boy	boy	boy's
	Jessie	Jessie	Jessie's

Personal pronouns

Singular

1st person	I	me	my, mine
2nd person	you	you	your, yours
3rd person	he	him	his
	she	her	her, hers
	it	it	its

Plural

1st person	we	us	our, ours
2nd person	you	you	your, yours
3rd person	they	them	their, theirs

Relative and interrogative pronouns

	who	whom	whose
	whoever	whomever	—
	which, that, what	which, that, what	—

Indefinite pronouns

	everybody	everybody	everybody's

A test for case forms in compound constructions

1. **Identify a compound construction** (one connected by *and, but, or, nor*).

[He, Him] and [I, me] won the prize.
The prize went to [he, him] and [I, me].

2. **Write a separate sentence for each part of the compound.**

[He, Him] won the prize. [I, Me] won the prize.
The prize went to [he, him]. The prize went to [I, me].

3. **Choose the pronouns that sound correct.**

He won the prize. I won the prize. [Subjective.]
The prize went to him. The prize went to me. [Objective.]

4. **Put the separate sentences back together.**

He and I won the prize.
The prize went to him and me.

A test for *who* versus *whom* in questions

1. **Pose the question.**

[Who, Whom] makes that decision?
[Who, Whom] does one ask?

2. **Answer the question, using a personal pronoun.** Choose the pronoun that sounds correct, and note its case.

[She, Her] makes that decision. She makes that decision. [Subjective.]
One asks [she, her]. One asks her. [Objective.]

3. **Use the same case (*who* or *whom*) in the question.**

Who makes that decision? [Subjective.]
Whom does one ask? [Objective.]

A test for *who* versus *whom* in subordinate clauses

1. **Locate the subordinate clause.**

Few people know [who, whom] they should ask.

They are unsure [who, whom] makes the decision.

2. **Rewrite the subordinate clause as a separate sentence, substituting a personal pronoun for *who, whom*.** Choose the pronoun that sounds correct, and note its case.

They should ask [she, her]. They should ask her. [Objective.]

[She, Her] makes the decision. She makes the decision. [Subjective.]

3. **Use the same case (*who* or *whom*) in the subordinate clause.**

Few people know whom they should ask. [Objective.]

They are unsure who makes the decision. [Subjective.]

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Visit the companion Web site for more help and additional exercises on verb forms.

Terms used to describe verbs

Tense

The time of the verb's action—for instance, present (*kick*), past (*kicked*), future (*will kick*). (See p. 292.)

Mood

The attitude of the verb's speaker or writer—the difference, for example, in *I kick the ball, Kick the ball,* and *I suggest that you kick the ball.* (See p. 299.)

Voice

The distinction between the **active,** in which the subject performs the verb's action (*I kick the ball*), and the **passive,** in which the subject is acted upon (*The ball is kicked by me*). (See p. 302.)

Person

The verb form that reflects whether the subject is speaking (*I/we kick the ball*), spoken to (*You kick the ball*), or spoken about (*She kicks the ball*). (See p. 306.)

Number

The verb form that reflects whether the subject is singular (*The girl kicks the ball*) or plural (*Girls kick the ball*). (See p. 308.)

Principal parts of common irregular verbs

Plain form	Past tense	Past participle
arise	arose	arisen
become	became	become
begin	began	begun
bid	bid	bid
bite	bit	bitten, bit
blow	blew	blown
break	broke	broken
bring	brought	brought
burst	burst	burst
buy	bought	bought
catch	caught	caught
choose	chose	chosen
come	came	come
cut	cut	cut
dive	dived, dove	dived
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamed, dreamt
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
find	found	found
flee	fled	fled
fly	flew	flown
forget	forgot	forgotten, forgot
freeze	froze	frozen
get	got	got, gotten
give	gave	given
go	went	gone
grow	grew	grown
hang (suspend)	hung	hung
hang (execute)	hanged	hanged
hear	heard	heard
hide	hid	hidden
hold	held	held
keep	kept	kept
know	knew	known

lay	laid	laid
lead	led	led
leave	left	left
lend	lent	lent
let	let	let
lie	lay	lain
lose	lost	lost
pay	paid	paid
prove	proved	proved, proven
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
say	said	said
see	saw	seen
set	set	set
shake	shook	shaken
shrink	shrank, shrunk	shrunk, shrunken
sing	sang, sung	sung
sink	sank, sunk	sunk
sit	sat	sat
sleep	slept	slept
slide	slid	slid
speak	spoke	spoken
spring	sprang, sprung	sprung
stand	stood	stood
steal	stole	stolen
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
throw	threw	thrown
wear	wore	worn
write	wrote	written

Sit/set; lie/lay; rise/raise

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Visit the companion Web site for more help and additional exercises on verb tense.
Tense

Tenses of a regular verb (active voice)

Present Action that is occurring now, occurs habitually, or is generally true

Simple present Plain form or -*s* form	**Present progressive** *Am, is,* or *are* plus -*ing* form
I walk. You/we/they walk. He/she/it walks.	I am walking. You/we/they are walking. He/she/it is walking.

Past Action that occurred before now

Simple past Past-tense form (-*d* or -*ed*)	**Past progressive** *Was* or *were* plus -*ing* form
I/he/she/it walked. You/we/they walked.	I/he/she/it was walking. You/we/they were walking.

Future Action that will occur in the future

Simple future Plain form plus *will*	**Future progressive** *Will be* plus -*ing* form
I/you/he/she/it/we/they will walk.	I/you/he/she/it/we/they will be walking.

Present perfect Action that began in the past and is linked to the present

Present perfect *Have* or *has* plus past participle (-*d* or -*ed*)	**Present perfect progressive** *Have been* or *has been* plus -*ing* form
I/you/we/they have walked. He/she/it has walked.	I/you/we/they have been walking. He/she/it has been walking.

Past perfect Action that was completed before another past action

Past perfect *Had* plus past participle (-*d* or -*ed*)	**Past perfect progressive** *Had been* plus -*ing* form
I/you/he/she/it/we/they had walked.	I/you/he/she/it/we/they had been walking.

Future perfect Action that will be completed before another future action

Future perfect *Will have* plus past participle (-*d* or -*ed*)	**Future perfect progressive** *Will have been* plus -*ing* form
I/you/he/she/it/we/they will have walked.	I/you/he/she/it/we/they will have been walking.

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Visit the companion Web site for more help and additional exercises on verb mood.

Active and passive voice

Active voice   The subject acts.

Passive voice   The subject is acted upon.

Visit the companion Web site for more help and additional exercises on verb voice.

CHAPTER 15

Agreement

Agreement helps readers understand the relations between elements in a sentence. Subjects and verbs agree in number and person:

More Japanese Americans live in Hawaii and California than elsewhere.   subject   verb

Daniel Inouye was the first Japanese American in Congress.
       subject   verb

Pronouns and their **antecedents**—the words they refer to—agree in person, number, and gender:

Inouye makes his home in Hawaii.
antecedent   pronoun

Hawaiians value his work for them.
 antecedent   pronoun

15a   Make subjects and verbs agree in number.

Most subject-verb agreement problems arise when endings are omitted from subjects or verbs or when the relation between sentence parts is uncertain.

Note A grammar and style checker will catch many simple errors in subject-verb agreement, such as *Addie and John is late,* and some more complicated errors, such as *Is Margaret and Tom going with us?* (should be *are* in both cases). But a checker failed to flag *The old group has gone their separate ways* (should be *have*) and offered a wrong correction for *The old group have gone their separate ways,* which is already correct.

1   The -*s* and -*es* endings work differently for nouns and verbs.

An -*s* or -*es* ending does opposite things to nouns and verbs: it usually makes a noun *plural,* but it always makes a present-tense verb *singular.* Thus a singular noun as subject will not end in -*s,* but its verb will. A plural noun as subject will end in -*s,* but its verb will not. **Between them, subject and verb use only one -*s* ending.**

Singular	Plural
The boy play**s**.	The boy**s** play.
The bird soar**s**.	The bird**s** soar.

The only exceptions to these rules involve the nouns that form irregular plurals, such as *child/children, woman/women.* The irregular plural still requires a plural verb: The *children play.*

 If your first language or dialect is not standard American English, subject-verb agreement may be problematic, especially for these reasons:

_v **Some English dialects follow different rules for subject-verb agreement,** such as omitting the -*s* ending for singular verbs or using the -*s* ending for plural verbs.

Nonstandard	The voter resist change.
Standard	The voter resist**s** change.
Standard	The voter**s** resist change.

The verb *be* changes spelling for singular and plural in both present and past tenses. (See also p. 276.)

Nonstandard   Taxes is high. They was raised just last year.
Standard   Taxes are high. They were raised just last year.

Have also has a distinctive -*s* form, *has:*

Nonstandard   The new tax have little chance of passing.
Standard   The new tax has little chance of passing.

ᵥ **Some other languages change all verb phrases to match their subjects,** but in English only the helping verbs *be, have,* and *do* change for different subjects. The modal helping verbs—*can, may, should, will,* and others—do not change:

Nonstandard   The tax mays pass next year.
Standard   The tax may pass next year.

The main verb in a verb phrase also does not change for different subjects:

Nonstandard   The tax may passes next year.
Standard   The tax may pass next year.

**2   Subject and verb should agree even when other words
come between them.**

When the subject and verb are interrupted by other words, make sure the verb agrees with the subject:

A catalog of courses and requirements often baffles [not baffle] stu-dents.

The requirements stated in the catalog are [not is] unclear.

Note Phrases beginning with *as well as, together with, along with,* and *in addition to* do not change the number of the subject:

The president, as well as the deans, has [not have] agreed to revise the catalog.

If you really mean *and* in such a sentence, use it. Then the subject is compound, and the verb should be plural: *The president and the deans have agreed to revise the catalog.*

3   Subjects joined by *and* usually take plural verbs.

Two or more subjects joined by *and* usually take a plural verb, whether one or all of the subjects are singular:

Frost and Roethke were contemporaries.

Frost, Roethke, Stevens, and Pound are among the great American poets.

Exceptions When the parts of the subject form a single idea or refer to a single person or thing, they take a singular verb:

Avocado and bean sprouts is a California sandwich.

When a compound subject is preceded by the adjective *each* or *every,* the verb is usually singular:

Each man, woman, and child has a right to be heard.

But a compound subject *followed* by *each* takes a plural verb:

The man and the woman each have different problems.

**4   When parts of a subject are joined by *or* or *nor*, the verb agrees with the nearer
part.**

When all parts of a subject joined by *or* or *nor* are singular, the verb is singular; when all parts are plural, the verb is plural.

Either the painter or the carpenter knows the cost.

The cabinets or the bookcases are too costly.

When one part of the subject is singular and the other plural, avoid awkwardness by placing the plural part closer to the verb so that the verb is plural:

Awkward   Neither the owners nor the contractor agrees.

Revised   Neither the contractor nor the owners agree.

When the subject consists of nouns and pronouns of different person requiring different verb forms, the verb agrees with the nearer part of the subject. Reword if this construction is awkward:

Awkward   Either Juarez or I am responsible.

Revised   Either Juarez is responsible, or I am.

5   With an indefinite pronoun, use a singular or plural verb as appropriate.

An **indefinite pronoun** is one that does not refer to a specific person or thing. Most indefinite pronouns take a singular verb, but some take a plural verb and some take a singular *or* a plural verb.

The singular indefinite pronouns refer to a single unspecified person or thing, and they take a singular verb:

Something smells.   Neither is right.

The plural indefinite pronouns refer to more than one unspecified thing, and they take a plural verb:

Both are correct.   Several were invited.

The other indefinite pronouns take a singular or a plural verb depending on whether the word they refer to is singular or plural. The word may be stated in the sentence:

All of the money is reserved for emergencies.

All of the funds are reserved for emergencies.

The word referred to by the pronoun may also be implied:

All are planning to attend. [*All* implies "all the people."]

All is lost. [*All* implies "everything."]

 See page 330 for the distinction between *few* ("not many") and *a few* ("some").

6   Collective nouns take singular or plural verbs depending on meaning.

A **collective noun** has singular form but names a group of individuals or things—for example, *army, audience, committee, crowd, family, group, team.* As a subject, a collective noun may take a singular or plural verb, depending on the context. When the group acts as one unit, use a singular verb:

The group agrees that action is necessary.

But when considering the group's members as individuals who act separately, use the plural form of the verb:

The old group have gone their separate ways.

The collective noun *number* may be singular or plural. Preceded by *a,* it is plural; preceded by *the,* it is singular.

A number of people are in debt.

The number of people in debt is very large.

In English some noncount nouns (nouns that don't form plurals) are collective nouns because they name groups: for
instance, *furniture, clothing, mail.* These noncount nouns usually take singular verbs: *Mail arrives daily.* But some of these nouns take plural verbs, including *clergy, military, people, police,* and any collective noun that comes from an adjective, such as *the poor, the rich, the young, the elderly.* If you mean one representative of the group, use a singular noun such as *police officer* or *poor person.*

7   The verb agrees with the subject even when the normal word order is inverted.

Inverted subject-verb order occurs mainly in questions and in constructions beginning with *there* or *it* and a form of *be:*

Is voting a right or a privilege?

Are a right and a privilege the same thing?

There are differences between them.

In constructions beginning with *there,* you may use *is* before a compound subject when the first element in the subject is singular:

There is much work to do and little time to do it.

Word order may sometimes be inverted for emphasis. The verb still agrees with its subject:

From the mountains comes an eerie, shimmering light.

8   A linking verb agrees with its subject, not the subject complement.

A linking verb such as *is* or *are* should agree with its subject, usually the first element in the sentence, not with the noun or pronoun serving as a subject complement (see p. 240):

The child's sole support is her court-appointed guardians.

Her court-appointed guardians are the child's sole support.

9   *Who, which,* and *that* take verbs that agree with their antecedents.

When used as subjects, *who, which,* and *that* refer to another word in the sentence, called the **antecedent.** The verb agrees with the antecedent:

Mayor Garber ought to listen to the people who work for her.

Bardini is the only aide who has her ear.

Agreement problems often occur with relative pronouns when the sentence includes *one of the* or *the only one of the:*

Bardini is one of the aides who work unpaid. [Of the aides who work unpaid, Bardini is one.]

Bardini is the only one of the aides who knows the community. [Of the aides, only one, Bardini, knows the community.]

In phrases like those above beginning with *one of the,* be sure the noun is plural: *Bardini is one of the aides* [not *aide*] *who work unpaid.*

10 Nouns with plural form but singular meaning take singular verbs.

Some nouns with plural form (that is, ending in *-s*) are usually regarded as singular in meaning. They include *athletics, economics, mathematics, measles, mumps, news, physics, politics,* and *statistics,* as well as place names such as *Athens, Wales,* and *United States.*

> After so long a wait, the news has to be good.

> Statistics is required of psychology majors.

A few of these words take plural verbs only when they describe individual items rather than whole bodies of activity or knowledge: *The statistics prove him wrong.*

Measurements and figures ending in *-s* may also be singular when the quantity they refer to is a unit:

> Three years is a long time to wait.

> Three-fourths of the library consists of reference books.

11 Titles and words named as words take singular verbs.

When your sentence subject is the name of a corporation, the title of a work (such as a book), or a word you are defining or describing, the verb should be singular even if the name, title, or word is plural:

> Hakada Associates is a new firm.

> *Dream Days* remains a favorite book.

> *Folks* is a down-home word for *people*.

EXERCISE 15.1   Revising: Subject-verb agreement

Revise the verbs in the following sentences as needed to make subjects and verbs agree in number. If the sentence is already correct as given, circle the number preceding it. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> Each of the job applicants type sixty words per minute.
> Each of the job applicants types sixty words per minute.

1. Weinstein & Associates are a consulting firm that try to make businesspeople laugh.
2. Statistics from recent research suggests that humor relieves stress.
3. Reduced stress in businesses in turn reduce illness and absenteeism.
4. Reduced stress can also reduce friction within an employee group, which then work more productively.
5. In special conferences held by one consultant, each of the participants practice making the others laugh.
6. One consultant to many companies suggest cultivating office humor with practical jokes such as a rubber fish in the water cooler.
7. When employees or their manager regularly post cartoons on the bulletin board, office spirit usually picks up.
8. When someone who has seemed too easily distracted is entrusted with updating the cartoons, his or her concentration often im-proves.
9. In the face of levity, the former sourpuss becomes one of those who hides bad temper.
10. Every one of the consultants caution, however, that humor has no place in life-affecting corporate situations such as employee layoffs.

15b   Make pronouns and their antecedents agree in person, number, and gender.

The **antecedent** of a pronoun is the noun or other pronoun to which the pronoun refers.

Homeowners fret over their tax bills.
antecedent　　　　　pronoun

Its constant increases make the tax bill a dreaded document.
pronoun　　　　　antecedent

Since a pronoun derives its meaning from its antecedent, the two must agree in person, number, and gender.

Note Grammar and style checkers cannot help with agreement between pronoun and antecedent because they cannot recognize the intended relation between the two.

The gender of a pronoun should match its antecedent, not a noun that the pronoun may modify: *Sara Young invited her* [not *his*] *son to join the company's staff.* Also, nouns in English have only neuter gender unless they specifically refer to males or females. Thus nouns such as *book, table, sun,* and *earth* take the pronoun *it.*

1   Antecedents joined by *and* usually take plural pronouns.

Two or more antecedents joined by *and* usually take a plural pronoun, whether one or all of the antecedents are singular:

Mr. Bartos and I cannot settle our dispute.

The dean and my adviser have offered their help.

Exceptions When the compound antecedent refers to a single idea, person, or thing, then the pronoun is singular:

My friend and adviser offered her help.

When the compound antecedent follows *each* or *every,* the pronoun is singular:

Every girl and woman took her seat.

2   When parts of an antecedent are joined by *or* or *nor*, the pronoun agrees with the nearer part.

When the parts of an antecedent are connected by *or* or *nor,* the pronoun should agree with the part closer to it:

Tenants or owners must present their grievances.

Either the tenant or the owner will have her way.

When one subject is plural and the other singular, the sentence will be awkward unless you put the plural one second:

Awkward   Neither the tenants nor the owner has yet made her case.

Revised   Neither the owner nor the tenants have yet made their case.

3   With an indefinite word as antecedent, use a singular or plural pronoun as appropriate.

Indefinite words do not refer to any specific person or thing. They include **indefinite pronouns** such as *anyone, everybody,* and *no one* (see p. 309 for a list). They also include **generic nouns,** or singular nouns that refer to typical members of a group, as in *The individual has rights* or *The job requires a person with computer skills.*

Most indefinite pronouns and all generic nouns are singular in meaning. When they serve as antecedents of pronouns, the pronouns should be singular.

Everyone on the women's team now has her own locker.
indefinite
pronoun

Every person on the women's team now has her own locker.
                    generic
    noun

Five indefinite pronouns—*all, any, more, most, some*—may be singular or plural in meaning depending on what they refer to:

Few women athletes had changing spaces, so most had to change in

their rooms.

Most of the changing space was dismal, its color a drab olive green.

Four indefinite pronouns—*both, few, many, several*—are always plural in meaning:

Few realize how their athletic facilities have changed.

Most agreement problems arise with the singular indefinite words. We often use these words to mean something like "many" or "all" rather than "one" and then refer to them with plural pronouns, as in *Everyone has their own locker* or *A person can padlock their locker.* Often, too, we mean indefinite words to include both masculine and feminine genders and thus resort to *they* instead of the **generic *he***—the masculine pronoun referring to both genders, as in *Everyone deserves his privacy.* (For more on the generic *he,* which many readers view as sexist, see p. 516.)

Although some experts accept *they, them,* and *their* with singular indefinite words, most do not, and many teachers and employers regard the plural as incorrect. To be safe, work for agreement between singular indefinite words and the pronouns that refer to them. You have several options:

4   Collective noun antecedents take singular or plural pronouns depending on meaning.

Collective nouns such as *army, committee, family, group,* and *team* have singular form but may be referred to by singular or plural pronouns, depending on the meaning intended. When the group acts as a unit, the pronoun is singular:

The committee voted to disband itself.

When the members of the group act separately, the pronoun is plural:

The old group have gone their separate ways.

In the last example, note that the verb and pronoun are consistent in number (see also pp. 358–59).

Inconsistent   The old group has gone their separate ways.
Consistent   The old group have gone their separate ways.

 In standard American English, collective nouns that are noncount nouns (they don't form plurals) usually take singular pronouns: *The mail sits in its own basket.* A few noncount nouns take plural pronouns, including *clergy, military, people, police, the rich,* and *the poor: The police support their unions.* (See also p. 310.)

EXERCISE 15.2   Revising: Pronoun-antecedent agreement

Revise the following sentences so that pronouns and their ante-
cedents agree in person and number. Some items have more than one possible answer. Try to avoid the generic *he* (see opposite). If you change the subject of a sentence, be sure to change verbs as necessary for agreement. If the sentence is already correct as given, mark the number preceding it. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Example:

Each of the Boudreaus' children brought their laundry home at Thanksgiving.

All of the Boudreaus' children brought their laundry home at Thanksgiving. *Or:* Each of the Boudreaus' children brought laundry home at Thanksgiving. *Or:* Each of the Boudreaus' children brought his or her laundry home at Thanksgiving.

1. Each girl raised in a Mexican American family in the Rio Grande Valley of Texas hopes that one day they will be given a *quin-ceañera* party for their fifteenth birthday.
2. Such celebrations are very expensive because it entails a religious service followed by a huge party.
3. A girl's immediate family, unless they are wealthy, cannot afford the party by themselves.
4. The parents will ask each close friend or relative if they can help with the preparations.
5. Surrounded by her family and attended by her friends and their escorts, the *quinceañera* is introduced as a young woman eligible for Mexican American society.

EXERCISE 15.3   Adjusting for agreement

In the sentences below, subjects agree with verbs and pronouns agree with antecedents. Make the change specified in parentheses after each sentence, and then revise the sentence as necessary to maintain agreement. Some items have more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

The student attends weekly conferences with her teacher. (*Change The student to Students*.)

Students *attend* weekly conferences with their teacher.

1.   A biologist wishes to introduce captive red wolves into the Smoky Mountains in order to increase the wild population of this endangered species. (*Change A biologist to Biologists*.)
2. When freed, the wolf naturally has no fear of humans and thus is in danger of being shot. (*Change wolf to wolves*.)
3. The first experiment to release the wolves was a failure. (*Change experiment to experiments*.)
4. Now researchers pen the wolf puppy in the wooded area that will eventually be its territory. (*Change puppy to puppies*.)
5. The wolf has little contact with people, even its own keeper, during the year of its captivity. (*Change wolf to wolves*.)

EXERCISE 15.4   Revising: Agreement

Revise the sentences in the following paragraphs to correct errors in agreement between subjects and verbs or between pronouns and their antecedents. Try to avoid the generic *he*. (You can do this exercise online at *ablongman.com/littlebrown*.)

The writers Richard Rodriguez and Maxine Hong Kingston, despite their differences, shares one characteristic: their parents was immigrants to California. A frequent theme of their writings are the difficulties of growing up with two languages and two cultures.

A child whose first language is not English is often ridiculed because they cannot communicate "properly." Rodriguez learned Spanish at home, but at school everyone expected him to use their language, English. He remembers his childish embarrassment because of his parents' poor English. College and graduate school, which usually expands one's knowledge, widened the gap between Rodriguez and his Latino culture. His essays suggests that he lost a part of himself, a loss that continue to bother him.

Kingston spoke Chinese at home and also learned her first English at school. She sometimes write of these experiences, but more often she write to recover and preserve her Chinese culture. *The Woman Warrior,* which offer a blend of autobiography, family history, and mythic tales, describe the struggle of Kingston's female relatives. *China Men* focus on Kingston's male ancestors; each one traveled to Hawaii or California to make money for their wife back in China. Kingston's work, like Rodriguez's essays, reflect the tension and confusion that the child of immigrants often feel when they try to blend two cultures.

Note See page 331 for an exercise involving agreement along with other aspects of grammar.

CHAPTER 1 6

Adjectives and Adverbs

Adjectives and adverbs are modifiers that describe, restrict, or otherwise qualify the words to which they relate.

Many of the most common adjectives are familiar one-syllable words such as *bad, strange, large,* and *wrong.* Many others are formed by adding endings such as *-al, -able, -ful, -less, -ish, -ive,* and *-y* to nouns or verbs: *optional, fashionable, beautiful, fruitless, selfish, expressive, dreamy.*

Most adverbs are formed by adding *-ly* to adjectives: *badly, strangely, largely, beautifully.* But note that we cannot depend on *-ly* to identify adverbs, since some adjectives also end in *-ly* (*fatherly, lonely*) and since some common adverbs do not end in *-ly* (*always, here, not, now, often, there*). Thus the only sure way to distinguish between adjectives and adverbs is to determine what they modify.

Note Grammar and style checkers will spot some but not all problems with misused adjectives and adverbs. For instance, a checker flagged *Some children suffer bad* and *Chang was the most wisest person in town* and *Jenny did not feel nothing.* But it did not flag *Educating children good is everyone's focus.*

In standard American English an adjective does not change along with the noun it modifies to show plural number: *white* [not *whites*] *shoes, square* [not *squares*] *spaces.* Only nouns form plurals.

16a   Use adjectives only to modify nouns and pronouns.

Adjectives modify only nouns and pronouns. Using adjectives instead of adverbs to modify verbs, adverbs, or other adjectives is non-standard:

Nonstandard	The groups view family values different.
Standard	The groups view family values differently.

The adjectives *good* and *bad* often appear where standard English requires the adverbs *well* and *badly:*

Nonstandard	Educating children good is everyone's focus.
Standard	Educating children well is everyone's focus.
Nonstandard	Some children suffer bad.
Standard	Some children suffer badly.

To negate a verb or an adjective, use the adverb *not:*

They are not learning. They are not stupid.

To negate a noun, use the adjective *no:*

No child should fail to read.

16b   **Use an adjective after a linking verb to modify the subject. Use an adverb to modify a verb.**

A **linking verb** is one that links, or connects, a subject and its complement: *They are golfers. He is lucky.* (See also pp. 239–40.) Linking verbs are forms of *be,* the verbs associated with our five senses (*look, sound, smell, feel, taste*), and a few others (*appear, seem, become, grow, turn, prove, remain, stay*).

  Some of these verbs may or may not be linking, depending on their meaning in the sentence. When the word after the verb modi-
fies the subject, the verb is linking and the word should be an adjective: *He feels strong*. When the word modifies the verb, however, it should be an adverb: *He feels strongly about that.*

  Two word pairs are especially troublesome in this context. One is *bad* and *badly:*

  The weather grew bad.   She felt bad.
                 linking adjective   linking adjective
                      verb   verb

  Flowers grow badly in such soil.
               verb   adverb

The other pair is *good* and *well. Good* serves only as an adjective. *Well* may serve as an adverb with a host of meanings or as an adjective meaning only "fit" or "healthy."

  Decker trained well.   She felt well.   Her health was good.
        verb   adverb   linking adjective   linking adjective
                                   verb   verb

16c   **After a direct object, use an adjective to modify the object and an adverb to modify the verb.**

  After a direct object, an adjective modifies the object, whereas an adverb modifies the verb of the sentence. (See p. 238 for more on direct objects.)

  Campus politics made Mungo angry.
                                    adjective

  Mungo repeated the words angrily.
                             adverb

  You can test whether a modifier should be an adjective or an adverb by trying to separate it from the direct object. If you can separate it, it should be an adverb: *Mungo angrily repeated the words.* If you cannot separate it, it is probably an adjective.

  The instructor considered the student's work thorough. [The adjective can be moved in front of *work* (*student's thorough work*), but it cannot be separated from *work*.]

  The instructor considered the student's work thoroughly. [The adverb can be separated from *work.* Compare *The instructor thoroughly considered the student's work*.]

EXERCISE 16.1   Revising: Adjectives and adverbs

Revise the following sentences so that adjectives and adverbs are used appropriately. If any sentence is already correct as given, mark the number preceding it. (You can do this exercise online at *ablongman .com/littlebrown*.)

  Example:
  The announcer warned that traffic was moving very slow.
  The announcer warned that traffic was moving very slowly.

  1. King George III of England declared Samuel Johnson suitably for a pension.

2. Johnson was taken serious as a critic and dictionary maker.
3. Thinking about his meeting with the king, Johnson felt proudly.
4. Johnson was relieved that he had not behaved badly in the king's presence.
5. After living cheap for over twenty years, Johnson finally had enough money from the pension to eat and dress good.

16d   Use the comparative and superlative forms of adjectives and adverbs appropriately.

Adjectives and adverbs can show degrees of quality or amount with the endings *-er* and *-est* or with the words *more* and *most* or *less* and *least.* Most modifiers have three forms:

Positive The basic	Comparative A	Superlative The
form listed in	greater or lesser	greatest or least
the dictionary	degree of the	degree of the
	quality	quality
Adjectives		
red	redder	reddest
awful	more/less awful	most/least awful
Adverbs		
soon	sooner	soonest
quickly	more/less quickly	most/least quickly

If sound alone does not tell you whether to use *-er/-est* or *more/most,* consult a dictionary. If the endings can be used, the dictionary will list them. Otherwise, use *more* or *most.*

1   Use the correct forms of irregular adjectives and adverbs.

Certian adjectives and adverbs are irregular: they change the spelling of their positive form to show comparative and superlative degrees.

2   Use either *-er/-est* or *more/most*, not both.

A double comparative or double superlative combines the *-er* or *-est* ending with the word *more* or *most.* It is redundant.

> Chang was the wisest [not most wisest] person in town.
> He was smarter [not more smarter] than anyone else.

3   Use the comparative for comparing two things and the superlative for comparing three or more things.

> It is the shorter of her two books. [Comparative.]
> *The Yearling* is the most popular of the six books. [Superlative.]

In conversation the superlative form is often used to compare only two things: *When two people argue, the angriest one is usually wrong.* But the distinction between the forms should be observed in writing.

4   Use comparative or superlative forms only for modifiers that can logically be compared.

Some adjectives and adverbs cannot logically be compared—for instance, *perfect, unique, dead, impossible, infinite.* These abso-lute words can be preceded by adverbs like *nearly* and *almost* that mean "approaching," but they cannot logically be modified by *more* or *most* (as in *most perfect*). This distinction is sometimes ignored in speech, but it should always be made in writing:

> Not   He was the most unique teacher we had.
> But   He was a unique teacher.

EXERCISE 16.2 Revising: Comparatives and superlatives

Revise the sentences below so that the comparative and superlative forms of adjectives and adverbs are appropriate for formal usage. Mark the number preceding any sentence that is already correct. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> Attending classes full time and working at two jobs was the most impossible thing I ever did.
> Attending classes full time and working at two jobs was imposs-ible [or the hardest thing I ever did

].

1. Charlotte was the older of the three Brontë sisters, all of whom were novelists.
2. Some readers think Emily Brontë's *Wuthering Heights* is the most saddest novel they have ever read.
3. Of the other two sisters, Charlotte and Anne, Charlotte was probably the more talented.
4. Critics still argue about whether Charlotte or Emily wrote more better.
5. Certainly this family of women novelists was the most unique.

16e   Watch for double negatives.

In a **double negative** two negative words such as *no, not, none, neither, barely, hardly,* or *scarcely* cancel each other out. Some double negatives are intentional: for instance, *She was not unhappy* indicates with understatement that she was indeed happy. But most double negatives say the opposite of what is intended: *Jenny did not feel nothing* asserts that Jenny felt other than nothing, or something. For the opposite meaning, one of the negatives must be eliminated or changed to a positive: *She felt nothing* or *She did not feel anything.*

> Faulty   The IRS cannot hardly audit all tax returns. None of its audits never touch many cheaters.
> Revised   The IRS cannot audit all tax returns. Its audits never touch many cheaters.

EXERCISE 16.3 Revising: Double negatives

Identify and revise the double negatives in the following paragraph. Each error may have more than one correct revision. (You can do this exercise online at *ablongman.com/littlebrown*.)

> Interest in books about the founding of the United States seems to vary with the national mood. Americans show hardly no interest in books about the founders when things are going well in the United States. However, when Americans can't barely agree on major issues, sales of books about the Revolutionary War era increase. During such periods, one cannot go to no bookstore without seeing several new volumes about John Adams, Thomas Jefferson, and other founders. When Americans feel they don't have nothing in common, their increased interest in the early leaders may reflect a desire for unity.

16f   Use nouns sparingly as modifiers.

We often use one noun to modify another. For example:

```
child care     flood control    security guard
```

Such phrases can be both clear and concise, but overuse of noun modifiers can lead to flat, even senseless, writing. To avoid awkwardness or confusion, observe two principles. First, prefer possessives or adjectives as modifiers:

> Not   A student takes the state medical board exams to become a dentist technician.
> But   A student takes the state medical board's exams to become a dental technician.

Second, use only short nouns as modifiers and use them only in two- or three-word sequences:

> Confusing   Minimex maintains a plant employee relations improvement program.
> Revised   Minimex maintains a program for improving relations among plant employees.

16g   Distinguish between present and past participles as adjectives.

Both present participles and past participles may serve as adjectives: *a burning building, a burned building.* As in the examples, the two participles usually differ in the time they indicate.

But some present and past participles—those derived from verbs expressing feeling—can have altogether different meanings. The present participle modifies something that causes the feeling: *That was a frightening storm* (the storm frightens). The past participle modifies something that experiences the feeling: *They quieted the frightened horses* (the horses feel fright).

The following participles are among those likely to be confused:

amazing/amazed	confusing/confused
amusing/amused	depressing/depressed
annoying/annoyed	embarrassing/embarrassed
astonishing/astonished	exciting/excited
boring/bored	exhausting/exhausted
fascinating/fascinated	satisfying/satisfied
frightening/frightened	shocking/shocked
frustrating/frustrated	surprising/surprised
interesting/interested	tiring/tired
pleasing/pleased	worrying/worried

EXERCISE 16.4   Revising: Present and past participles

Revise the adjectives in the following sentences as needed to distinguish between present and past participles. If the sentence is already correct as given, mark the number preceding it. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
The subject was embarrassed to many people.
The subject was embarrassing to many people.

1. Several critics found Alice Walker's *The Color Purple* to be a fas-cinated book.
2. One confused critic wished that Walker had deleted the scenes set in Africa.
3. Another critic argued that although the book contained many depressed episodes, the overall impact was excited.
4. Since other readers found the book annoyed, this critic pointed out its many surprised qualities.
5. In the end most critics agreed that the book was a satisfied novel.

16h   Use *a, an, the,* and other determiners appropriately.

Determiners are special kinds of adjectives that mark nouns because they always precede nouns. Some common determiners are *a, an,* and *the* (called **articles**) and *my, their, whose, this, these, those, one, some,* and *any.* They convey information to readers—for instance, by specifying who owns what, which one of two is meant, or whether a subject is familiar or unfamiliar.

Native speakers of standard American English can rely on their intuition when using determiners, but speakers of other languages and dialects often have difficulty with them. In standard English the use of determiners depends on the context they appear in and the kind of noun they precede:

- A **proper noun** names a particular person, place, or thing and begins with a capital letter: *February, Joe Allen, Red River.* Most proper nouns are not preceded by determiners.
- A **count noun** names something that is countable in English and can form a plural: *girl/girls, apple/apples, child/children.* A singular count noun is always preceded by a determiner; a plu-ral count noun sometimes is.
- A **noncount noun** names something not usually considered countable in English, and so it does not form a plural. A noncount noun is sometimes preceded by a determiner. Here is a sample of noncount nouns, sorted into groups by meaning:

Abstractions: confidence, democracy, education, equality, evidence, health, information, intelligence, knowledge, luxury, peace, pollution, research, success, supervision, truth, wealth, work

Food and drink: bread, candy, cereal, flour, meat, milk, salt, water, wine

Emotions: anger, courage, happiness, hate, joy, love, respect, satis-faction

Natural events and substances: air, blood, dirt, gasoline, gold, hair, heat, ice, oil, oxygen, rain, silver, smoke, weather, wood

Groups: clergy, clothing, equipment, furniture, garbage, jewelry, junk, legislation, machinery, mail, military, money, police, vocabulary

Fields of study: architecture, accounting, biology, business, chemistry, engineering, literature, psychology, science

A dictionary of English as a second language will tell you whether a noun is a count noun, a noncount noun, or both. (See
p. 537 for recommended dictionaries.)

Note Many nouns can be both count and noncount nouns:

The library has a room for readers. [*Room* is a count noun meaning "walled area."]

The library has room for reading. [*Room* is a noncount noun meaning "space."]

Partly because the same noun may fall into different groups, grammar and style checkers are unreliable guides to missing or misused articles and other determiners. For instance, a checker flagged the omitted *a* before *Scientist* in *Scientist developed new processes;* it did not flag the omitted *a* before *new* in *A scientist developed new process;* and it mistakenly flagged the correctly omitted article *the* before *Vegetation* in *Vegetation suffers from drought.*

1   Use *a, an,* and *the* where they are required.

v **With singular count nouns**

A or *an* precedes a singular count noun when the reader does not already know its identity, usually because you have not mentioned it before:

A scientist in our chemistry department developed a process to strengthen metals. [*Scientist* and *process* are being introduced for the first time.]

The precedes a singular count noun that has a specific identity for the reader, for one of the following reasons:

v You have mentioned the noun before:

A scientist in our chemistry department developed a process to strengthen metals. The scientist patented the process. [*Scientist* and *process* were identified in the preceding sentence.]

v You identify the noun immediately before or after you state it:

The most productive laboratory is the research center in the chemistry department. [*Most productive* identifies *laboratory*. *In the chemistry department* identifies *research center*. And *chemistry department* is a shared facility.]

v The noun names something unique—the only one in existence:

The sun rises in the east. [*Sun* and *east* are unique.]

v The noun names an institution or facility that is shared by the community of readers:

Many men and women aspire to the presidency. [*Presidency* is a shared institution.]

The fax machine has changed business communication. [*Fax machine* is a shared facility.]

The is not used before a singular noun that names a general category:

Sherman said that war is hell. [*War* names a general category.]
The war in Croatia left many dead. [*War* names a specific war.]

ν **With plural count nouns**

A or *an* never precedes a plural noun. *The* does not precede a plural noun that names a general category. *The* does precede a plu-ral noun that names specific representatives of a category.

Men and women are different. [*Men* and *women* name general categories.]

The women formed a team. [*Women* refers to specific people.]

ν **With noncount nouns**

A or *an* never precedes a noncount noun. *The* does precede a noncount noun when it names specific representatives of a general category:

Vegetation suffers from drought. [*Vegetation* names a general category.]

The vegetation in the park withered or died. [*Vegetation* refers to specific plants.]

ν **With proper nouns**

A or *an* never precedes a proper noun. *The* generally does not precede a proper noun:

Garcia lives in Boulder.

There are exceptions, however. For instance, we generally use *the* before plural proper nouns (*the Murphys, the Boston Celtics*) and the names of groups and organizations (*the Department of Justice, the Sierra Club*), ships (*the Lusitania*), oceans (*the Pacific*), mountain ranges (*the Alps*), regions (*the Middle East*), rivers (*the Mississippi*), and some countries (*the United States, the Sudan*).

2   Use other determiners appropriately.

The uses of English determiners besides articles also depend on context and kind of noun. The following determiners may be used as indicated with singular count nouns, plural count nouns, or noncount nouns.

ν **With any kind of noun (singular count, plural count, noncount)**

my, our, your, his, her, its, their
possessive nouns (*boy's, boys'*)
whose, which(*ever*), *what*(*ever*)
some, any, the other
no

Their account is overdrawn. [Singular count.]
Their funds are low. [Plural count.]
Their money is running out. [Noncount.]

ν **Only with singular nouns (count and noncount)**

this, *that*

This account has some money. [Count.]
That information may help. [Noncount.]

ν **Only with noncount nouns and plural count nouns**

most, enough, other, such, all, all of the, a lot of

Most money is needed elsewhere. [Noncount.]
Most funds are committed. [Plural count.]

ν **Only with singular count nouns**

one, every, each, either, neither, another

One car must be sold. [Singular count.]

ν **Only with plural count nouns**

these, those
both, many, few, a few, fewer, fewest, several

two, three, and so forth

Two cars are unnecessary. [Plural count.]

Note *Few* means "not many" or "not enough." *A few* means "some" or "a small but sufficient quantity."

Few committee members came to the meeting.
A few members can keep the committee going.

Do not use *much* with a plural count noun:

Many [not Much] members want to help.

v **Only with noncount nouns**
much, more, little, a little, less, least, a large amount of

Less luxury is in order. [Noncount.]

Note *Little* means "not many" or "not enough." *A little* means "some" or "a small but sufficient quantity."

Little time remains before the conference.

The members need a little help from their colleagues.

Do not use *many* with a noncount noun:

Much [not Many] work remains.

EXERCISE 16.5   Revising: Articles

For each blank below, indicate whether *a, an, the,* or no article should be inserted. (You can do this exercise online at *ablongman
.com/littlebrown*.)

FROM NATIVE AMERICAN INDIANS WHO MIGRATED FROM ASIA 20,000 YEARS AGO TO NEW ARRIVALS WHO NOW COME BY PLANES, UNITED STATES IS NATION OF FOREIGNERS. IT IS COUNTRY OF IMMIGRANTS WHO ARE ALL LIVING UNDER SINGLE FLAG.

Back in seventeenth and eighteenth centuries, at least 75 percent of the population came from England. However, between 1820 and 1975 more than 38 million immigrants came to this country from elsewhere in Europe. Many children of immigrants were self-conscious and denied their heritage; many even refused to learn native language of their parents and grandparents. They tried to "Americanize" themselves. The so-called Melting Pot theory of social change stressed importance of blending everyone together into kind of stew. Each nationality would contribute its own flavor, but final stew would be something called "American."

This Melting Pot theory was never completely successful. In the last half of the twentieth century, ethnic revival changed metaphor. Many people now see American society as mosaic. Americans are once again proud of their heritage, and ethnic differences make mosaic colorful and interesting.

EXERCISE 16.6   Revising: Adjectives and adverbs

Revise the following paragraph so that it conforms to formal usage of adjectives and adverbs. (You can do this exercise online at *ablongman
.com/littlebrown*.)

Americans often argue about which professional sport is better: basketball, football, or baseball. Basketball fans contend that their sport offers more action because the players are constant running and shooting. Because it is played indoors in relative small arenas, basketball allows fans to be more closer to the action than the other sports do. Fans point to how graceful the players fly through the air to the hoop. Football fanatics say they don't hardly stop yelling once the game begins. They cheer when their team executes a real complicated play good. They roar more louder when the defense stops the opponents in a goal-line stand. They yell loudest when a fullback crashes in for a score. In contrast, the supporters of baseball believe that it might be the most perfect sport. It combines the one-on-one duel of pitcher and batter struggling valiant with the tight teamwork of double and triple plays. Because the game is played slow and careful, fans can analyze and discuss the manager's strategy. Besides, they don't never know

when they might catch a foul ball as a souvenir. However, no matter what the sport, all fans feel happily only when their team wins!

EXERCISE ON CHAPTERS 13–16 Revising: Grammatical sentences

The paragraphs below contain errors in pronoun case, verb forms, subject-verb agreement, pronoun-antecedent agreement, and the forms of adjectives and adverbs. Revise the paragraphs to correct the errors. (You can do this exercise online at *ablongman.com/littlebrown*.)

Occasionally, musicians become "crossover artists" whom can perform good in more than one field of music. For example, Wynton and Branford Marsalis was train in jazz by their father, the great pianist Ellis Marsalis. Both of the sons has became successful classical artists. Branford's saxophone captures the richness of pieces by Ravel and Stravinsky. Wynton's albums of classical trumpet music from the Baroque period has brung him many awards. Still, if he was to choose which kind of music he likes best, Wynton would probable choose jazz. In contrast to the Marsalises, Yo-Yo Ma and Jean-Pierre Rampal growed up studying classical music. Then in the 1980s they was invited by Claude Bolling, a French pianist, to record Bolling's jazz compositions. In fact, Rampal's flute blended with Bolling's music so good that the two men have did three albums.

Such crossovers are often more harder for vocalists. Each type of music has their own style and feel that is hard to learn. For example, Luciano Pavarotti and Kiri te Kanawa, two great opera performers, have sang popular music and folk songs in concerts and on albums. On each occasion, their technique was the most perfect, yet each sounded as if he was simply trying to sing proper. It is even more difficulter for pop or country vocalists to sing opera, as Linda Ronstadt and Gary Morris founded when they appear in *La Bohème*. Each of them have a clear, pure voice, but a few critics said that him and her lacked the vocal power necessary for opera. However, Bobby McFerrin been successful singing both pop and classical pieces. He won a Grammy award for his song "Don't Worry, Be Happy." But he is equal able to sing classical pieces *a cappella* (without musical accompaniment). His voice's remarkable range and clarity allows him to imitate many musical instruments.

No matter how successful, all of these musicians has shown great courage by performing in a new field. They are willing to test and stretch their talents, and each of we music fans benefit.

Visit the companion Web site for more help and additional exercises on subject-verb and pronoun-antecedent agreement.

Person and number in subject-verb agreement

	Number	
Person	*Singular*	*Plural*
First	I eat.	We eat.
Second	You eat.	You eat.
Third	He/she/it eats.	They eat.
	The bird eats.	Birds eat.

Summary of subject-verb agreement

˅ **Basic subject-verb agreement** (p. 305):

Singular	Plural
The kite flies.	The kites fly.

˅ **Words between subject and verb** (p. 307):

The kite with two tails flies badly. The tails of the kite compete.

˅ **Subjects joined by *and*** (p. 307):

The kite and the bird are almost indistinguishable.

˅ **Subjects joined by *or* or *nor*** (below):

The kite or the bird dives. Kites or birds fill the sky.

˅ **Indefinite pronouns as subjects** (opposite):

No one knows. All the spectators wonder.

˅ **Collective nouns as subjects** (p. 310):

A flock appears. The flock disperse.

˅ **Inverted word order** (p. 310):

Is the kite or the bird blue? Are the kite and the bird both blue?

˅ **Linking verbs** (p. 311):

The kite is a flier and a dipper.

˅ **_Who, which, that_ as subjects** (p. 311):

The kite that flies longest wins. Kites that fall lose.

˅ **Subjects with plural form and singular meaning** (p. 312):

Aeronautics plays a role in kite flying.

˅ **Titles and words named as words** (p. 312):

Kite Dynamics is one title. *Vectors* is a key word.

Common indefinite pronouns

Singular			Singular or plural	Plural
anybody	everyone	no one	all	both
anyone	everything	nothing	any	few
anything	much	one	more	many
each	neither	somebody	most	several
either	nobody	someone	some	
everybody	none	something		

Person, number, and gender in pronoun-antecedent agreement

Number

Person	Singular	Plural
First	I	we
Second	you	you
Third	he, she, it,	they,
	indefinite pronouns,	plural nouns
	singular nouns	

Gender

Masculine	he,	nouns naming males
Feminine	she,	nouns naming females
Neuter	it,	all other nouns

Summary of pronoun-antecedent agreement

v **Basic pronoun-antecedent agreement:**

Old Faithful spews its columns of water, each of them over 115 feet high.

v **Antecedents joined by *and*** (below):

Old Faithful and Giant are geysers known for their height.

v **Antecedents joined by *or* or *nor*** (opposite):

Either Giant or Giantess ejects its column the highest.

v **Indefinite words as antecedents** (opposite):

Each of the geysers has its own personality. Each person who visits has his or her memories.

v **Collective nouns as antecedents** (p. 316):

A crowd amuses itself watching Old Faithful. The crowd go their separate ways.

Ways to correct agreement with indefinite words

v **Change the indefinite word to a plural, and use a plural pronoun to match:**

Faulty	Every athlete deserves their privacy.
Revised	Athletes deserve their privacy.

v **Rewrite the sentence to omit the pronoun:**

Faulty	Everyone is entitled to their own locker.
Revised	Everyone is entitled to a locker.

v **Use *he or she* (*him or her, his or her*) to refer to the indefinite word:**

Faulty	Now everyone has their private space.
Revised	Now everyone has his or her private space.

However, used more than once in several sentences, *he or she* quickly becomes awkward. (Many readers do not accept the alternative *he/she.*) In most cases, using the plural or omitting the pronoun will not only correct agreement problems but also create more readable sentences.

Functions of adjectives and adverbs

Adjectives modify nouns: serious student
            pronouns: ordinary one

Adverbs modify verbs: warmly greet
        adjectives: only three people
          adverbs: quite seriously
           phrases: nearly to the edge of the cliff
           clauses: just when we arrived
        sentences: Fortunately, she is employed.

Visit the companion Web site for more help and additional exercises on adjectives and adverbs.

Degrees of irregular adjectives and adverbs

Positive	Comparative	Superlative
Adjectives		
good	better	best
bad	worse	worst
little	littler, less	littlest, least
many		
some	more	most
much		
Adverbs		
well	better	best
badly	worse	worst

PART 4

Clear Sentences

CHAPTER 17

Sentence Fragments

A **sentence fragment** is part of a sentence that is set off as if it were a whole sentence by an initial capital letter and a final period or other end punctuation. Although writers occasionally use fragments deliberately and effectively (see p. 341), readers perceive most fragments as serious errors because, expecting complete sentences, they find partial sentences distracting or confusing. (Before reading further, you may find it helpful to review pp. 233–41 and 252–56 on sentences and clauses.)

Note A grammar and style checker can spot many but not all sentence fragments, and it may flag sentences that are actually correct commands, such as *Continue reading*.

17a   Test your sentences for completeness, and revise any fragments.

The following three tests will help you determine whether a word group punctuated as a sentence is actually a complete sentence. If the word group does not pass *all three* tests, it is a fragment and needs to be revised.

ν **Test 1: Find the verb.**

Look for a verb in the group of words. If you do not have one, the word group is a fragment:

Fragment	Uncountable numbers of sites on the World Wide Web.
Revised	Uncountable numbers of sites make up the World Wide Web.

Any verb form you find must be a **finite verb,** one that changes form as indicated below. A verbal does not change; it cannot serve as a sentence verb without the aid of a helping verb.

	Finite verbs in complete sentences	Verbals in sentence fragments
Singular	The network grows.	The network growing.
Plural	Networks grow.	Networks growing.
Present	The network grows.	
Past	The network grew.	The network growing.
Future	The network will grow.	

 Some languages allow forms of *be* to be omitted as helping or linking verbs. But English requires stating forms of *be:*

Fragments	The network growing. It already larger than its developers anticipated.
Revised	The network is growing. It is already larger than its developers anticipated.

ν **Test 2: Find the subject.**

If you find a finite verb, look for its subject by asking *who* or *what* performs the action or makes the assertion of the verb. The subject of the sentence will usually come before the verb. If there is no subject, the word group is probably a fragment:

Fragment	And has great popular appeal.
Revised	And the Web has great popular appeal.

In one kind of complete sentence, a command, the subject *you* is understood: [*You*] *Experiment with the Web.*

 Some languages allow the omission of the sentence subject, especially when it is a pronoun. But in English, except in commands, the subject is always stated:

Fragments	Web commerce is expanding dramatically. Is threaten-ing traditional stores.
Revised	Web commerce is expanding dramatically. It is threaten-ing traditional stores.

ᵥ Test 3: Make sure the clause is not subordinate.

A subordinate clause usually begins with a subordinating word:

Subordinating conjunctions			Relative pronouns	
after	once	until	that	who/whom
although	since	when	which	whoever/whomever
as	than	where		whose
because	that	whereas		
if		unless	while	

(See p. 253 for a longer list of subordinating conjunctions.)

Subordinate clauses serve as parts of sentences (nouns or modifiers), not as whole sentences:

Fragment	When the government devised the Internet.
Revised	The government devised the Internet.
Revised	When the government devised the Internet, no expansive computer network existed.

Fragment	The reason that the government devised the Internet.
Revised	The reason that the government devised the Internet was to provide secure links among departments and defense contractors.

Note Questions beginning with *how, what, when, where, which, who, whom, whose,* and *why* are not sentence fragments: *Who was responsible? When did it happen?*

ᵥ Revising sentence fragments

Almost all sentence fragments can be corrected in one of two ways, the choice depending on the importance of the information in the fragment:

ᵥ Rewrite the fragment as a complete sentence, giving the information in the fragment the same importance as that in other complete sentences:

Fragment	A major improvement of the Internet occurred with the World Wide Web. Which allows users to move easily be-tween sites.
Revised	A major improvement of the Internet occurred with the World Wide Web. It allows users to move easily between sites.

Two main clauses may be separated by a semicolon instead of a period (see p. 453).

ᵥ Combine the fragment with a main clause, subordinating the information in the fragment to the information in the main clause:

Fragment	The Web is easy to use. Loaded with links and graphics.
Revised	The Web, loaded with links and graphics, is easy to use.

Punctuating corrected fragments

In the preceding example, commas separate the inserted phrase from the rest of the sentence because the phrase is not essential to the meaning of any word in the main clause but simply adds information (see p. 435). When a phrase or subordinate clause *is* essential to the meaning of a word in the main clause, a comma or commas do *not* separate the two elements:

Fragment	With the links, users can move to other Web sites. That they want to consult.
Revised	With the links, users can move to other Web sites that they want to consult.

Sometimes a fragment may be combined with the main clause using a colon or a dash (see pp. 477 and 480, respectively):

Fragment   The Web connects sites from all over the Internet. Different databases, different software, different machines.

Revised   The Web connects sites from all over the Internet**:** different databases, different software, different machines.

Fragment   The Web is a boon to researchers. A vast and accessible library.

Revised   The Web is a boon to researchers—a vast and accessible library.

EXERCISE 17.1 Identifying and revising sentence fragments

Apply the tests for completeness to each of the following word groups. If a word group is a complete sentence, mark the number preceding it. If it is a sentence fragment, revise it in two ways: by making it a complete sentence, and by combining it with a main clause written from the information given in other items. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
And could not find his money. [The word group has a verb (*could*
. . . *find*) but no subject.]

Revised into a complete sentence: And he could not find his money.

Combined with a new main clause: He was lost and could not find his money.

1. In an interesting article about vandalism against works of art.
2. The motives of the vandals varying widely.
3. Those who harm artwork are usually angry.
4. But not necessarily at the artist or the owner.
5. For instance, a man who hammered at Michelangelo's *Pietà*.
6. And knocked off the Virgin Mary's nose.
7. Because he was angry at the Roman Catholic Church.
8. Which knew nothing of his grievance.
9. Although many damaged works can be repaired.
10. Usually even the most skillful repairs are forever visible.

17b   A subordinate clause is not a complete sentence.

Subordinate clauses contain both subjects and verbs, but they always begin with a subordinating conjunction (*although, if,* and so on) or a relative pronoun (*who, which, that*). (See pp. 252–53.) Subordinate clauses serve as nouns or modifiers, but they cannot stand alone as complete sentences.

To correct a subordinate clause set off as a sentence, combine it with the main clause or remove or change the subordinating word to create a main clause.

Fragment   Many pine trees bear large cones. Which appear in Au-gust.

Revised   Many pine trees bear large cones**,** which appear in Au-gust.

Revised   Many pine trees bear large cones**.** They appear in August.

17c   A verbal phrase or a prepositional phrase is not a complete sentence.

A **verbal phrase** consists of an infinitive (*to choose*), a past participle (*chosen*), or a present participle or gerund (*choosing*) together with any objects and modifiers it may have (see p. 249). A verbal phrase is a noun or modifier and cannot serve as the verb in a complete sentence:

Fragment   For many of the elderly, their house is their only asset. Offering some security but no income.

Revised   For many of the elderly, their house is their only asset**,** offering some security but no income.

Revised   For many of the elderly, their house is their only asset**.** It offers some security but no income.

A **prepositional phrase** is a modifier consisting of a preposition (such as *in, on, to,* and *with*) together with its object and any modifiers (see p. 245). A prepositional phrase cannot stand alone as a complete sentence:

Fragment   In a squeeze between a valuable asset and little income. Eventually many elderly people sell their homes.

Revised   In a squeeze between a valuable asset and little income**,** eventually many elderly people sell their homes.

Revised   Many elderly people are in a squeeze between a valuable asset and little income**.** Eventually they may sell their homes.

Some English prepositions consist of two or three words: *as well as, along with, in addition to, on top of,* and others. Don't let prepositions of more than one word mislead you into writing sentence fragments.

Fragment   In today's retirement communities, the elderly may have health care, housekeeping, and new friends. As well as financial security.

Revised   In today's retirement communities, the elderly may have health care, housekeeping, and new friends**,** as well as financial security.

17d   Any word group lacking a subject or a verb or both is not a complete sentence.

We often follow a noun with a modifier. No matter how long the noun and its modifier are, they cannot stand alone as a sentence:

Fragments   People waving flags and cheering. Lined the streets for the parade.
Revised   People waving flags and cheering lined the streets for the parade.

Fragment   Veterans who fought in Vietnam. They are finally being honored.
Revised   Veterans who fought in Vietnam are finally being hon-ored.

Appositives are nouns, or nouns and their modifiers, that rename or describe other nouns (see p. 257). They cannot stand alone as sentences:

Fragment   When I was a child, my favorite adult was an old uncle. A retired sea captain who always told me long stories of wild adventures in faraway places.

Revised   When I was a child, my favorite adult was an old uncle**,** a retired sea captain who always told me long stories of wild adventures in faraway places.

Compound predicates are predicates made up of two or more verbs and their objects, if any (see p. 258). A verb or its object cannot stand alone as a sentence:

Fragment   Uncle Marlon drew out his tales. And embellished them.
Revised   Uncle Marlon drew out his tales and embellished them.

Fragment   He described characters he had met. And storms at sea.
Revised   He described characters he had met and storms at sea.

Note Beginning a sentence with a coordinating conjunction such as *and* or *but* can lead to a sentence fragment. Check every sentence you begin with a coordinating conjunction to be sure it is complete.

EXERCISE 17.2   Revising: Sentence fragments

Correct any sentence fragment below either by combining it with a main clause or by making it a main clause. If an item contains no sentence fragment, mark the number preceding it. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

Jujitsu is good for self-protection. Because it enables one to overcome an opponent without the use of weapons.

Jujitsu is good for self-protection because it enables one to overcome an opponent without the use of weapons.

1. Human beings who perfume themselves. They are not much different from other animals.
2. Animals as varied as insects and dogs release *pheromones*. Chemicals that signal other animals.
3. Human beings have a diminished sense of smell. And do not consciously detect most of their own species' pheromones.
4. The human substitute for pheromones may be perfumes. Especially musk and other fragrances derived from animal oils.
5. Some sources say that humans began using perfume to cover up the smell of burning flesh. During sacrifices to the gods.
6. Perfumes became religious offerings in their own right. Being ex-pensive to make, they were highly prized.
7. The earliest historical documents from the Middle East record the use of fragrances. Not only in religious ceremonies but on the body.
8. In the nineteenth century chemists began synthesizing perfume oils. Which previously could be made only from natural sources.
9. The most popular animal oil for perfume today is musk. Although some people dislike its heavy, sweet odor.
10. Synthetic musk oil would help conserve a certain species of deer. Whose gland is the source of musk.

17e   Be aware of the acceptable uses of incomplete sentences.

A few word groups lacking the usual subject-predicate combination are not sentence fragments because they conform to the expectations of most readers. They include exclamations (*Oh no!*); questions and answers (*Where next? To Kansas.*); and commands (*Move along. Shut the window.*). Another kind of incomplete sentence, occurring in special situations, is the transitional phrase (*So much for the causes, now for the results. One final point.*).

Experienced writers sometimes use sentence fragments when they want to achieve a special effect. Such fragments appear more in informal than in formal writing. Unless you are experienced and thoroughly secure in your own writing, you should avoid all fragments and concentrate on writing clear, well-formed sentences.

EXERCISE 17.3   Revising: Sentence fragments

Revise the following paragraph to eliminate sentence fragments by combining them with main clauses or rewriting them as main clauses. (You can do this exercise online at *ablongman.com/littlebrown.*)

Baby red-eared slider turtles are brightly colored. With bold patterns on their yellowish undershells. Which serve as a warning to predators. The bright colors of skunks and other animals. They signal that the animals will spray nasty chemicals. In contrast, the turtle's colors warn largemouth bass. That the baby turtle will actively defend itself. When a bass gulps down a turtle. The feisty baby claws and bites. Forcing the bass to spit it out. To avoid a similar painful experience. The bass will avoid other baby red-eared slider turtles. The turtle loses its bright colors as it grows too big. For a bass's afternoon snack.

Note See page 381 for an exercise involving sentence fragments along with comma splices, fused sentences, and other sentence errors.

Complete sentence versus sentence fragment

A **complete sentence** or **main clause**

ᵥcontains a subject and a verb (*The wind blows*)

ᵥ and is not a subordinate clause (beginning with a word such as *be-cause* or *who*).

A **sentence fragment**

ᵥ lacks a verb (*The wind blowing*)

ᵥ or lacks a subject (*And blows*)

ᵥ or is a subordinate clause not attached to a complete sentence (*Be-cause the wind blows*).

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on sentence fragments.

Tests for complete sentences

Perform *all three* of the following tests to be sure your sentences are complete.

1. Find the verb.

2. Find the subject.

3. Make sure the clause is not subordinate.

CHAPTER 18

Comma Splices and Fused Sentences

A sentence or main clause contains at least a subject and a predicate, which together express a complete thought (see p. 233). We can separate two consecutive main clauses in one of four ways:

ᵥ **With a period:**

The ship was huge**.** Its mast stood eighty feet high.

ᵥ **With a semicolon:**

The ship was huge**;** its mast stood eighty feet high.

ᵥ **With a comma preceding a coordinating conjunction** that joins the clauses and specifies the relation between them:

The ship was huge**,** and its mast stood eighty feet high.

ᵥ **With a colon** when the second clause explains the first (see p. 477):

The ship was huge**:** its mast stood eighty feet high.

The period, semicolon, or colon alone or the comma plus coordinating conjunction signals readers that one main clause (complete thought) is ending and another is beginning.

The comma splice and the fused sentence deprive readers of this signal and often force them to reread for sense. In a **comma splice** the two main clauses are joined (or spliced) *only* with a comma, not with a coordinating conjunction as well.

Comma splice
The ship was huge, its mast stood eighty feet high.

In a **fused sentence** no punctuation or coordinating conjunction appears between the main clauses.

Fused sentence
The ship was huge its mast stood eighty feet high.

Exception Experienced writers sometimes use a comma without a coordinating conjunction between very brief main clauses that are grammatically parallel:

He's not a person**,** he's a monster.

However, many readers view such punctuation as incorrect. Unless you are certain that your readers will not object to the comma in a sentence like this one, separate the clauses with periods or semicolons, as described in this chapter.

Note Grammar and style checkers can detect many comma splices, but they will miss most fused sentences. For example, a checker flagged *Money is tight, we need to spend carefully* but not *Money is tight we need to spend carefully.* A checker may also question sentences that are actually correct, such as *Money being tighter now than before, we need to spend carefully.* Verify that revision is actually needed on any flagged sentence.

An English sentence may not include more than one main clause unless the clauses are separated by a comma and a coordinating conjunction or by a semicolon or colon. If your native language does not have such a rule or has accustomed you to writing long sentences, you may need to edit your English writing especially for comma splices and fused sentences.

Comma Splices

Separate two main clauses with a comma *only* when they are joined by a coordinating conjunction.

A comma cannot separate main clauses unless they are linked by a coordinating conjunction (*and, but, or, nor, for, so, yet*). Readers expect the same main clause to continue after a comma alone. When they find themselves reading a second main clause before they realize they have finished the first, they may have to reread.

You have several options for revising comma splices.

ν **Making separate sentences**

Revising a comma splice by making separate sentences from the main clauses will always be correct. The period is not only correct but preferable when the ideas expressed in the two main clauses are only loosely related:

Comma splice Chemistry has contributed much to our understanding of foods, many foods such as wheat and beans can be produced in the laboratory.

Revised Chemistry has contributed much to our understanding of foods**.** Many foods such as wheat and beans can be produced in the laboratory.

Making separate sentences may be the best option if you are used to writing very long sentences in your native language and often write comma splices in English.

ν **Inserting a coordinating conjunction**

When the ideas in the main clauses are closely related and equally important, you may correct a comma splice by inserting the appropriate coordinating conjunction immediately after the comma to join the clauses:

Comma splice Some laboratory-grown foods taste good, they are nutritious.

Revised Some laboratory-grown foods taste good**,** and they are nutritious.

ν **Using a semicolon**

If the relation between the ideas expressed in the main clauses is very close and obvious without a conjunction, you can separate the clauses with a semicolon.

Comma splice Good taste is rare in laboratory-grown vegetables, they are usually bland.

Revised Good taste is rare in laboratory-grown vegetables**;** they are usually bland.

ν **Subordinating one clause**

When the idea in one clause is more important than that in the other, you can express the less important idea in a phrase or a subordinate clause. (See p. 253 for a list of subordinating conjunctions and pp. 398–402 for more on subordination.) Subordination is often more effective than forming separate sentences because it defines the relation between ideas more precisely:

Comma splice The vitamins are adequate, the flavor is deficient.

Revised The vitamins are adequate**.** The flavor is deficient. [Both ideas receive equal weight.]

Improved Even though the vitamins are adequate**,** the flavor is deficient. [Emphasis on the second idea.]

Separate main clauses related by *however, for example,* and so on.

Two kinds of words that are not conjunctions describe how one main clause relates to another:

- ᵛ **Conjunctive adverbs,** such as *consequently, finally, hence, however, indeed, therefore,* or *thus.* (See p. 261 for a longer list.)
- ᵛ Other **transitional expressions,** such as *even so, for example, in fact, of course, to the right,* and *to this end.* (See pp. 86–87 for a longer list.)

When two main clauses are related by a conjunctive adverb or a transitional expression, they must be separated by a period or by a semicolon. The adverb or expression is also generally set off by a comma or commas (see p. 437):

Comma splice   Most Americans refuse to give up unhealthful habits, consequently our medical costs are higher than those of many other countries.

Revised   Most Americans refuse to give up unhealthful habits**.** Consequently**,** our medical costs are higher than those of many other countries.

Revised   Most Americans refuse to give up unhealthful habits**;** consequently**,** our medical costs are higher than those of many other countries.

Conjunctive adverbs and transitional expressions are different from coordinating conjunctions (*and, but,* and so on) and subordinating conjunctions (*although, because,* and so on):

- ᵛ **Unlike conjunctions, conjunctive adverbs and transitional expressions do not join two clauses into a grammatical unit.** They merely describe the way two clauses relate in meaning.
- ᵛ **Unlike conjunctions, conjunctive adverbs and transitional expressions can be moved within a clause** (see also p. 261). No matter where in the clause an adverb or expression falls, though, the clause must be separated from another main clause by a period or semicolon.

Comma splice

The increased time devoted to watching television is not the only cause of the decline in reading ability, however, it is one of the im-portant causes.

Period

The increased time devoted to watching television is not the only cause of the decline in reading ability**.** However**,** it is one of the im-portant causes.

Semicolon

The increased time devoted to watching television is not the only cause of the decline in reading ability**;** however**,** it is one of the im-portant causes.

The increased time devoted to watching television is not the only cause of the decline in reading ability**;** it is**,** however**,** one of the im-portant causes.

EXERCISE 18.1   Identifying and revising comma splices

Correct each comma splice below in *two* of the ways described on pages 344–46. If an item contains no comma splice, mark the number preceding it. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Example:

Carolyn still had a headache, she could not get the child-proof cap off the aspirin bottle.

Carolyn still had a headache because she could not get the child-proof cap off the aspirin bottle. [Subordination.]

Carolyn still had a headache**,** for she could not get the child-proof cap off the aspirin bottle. [Coordinating conjunction.]

1. Money has a long history, it goes back at least as far as the earliest records.
2. Many of the earliest records concern financial transactions, in-deed, early history must often be inferred from commercial activity.
3. Every known society has had a system of money, though the objects serving as money have varied widely.

4. Sometimes the objects have had real value, in modern times, how-ever, their value has been more abstract.
5. Cattle, fermented beverages, and rare shells have served as money, each one had actual value for the society.

Fused Sentences

Combine two main clauses only with an appropriate conjunction or punctuation mark between them.

When two main clauses are joined without a word to connect them or a punctuation mark to separate them, the result is a **fused sentence.** Fused sentences can rarely be understood on first reading, and they are never acceptable in standard written English.

Fused   Our foreign policy is not well defined it confuses many countries.

Fused sentences may be corrected in the same ways as comma splices. See pages 344–46.

Separate sentences

Our foreign policy is not well defined**.** It confuses many coun-tries.

Comma and coordinating conjunction

Our foreign policy is not well defined**,** and it confuses many countries.

Semicolon

Our foreign policy is not well defined**;** it confuses many countries.

Subordinating conjunction

Because our foreign policy is not well defined**,** it confuses many countries.

EXERCISE 18.2   Identifying and revising fused sentences

Revise each of the fused sentences below in *two* of the four ways shown above. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Example:
Tim was shy he usually refused invitations.
Tim was shy**,** so he usually refused invitations.
Tim was shy**;** he usually refused invitations.

1. Throughout history money and religion were closely linked there was little distinction between government and religion.
2. The head of state and the religious leader were often the same person all power rested in one ruler.
3. These powerful leaders decided what objects would serve as money their backing encouraged public faith in the money.
4. Coins were minted of precious metals the religious overtones of money were then strengthened.
5. People already believed the precious metals to be divine their use in money intensified its allure.

EXERCISE 18.3   Sentence combining: Comma splices and fused sentences

Combine each pair of sentences below into one sentence without creating a comma splice or fused sentence. Combine sentences by (1) supplying a comma and coordinating conjunction, (2) supplying a semicolon, or (3) subordinating one clause to the other. You will have to add, delete, or change words as well as punctuation. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

The sun sank lower in the sky. The colors gradually faded.

As the sun sank lower in the sky**,** the colors gradually faded. [The first clause is subordinated to the second.]

1. The exact origin of paper money is unknown. It has not survived as coins, shells, and other durable objects have.
2. Perhaps goldsmiths were also bankers. Thus they held the gold of their wealthy customers.
3. The goldsmiths probably gave customers receipts for their gold. These receipts were then used in trade.
4. The goldsmiths were something like modern-day bankers. Their receipts were something like modern-day money.
5. The goldsmiths became even more like modern-day bankers. They began issuing receipts for more gold than they actually held in their vaults.

EXERCISE 18.4   Revising: Comma splices and fused sentences

Identify and revise the comma splices and fused sentences in the following paragraph. (You can do this exercise online at *ablongman.com/ littlebrown*.)

    All those parents who urged their children to eat broccoli were right, the vegetable really is healthful. Broccoli contains sulforaphane, moreover, this mustard oil can be found in kale and Brussels sprouts. Sulforaphane causes the body to make an enzyme that attacks carcinogens, these substances cause cancer. The enzyme speeds up the work of the kidneys then they can flush harmful chemicals out of the body. Other vegetables have similar benefits however, green, leafy vegetables like broccoli are the most efficient. Thus wise people will eat their broccoli it could save their lives.

Note See page 381 for an exercise involving comma splices and fused sentences along with other sentence errors.

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```
    Visit the companion Web site for more help and additional exercises on
comma splices and fused sentences.
```

Situations that may produce comma splices and fused sentences

ν **The first clause is negative; the second, positive:**

```
Splice  Petric is not a nurse, she is a doctor.
```

```
Revised Petric is not a nurse; she is a doctor.
```

ν **The second clause amplifies or illustrates the first:**

```
Fused   She did well in college her average was 3.9.
```

```
Revised She did well in college: her average was 3.9.
```

ν **The second clause contains a conjunctive adverb or other transitional expression, such as *however* or *for example* (see p. 346):**

```
Splice She had intended to become a biologist, however, medicine
seemed more exciting.
```

```
Revised She had intended to become a biologist; however, medicine
seemed more exciting.
```

ν **The subject of the second clause repeats or refers to the subject of the first clause:**

```
Fused   Petric is an internist she practices in Topeka.
```

```
Revised Petric is an internist. She practices in Topeka.
```

ν **Splicing or fusing is an attempt to link related ideas or to smooth choppy sentences:**

```
Splice She is very committed to her work, she devotes almost all her
time to patient care.
Revised Because she is very committed to her work, she devotes almost
all her time to patient care.
Revised She is so committed to her work that she devotes almost all
her time to patient care.
```

ν **Words identifying the speaker divide a quotation between two complete sentences.** (See p. 444 for the punctuation to use in this case.)

```
Splice ''Medicine is a human frontier,'' Petric says, ''The
boundaries are unknown.''
```

```
Revised ''Medicine is a human frontier,'' Petric says. ''The
boundaries are unknown.''
```

Revision of comma splices and fused sentences

1. **Underline the main clauses in your draft.**

2. **When two main clauses fall in the same sentence, check the connection between them.**

3. **If nothing falls between the clauses or only a comma does, revise in one of the following ways.** The revision depends on the relation you want to establish between the clauses. (See the text discussion for examples.)

ν Make the clauses into separate sentences.

ν Insert a comma followed by *and, but,* or another coordinating conjunction. Or, if the comma is already present, insert just the coordinating conjunction.

ν Insert a semicolon between clauses.

ν Subordinate one clause to the other.

CHAPTER 19

Pronoun Reference

A **pronoun** such as *it* or *they* derives its meaning from its **antecedent,** the noun it substitutes for. Therefore, a pronoun must refer clearly and unmistakably to its antecedent in order for the meaning to be clear. A sentence such as *Jim told Mark he was not invited* is not clear because the reader does not know whether *he* refers to Jim or to Mark.

One way to make pronoun reference clear is to ensure that the pronoun and antecedent agree in person, number, and gender (see p. 313). The other way is to ensure that the pronoun refers unambiguously to a single, close, specific antecedent.

Note Grammar and style checkers cannot recognize unclear pronoun reference. For instance, a checker did not spot any of the problems in Exercise 19.2 on page 356.

An English pronoun does need a clear antecedent nearby, but don't use both a pronoun and its antecedent as the subject of the same sentence or clause: *Jim* [not *Jim he*] *told Mark to go alone.* (See also pp. 375–76.)

Make a pronoun refer clearly to one antecedent.

When either of two nouns can be a pronoun's antecedent, the reference will not be clear:

Confusing	Emily Dickinson is sometimes compared with Jane Aus-ten, but she was quite different.

Revise such a sentence in one of two ways:

ᵥ **Replace the pronoun with the appropriate noun:**

Clear	Emily Dickinson is sometimes compared with Jane Aus-ten, but Dickinson [or Austen] was quite different.

ᵥ **Avoid repetition by rewriting the sentence.** If you use the pronoun, make sure it has only one possible antecedent:

Clear	Despite occasional comparison, Emily Dickinson and Jane Austen were quite different.
Clear	Though sometimes compared with her, Emily Dickinson was quite different from Jane Austen.

Sentences that report what someone said, using verbs such as *said* or *told,* often require direct rather than indirect quotation:

Confusing	Juliet Noble told Ann Torre that she was next in line for the job.
Clear	Juliet Noble told Ann Torre, "I am next in line for the job."
Clear	Juliet Noble told Ann Torre, "You are next in line for the job."

Note Avoid the awkward device of using a pronoun followed by the appropriate noun in parentheses, as in the following example:

Weak	Noble and Torre had both hoped for the job, so she (Noble) was disappointed.
Improved	Noble was disappointed because she and Torre had both hoped for the job.

Place a pronoun close enough to its antecedent to ensure clarity.

A clause beginning *who, which,* or *that* generally should fall immediately after the word to which it refers:

Confusing   Jody found a lamp in the attic that her aunt had used.

Clear   In the attic Jody found a lamp that her aunt had used.

Even when only one word could possibly serve as the ante-cedent of a pronoun, the relationship between the two may still be unclear if they are widely separated:

Confusing   Jane Austen had little formal education but was well educated at home. Far from living an isolated life in the English countryside, the Austens were a large family with a wide circle of friends who provided entertainment and cultural enrichment. They also provided material for her stories.

Clear   Jane Austen had little formal education but was well educated at home. Far from living an isolated life in the English countryside, the Austens were a large family with a wide circle of friends who provided entertainment and cultural enrichment. They also provided material for Jane Austen's stories.

EXERCISE 19.1   Revising: Ambiguous and remote pronoun reference

Rewrite the following sentences to eliminate unclear pronoun reference. If you use a pronoun in your revision, be sure that it refers to only one antecedent and that it falls close enough to its antecedent to ensure clarity. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

Saul found an old gun in the rotting shed that was just as his grandfather had left it.

In the rotting shed Saul found an old gun that was just as his grandfather had left it.

1. There is a difference between the heroes of the twentieth century and the heroes of earlier times: they have flaws in their characters.
2. Sports fans still admire Pete Rose, Babe Ruth, and Joe Namath even though they could not be perfect.
3. Fans liked Rose for having his young son serve as batboy when he was in Cincinnati.
4. The reputation Rose earned as a gambler and tax evader may over-shadow his reputation as a ballplayer, but it will survive.
5. Rose amassed an unequaled record as a hitter, using his bat to do things no one else has ever done. It stands even though Rose was banned from baseball.

Make a pronoun refer to a specific antecedent, not an implied one.

A pronoun should refer to a specific noun or other pronoun. The reader can only guess at the meaning of a pronoun when its antecedent is implied by the context, not stated outright.

Use *this, that, which,* and *it* cautiously.

The most common kind of implied reference occurs when the pronoun *this, that, which,* or *it* refers to a whole idea or situation described in the preceding clause, sentence, or even paragraph. Such reference, often called **broad reference,** is acceptable only when the pronoun refers clearly to the entire preceding clause. In the following sentence, *which* could not possibly refer to anything but the whole preceding clause:

I can be kind and civil to people, which is more than you can.

—George Bernard Shaw

But if a pronoun might confuse a reader, you should avoid using it or provide an appropriate noun:

Confusing   The British knew little of the American countryside, and

they had no experience with the colonists' guerilla tac-

tics. This gave the colonists an advantage.

Clear   The British knew little of the American countryside, and they had no experience with the colonists' guerrilla tactics. This ignorance and inexperience gave the colonists an advantage.

Implied nouns are not clear antecedents.

A noun may be implied in some other word or phrase, as *happiness* is implied in *happy*, *driver* is implied in *drive*, and *mother* is implied in *mother's*. But a pronoun cannot refer clearly to an implied noun, only to a specific, stated one:

Confusing   Cohen's report brought her a lawsuit.

Clear   Cohen was sued over her report.

Confusing   Her reports on psychological development generally go unnoticed outside it.
Clear   Her reports on psychological development generally go unnoticed outside the field.

Titles of papers are not clear antecedents.

The title of a paper is entirely separate from the paper itself, so a pronoun should not be used in the opening sentence of a paper to refer to the title:

Title   How to Row a Boat
Not   This is not as easy as it looks.
But   Rowing a boat is not as easy as it looks.

Use *it* and *they* to refer only to definite antecedents.

Although common in speech, using *it* and *they* to refer to indefinite antecedents is inappropriate in writing.

Confusing   In Chapter 4 of this book, it describes the early flights of the Wright brothers.
Clear   Chapter 4 of this book describes the early flights of the Wright brothers.

Confusing   Even in reality TV shows, they present a false picture of life.
Clear   Even reality TV shows present a false picture of life.

Use *you* only to mean "you, the reader."

You should clearly mean "you, the reader." The context must be appropriate for such a meaning:

Inappropriate   In the fourteenth century you had to struggle simply to survive.
Revised   In the fourteenth century one [or a person] had to struggle simply to survive.

Writers sometimes drift into *you* because *one, a person, the individual,* or a similar indefinite word can be difficult to sustain. Sentence after sentence, the indefinite word may sound stuffy, and it

requires the sexist *he* or the awkward *he or she* for pronoun-antecedent agreement (see pp. 315–16). To avoid these difficulties, try using plural nouns and pronouns:

Original   In the fourteenth century one had to struggle simply to survive.
Revised   In the fourteenth century people had to struggle simply to survive.

Use the pronoun *it* only one way in a sentence.

We use *it* idiomatically in expressions such as *It is raining.* We use *it* to postpone the subject in sentences such as *It is true that more jobs are available to women today.* And we use *it* as a personal pronoun in sentences such as *Nicole wanted the book, but she couldn't find it.* All these uses are standard, but two of them in the same passage can confuse the reader:

Confusing   It is true that the Constitution sets limits, but it is also flexible.
Clear   The Constitution does set limits, but it is also flexible.

Use *who*, *which*, and *that* for appropriate antecedents.

The relative pronouns *who, which,* and *that* commonly refer to persons, animals, or things. *Who* refers most often to persons but may also refer to animals that have names:

Dorothy is the girl who visits Oz.
Her dog, Toto, who accompanies her, gives her courage.

Which refers to animals and things:

The Orinoco River, which is 1600 miles long, flows through Venezuela into the Atlantic Ocean.

That refers to animals and things and occasionally to persons when they are collective or anonymous:

The rocket that failed cost millions.

Infants that walk need constant tending.

(See also p. 437 for the use of *which* and *that* in nonessential and essential clauses.)

The possessive *whose* generally refers to people but may refer to animals and things to avoid awkward and wordy *of which* constructions:

The book whose binding broke was rare. [Compare *The book of which the binding broke was rare*.]

EXERCISE 19.2   Revising: Indefinite and inappropriate pronoun reference

Many of the pronouns in the following sentences do not refer to specific, appropriate antecedents. Revise the sentences as necessary to make them clear. (You can do this exercise online at *ablongman.com/ littlebrown.*)

Example:
In Glacier National Park, they have moose, elk, and wolves.
Moose, elk, and wolves live in Glacier National Park.

1. "Life begins at forty" is a cliché many people live by, and this may well be true.
2. When she was forty, Pearl Buck's novel *The Good Earth* won the Pulitzer Prize.
3. Buck was a novelist which wrote primarily about China.
4. In *The Good Earth* you have to struggle, but fortitude is rewarded.
5. Buck received much critical praise and earned over $7 million, but she was very modest about it.
6. Kenneth Kaunda, past president of Zambia, was elected to it in 1964, at age forty.
7. When Catherine I became empress of Russia at age forty, they feared more than loved her.
8. At forty, Paul Revere made his famous ride to warn American revolutionary leaders that the British were going to arrest them. This gave the colonists time to prepare for battle.

9. In the British House of Commons they did not welcome forty-year-old Nancy Astor as the first female member when she entered in 1919.

10. In 610 CE, Muhammad, age forty, began to have a series of vi-sions that became the foundation of the Muslim faith. Since then, millions of people have become one.

EXERCISE 19.3   Revising: Pronoun reference

Revise the following paragraph so that each pronoun refers clearly to a single specific and appropriate antecedent. (You can do this exercise online at *ablongman.com/littlebrown.*)

In Charlotte Brontë's *Jane Eyre*, she is a shy young woman that takes a job as governess. Her employer is a rude, brooding man named Rochester. He lives in a mysterious mansion on the English moors, which contributes an eerie quality to Jane's experience. Eerier still are the fires, strange noises, and other unexplained happenings in the house; but Rochester refuses to discuss this. Eventually, they fall in love. On the day they are to be married, however, she learns that he has a wife hidden in the house. She is hopelessly insane and violent and must be guarded at all times, which explains his strange behavior. Heartbroken, Jane leaves the moors, and many years pass before they are reunited.

Note See page 381 for an exercise involving unclear pronoun reference along with sentence fragments, comma splices, and other sentence errors.

CHAPTER 20

Shifts

Inconsistencies in grammatical elements will confuse your read-ers and distort your meaning. In the following passage from a first draft, the underlining indicates confusing inconsistencies in verbs, nouns, and pronouns:

First draft

A bank commonly owes more to its customers than is held in reserve. They kept enough assets to meet reasonable withdrawals, but panicked customers may demand all their deposits. Then demands will exceed supplies, and banks failed. These days, a person's losses are not likely to be great because the government insures your deposits.

Revised

A b a n k c o m m o n l y o w e s m o r e t o i t s c u s t o m e r s
than it holds in reserve. It keeps enough assets to meet reasonable withdrawals,
but panicked customers may demand all their deposits. Then demands will
exceed supplies, and the bank will fail. These days, the losses of customers are
not likely to be great because the government insures their deposits.

Shifts like those in the first draft are likely to occur while you are trying to piece together meaning during drafting. But during editing you should make your sentences consistent in grammatical elements.

Note Grammar and style checkers cannot recognize most shifts in sentences. Proofread your work on your own, looking carefully for inconsistencies.

Keep a sentence or related sentences consistent

in person and number.

Person in grammar refers to the distinction among the person talking (first person), the person spoken to (second person), and the person, object, or concept being talked about (third person). **Num-ber** refers to the distinction between one (singular) and more than one (plural).

ν **Shifts in person**

Most shifts in person occur because we can refer to people in general, including our readers, either in the third person (*a person, one; people, they*) or in the second person (*you*):

People should not drive when they have been drinking.
One should not drive when he or she has been drinking.
You should not drive when you have been drinking.

Although any one of these possibilities is acceptable in an appropriate context, a mixture of them is inconsistent:

Inconsistent	If a person works hard, you can gain satisfaction.
Revised	If you work hard, you can gain satisfaction.
Revised	If a person works hard, he or she can gain satisfaction.
Better	If people work hard, they can gain satisfaction.

ν **Shifts in number**

Inconsistency in number occurs most often between a pronoun and its antecedent (see p. 313):

Inconsistent	If a student does not understand a problem, they should consult the instructor.
Revised	If a student does not understand a problem, he or she should consult the instructor.
Better	If students do not understand a problem, they should consult the instructor.
Or	A student who does not understand a problem should consult the instructor.

Note Generic nouns and most indefinite pronouns take singular pronouns with a definite gender: *he, she,* or *it.* When we use a generic noun like *student* or *person* or an indefinite pronoun like *everyone* or *each,* we often mean to include both males and females. To indicate this meaning, use *he or she* rather than *he* (as in the first of the preceding revisions) or, better still, rewrite in the plural or rewrite to avoid the pronoun (as in the second and third of the revisions). See page 316 for more discussion and examples.

Inconsistency in number can also occur between other words (usually nouns) that relate to each other in meaning.

| Inconsistent | All the boys have a good reputation. |
| Revised | All the boys have good reputations. |

The consistency in the revised sentence is called **logical agreement** because the nouns are consistent (the *boys* have *reputations,* not a single *reputation*).

EXERCISE 20.1   Revising: Shifts in person and number

Revise the following sentences to make them consistent in person and number. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
A plumber will fix burst pipes, but they won't repair waterlogged appliances.
Plumbers will fix burst pipes, but they won't repair waterlogged appliances.

1. When a taxpayer is waiting to receive a tax refund from the Internal Revenue Service, you begin to notice what time the mail carrier arrives.
2. If the taxpayer does not receive a refund check within six weeks of filing a return, they may not have followed the rules of the IRS.
3. If a taxpayer does not include a Social Security number on a re-turn, you will have to wait for a refund.
4. When taxpayers do not file their return early, they will not get a refund quickly.

5. If one makes errors on the tax form, they might even be audited, thereby delaying a refund even longer.

Keep a sentence or related sentences consistent in tense and mood.

ν **Shifts in tense**

Within a sentence or from one sentence to another, certain changes in tense may be required to indicate changes in actual or relative time (see p. 296). The following changes are necessary:

Ramon will graduate from college thirty-one years after his father arrived in the United States.

But changes that are not required by meaning distract readers. Unnecessary shifts between past and present in passages narrating a series of events are particularly confusing:

Inconsistent   Immediately after Booth shot Lincoln, Major Rathbone threw himself upon the assassin. But Booth pulls a knife and plunges it into the major's arm.
Revised   Immediately after Booth shot Lincoln, Major Rathbone threw himself upon the assassin. But Booth pulled a knife and plunged it into the major's arm.

Use the present tense consistently to describe what an author has written, including the action in literature or a film:

Inconsistent   The main character in the novel suffers psychologically because he has a clubfoot, but he eventually triumphed over his disability.
Revised   The main character in the novel suffers psychologically because he has a clubfoot, but he eventually triumphs over his disability.

ν **Shifts in mood**

Shifts in the mood of verbs occur most frequently in directions when the writer moves between the imperative mood (*Unplug the appliance*) and the indicative mood (*You should unplug the appliance*). (See p. 299.) Directions are usually clearer and more concise in the imperative, as long as its use is consistent:

Inconsistent   Cook the mixture slowly, and you should stir it until the sugar is dissolved.
Revised   Cook the mixture slowly, and stir it until the sugar is dissolved.

EXERCISE 20.2 REVISING: SHIFTS IN TENSE AND MOOD
Revise the following sentences to make them consistent in tense and mood. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
Lynn ran to first, rounded the base, and keeps running until she slides into second.
Lynn ran to first, rounded the base, and kept running until she slid into second.

1. When your cholesterol count is too high, adjusting your diet and exercise level reduced it.
2. After you lowered your cholesterol rate, you decrease the chances of heart attack and stroke.
3. First eliminate saturated fats from your diet; then you should consume more whole grains and raw vegetables.
4. To avoid saturated fats, substitute turkey and chicken for beef, and you should use cholesterol-free salad dressing and cooking oil.
5. A regular program of aerobic exercise, such as walking or swimming, improves your cholesterol rate and made you feel much healthier.

Keep a sentence or related sentences consistent
in subject and voice.

When a verb is in the **active voice,** the subject names the actor: *Linda passed the peas.* When a verb is in the **passive voice,** the subject names the receiver of the action: *The peas were passed [by Linda].* (See pp. 302–03.)

A shift in voice may sometimes help focus the reader's attention on a single subject, as in *The candidate campaigned vigorously and was nominated on the first ballot.* However, most shifts in voice also involve shifts in subject. They are unnecessary and confusing.

Inconsistent Internet newsgroups cover an enormous range of topics for discussion. Forums for meeting people with like interests are provided in these groups.

Revised Internet newsgroups cover an enormous range of topics for discussion and provide forums for meeting people with like interests.

EXERCISE 20.3 Revising: Shifts in subject and voice

Make the following sentences consistent in subject and voice. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
At the reunion they ate hot dogs and volleyball was played.
At the reunion they ate hot dogs and played volleyball.

 1. If students learn how to study efficiently, much better grades will be made on tests.
 2. Conscientious students begin to prepare for tests immediately after the first class is attended.
 3. Before each class all reading assignments are completed, and the students outline the material and answer any study questions.
 4. In class they listen carefully and good notes are taken.
 5. Questions are asked by the students when they do not understand the professor.

Keep a quotation or a question consistently
direct or indirect.

Direct quotations or questions report the exact words of a quotation or question:

"I am the greatest," bragged Muhammad Ali.
In his day few people asked, "Is he right?"

Indirect quotations or questions report that someone said or asked something, but not in the exact words:

Muhammad Ali bragged that he was the greatest.
In his day few people asked whether he was right.

Shifts between direct and indirect quotations or questions are difficult to follow.

Shift in quotation Kapek reported that the rats avoided the maze and "as of this writing, none responds to conditioning."

Revised (indirect) Kapek reported that the rats avoided the maze and that as of his writing none responded to conditioning.

Revised (direct) Kapek reported, "The rats avoid the maze. As of this writing, none responds to conditioning."

Shift in question The reader wonders whether the experiment failed or did it perhaps succeed?

Revised (indirect) The reader wonders whether the experiment failed or whether it perhaps succeeded.

Revised (direct) Did the experiment fail? Or did it perhaps suc-ceed?

For more on quotations, see pages 444–46 (commas with signal phrases such as *she said*), 469–75 (quotation marks), and 623–28 (integrating quotations into your writing). For more on questions, see pages 427–28.

EXERCISE 20.4   Revising: Shifts in direct and indirect quotations and questions

Revise each of the following sentences twice, once to make it consistently direct, once to make it consistently indirect. You will have to guess at the exact wording of direct quotations and questions that are now stated indirectly. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
>
> We all wonder what the next decade will bring and will we thrive or not?
>
> *Direct:* What will the next decade bring? Will we thrive or not?
>
> *Indirect:* We all wonder what the next decade will bring and whether we will thrive or not.

1. One anthropologist says that the functions of marriage have changed and "nowhere more dramatically than in industrialized cultures."
2. The question even arises of whether siblings may marry and would the union be immoral?
3. The author points out, "Sibling marriage is still illegal everywhere in the United States" and that people are still prosecuted under the law.
4. She says that incest could be considered a universal taboo and "the questions asked about the taboo vary widely."
5. Some ask is the taboo a way of protecting the family or whether it may be instinctive.

EXERCISE 20.5   Revising: Shifts

Revise the following paragraph to eliminate unnecessary shifts in person, number, tense, mood, and voice. (You can do this exercise online at *ablongman.com/littlebrown*.)

   Driving in snow need not be dangerous if you practice a few rules. First, one should avoid fast starts, which prevent the wheels from gaining traction and may result in the car's getting stuck. Second, drive more slowly than usual, and you should pay attention to the feel of the car: if the steering seemed unusually loose or the wheels did not seem to be grabbing the road, slow down. Third, avoid fast stops, which lead to skids. One should be alert for other cars and intersections that may necessitate that the brakes be applied suddenly. If you need to slow down, the car's momentum can be reduced by downshifting as well as by applying the brakes. When braking, press the pedal to the floor only if you have antilock brakes; otherwise, the pedal should be pumped in short bursts. If you feel the car skidding, the brakes should be released and the wheel should be turned into the direction of the skid, and then the brakes should be pressed or pumped again. If one repeated these motions, the skid would be stopped and the speed of the car would be reduced.

Note See page 381 for an exercise involving shifts along with sentence fragments, comma splices, and other sentence errors.

Visit the companion Web site for more help and additional exercises on
pronoun reference.
Clear reference

Principal causes of unclear pronoun reference

ᵥ **More than one possible antecedent** (facing page and below):

Confusing To keep birds from eating seeds, soak
them in blue food coloring.

Clear   To keep birds from eating seeds, soak the seeds in blue
food coloring.

ᵥ **Antecedent too far away** (p. 352):

Confusing Employees should consult with their supervisor who require
personal time.
Clear   Employees who require personal time should consult with
their supervisor.

ᵥ **Antecedent only implied** (p. 353):

Confusing Many children begin reading on their own by watching
television, but this should probably be discounted in government
policy.
Clear   Many children begin reading on their own by watching
television, but such self-instruction should probably be discounted
in government policy.

See also pages 354–56.

Match *bank . . . owes*

Matches *bank*

Matches *will fail*

Matches *customers*

Matches *customers*

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on shifts.

CHAPTER 21

Misplaced and Dangling Modifiers

In reading a sentence in English, we depend principally on the arrangement of the words to tell us how they are related. In writing, we may create confusion if we fail to connect modifiers to the words they modify.

Note Grammar and style checkers cannot recognize most problems with modifiers. For instance, a checker failed to flag the misplaced modifiers in *Gasoline high prices affect usually car sales* or the dangling modifier in *The vandalism was visible passing the building.*

Misplaced Modifiers

A modifier is **misplaced** if readers can't easily relate it to the word it modifies. Misplaced modifiers may be awkward, confusing, or even unintentionally funny.

Place modifiers where they will clearly modify the words intended.

Readers tend to link a modifying word, phrase, or clause to the nearest word it could modify: *I saw a man in a green hat.* Thus the writer must place the phrase so that it clearly modifies the intended word and not some other.

Confusing	He served steak to the men on paper plates.
Revised	He served the men steak on paper plates.
Confusing	Many dogs are killed by automobiles and trucks roaming unleashed.
Revised	Many dogs roaming unleashed are killed by automobiles and trucks.
Confusing	This is the only chocolate chip cookie in a bag that tastes like Mom's. [Actual advertisement.]
Revised	This is the only bagged [or packaged] chocolate chip cookie that tastes like Mom's.

EXERCISE 21.1   Revising: Misplaced phrases and clauses

Revise the following sentences so that phrases and clauses clearly modify the appropriate words. (You can do this exercise online at
ablongman.com/littlebrown.)
Example:
    I came to enjoy flying over time.
    Over time I came to enjoy flying.

1. Women have contributed much to knowledge and culture of great value.
2. Emma Willard founded the Troy Female Seminary, the first institution to provide a college-level education for women in 1821.
3. Sixteen years later Mary Lyon founded Mount Holyoke Female Seminary, the first true women's college with directors and a campus who would sustain the college even after Lyon's death.

4. *Una* was the first US newspaper, which was founded by Pauline Wright Davis in 1853, that was dedicated to gaining women's rights.
5. Mitchell's Comet was discovered in 1847, which was named for Maria Mitchell.

Place limiting modifiers carefully.

Limiting modifiers include *almost, even, exactly, hardly, just, merely, nearly, only, scarcely,* and *simply.* In speech these modifiers often occur before the verb, regardless of the words they are intended to modify. In writing, however, these modifiers should fall immediately before the word or word group they modify to avoid any ambiguity:

Unclear   She only found that fossil on her last dig.

Revised   She found only that fossil on her last dig.

Revised   She found that fossil only on her last dig.

EXERCISE 21.2   Using limiting modifiers

Use each of the following limiting modifiers in two versions of the same sentence. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Example:
only
He is the only one I like. He is the one only I like.

1. almost   3. hardly   5. nearly
2. even   4. simply

Make each modifier refer to only one grammatical element.

A modifier can modify only *one* element in a sentence—the subject, the verb, or some other element. A **squinting modifier** seems confusingly to refer to either of two words:

Squinting   Snipers who fired on the soldiers often escaped capture.

Clear   Snipers who often fired on the soldiers escaped capture.

                          Clear Snipers who fired on the soldiers escaped capture often.

When an adverb modifies an entire main clause, as in the last example, it can usually be moved to the beginning of the sentence: *Often, snipers who fired on the soldiers escaped capture.*

EXERCISE 21.3   Revising: Squinting modifiers

Revise each sentence twice so that the squinting modifier applies clearly first to one element and then to the other. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
The work that he hoped would satisfy him completely frustrated him.
The work that he hoped would completely satisfy him frustrated him.
The work that he hoped would satisfy him frustrated him completely.

1. People who sunbathe often can damage their skin.
2. Sunbathers who apply a sunscreen frequently block some of the sun's harmful ultraviolet rays.
3. Men and women who lie out in the sun often have leathery, dry skin.
4. Doctors tell sunbathers when they are older they risk skin cancer.
5. People who stay out of the sun usually will have better skin and fewer chances of skin cancer.

Keep subjects, verbs, and objects together.

English sentences tend to move from subject to verb to object. The movement is so familiar that modifiers between these elements can be awkward.

A subject and verb may be separated by an adjective that modifies the subject: *Kuwait, which has a population of 1.3 million, is a rich nation.* But an adverb of more than a word usually stops the flow of the sentence:

                    subject   adverb   verb
Awkward   Kuwait, after the first Gulf War ended in 1991, began re-turning to normal.
                              adverb   subject verb
Revised   After the first Gulf War ended in 1991, Kuwait began re-turning to normal.

Even a one-word adverb will be awkward between a verb and its object:

                            verb   adverb object
Awkward   The war had damaged badly many of Kuwait's oil fields.
                                   verbobject
Revised   The war had badly damaged many of Kuwait's oil fields.
                              adverb

Keep parts of infinitives or verb phrases together.

An **infinitive** consists of the marker *to* plus the plain form of a verb: *to produce, to enjoy.* The two parts of the infinitive are widely regarded as a grammatical unit that should not be split:

                                                        infinitive
Awkward   The weather service expected temperatures to not rise.
                                                              infinitive
Revised   The weather service expected temperatures not to rise.

A split infinitive may sometimes be natural and preferable, though it may still bother some readers:

                                      infinitive
Several US industries expect to more than triple their use of robots.

Here the split infinitive is more economical than the alternatives, such as *Several US industries expect to increase their use of robots by more than three times.*

A **verb phrase** consists of a helping verb plus a main verb, as in *will call, was going, had been writing* (see p. 277). A single-word adverb may be inserted after the helping verb in a verb phrase (or the first helping verb if more than one): *Scientists have lately been using spacecraft to study the sun.* But when longer adverbs interrupt verb phrases, the result is almost always awkward:

                              helping
                              verb   adverb
Awkward   The spacecraft *Ulysses* will after traveling close to the sun
                    main verb
                    report on the sun's energy fields.
                                    adverb
Revised   After traveling close to the sun, the spacecraft *Ulysses*
                    verb phrase
                    will report on the sun's energy fields.

In an English question, place a one-word adverb after the first helping verb and the subject:

helping   rest of
  verb subject adverb verb phrase
Will spacecraft ever be able to leave the solar system?

EXERCISE 21.4   Revising: Separated sentence parts

Revise the following sentences to connect separated parts (subject-predicate, verb-object, verb phrase, infinitive). (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
Most children have by the time they are seven lost a tooth.
By the time they are seven, most children have lost a tooth.

1. Myra Bradwell founded in 1868 the *Chicago Legal News*.
2. Bradwell was later denied, although she had qualified, admission to the Illinois Bar Association.
3. In an attempt to finally gain admission to the bar, she carried the case to the Supreme Court, but the justices decided against her.
4. Bradwell was determined that no other woman would, if she were qualified, be denied entrance to a profession.
5. The Illinois legislature finally passed, in response to Bradwell's persuasion, a bill ensuring that no one on the basis of gender would be restricted from a profession.

Position adverbs with care.

A few adverbs are subject to conventions that can trouble non-native speakers of English.

ν Adverbs of frequency

Adverbs of frequency include *always, never, often, rarely, seldom, sometimes,* and *usually.* They appear at the beginning of a sentence, before a one-word verb, or after the helping verb in a verb phrase:

	verb phrase adverb
Awkward	Robots have put sometimes humans out of work.

	helping main verb adverb verb
Revised	Robots have sometimes put humans out of work.

	adverb verb phrase
Revised	Sometimes robots have put humans out of work.

Adverbs of frequency always follow the verb *be:*

	adverb verb
Awkward	Robots often are helpful to workers.

	verb adverb
Revised	Robots are often helpful to workers.

ν Adverbs of degree

Adverbs of degree include *absolutely, almost, certainly, completely, especially, extremely, hardly,* and *only.* They fall just before the word modified (an adjective, another adverb, sometimes a verb).

	adjective adverb
Awkward	Robots have been useful especially in making cars.

	adverb adjective
Revised	Robots have been especially useful in making cars.

ν Adverbs of manner

Adverbs of manner include *badly, beautifully, openly, sweetly, tightly, well,* and others that describe how something is done. They usually fall after the verb:

	adverb verb
Awkward	Robots smoothly work on assembly lines.

	verb adverb
Revised	Robots work smoothly on assembly lines.

ν The adverb *not*

When the adverb *not* modifies a verb, place it after the helping verb (or the first helping verb if more than one):

	helping main verb verb
Awkward	Robots do think not.

	helping main verb verb
Revised	Robots do not think.

Place *not* after a form of *be: Robots are not thinkers.*

When *not* modifies another adverb or an adjective, place it before the other modifier: *Robots are not sleek machines.*

Arrange adjectives appropriately.

English follows distinctive rules for arranging two or three adjectives before a noun. (A string of more than three adjectives before a noun is rare.) The order depends on the meaning of the adjectives, as indicated in the following table:

```
many                                 state   laws
        striking         green Thai           birds
a       fine             German               camera
this         square            wooden         table
all                              business reports
the               blue         litmus         paper
```

See page 442 for guidelines on punctuating two or more adjectives before a noun.

EXERCISE 21.5   Revising: Placement of adverbs and adjectives

Revise the sentences below to correct the positions of adverbs or adjectives. If a sentence is already correct as given, circle the number preceding it. (You can do this exercise online at *ablongman .com/littlebrown*.)

Example:
Gasoline high prices affect usually car sales.
High gasoline prices usually affect car sales.

1. Some years ago Detroit cars often were praised.
2. Luxury large cars especially were prized.
3. Then a serious oil shortage led drivers to value small foreign cars that got good mileage.
4. When gasoline ample supplies returned, consumers bought again American large cars.
5. However, the large cars not were luxury sedans but vans and sport-utility vehicles.

Dangling Modifiers

Relate dangling modifiers to their sentences.

A **dangling modifier** does not sensibly modify anything in its sentence:

Dangling   Passing the building, the vandalism became visible.

Dangling modifiers usually introduce sentences, contain a verb form, and imply but do not name a subject: in the preceding example, the implied subject is the someone or something passing the building. Readers assume that this implied subject is the same as the subject of the sentence (*vandalism* in the example). When it is not, the modifier "dangles" unconnected to the rest of the sentence.

Certain modifiers are the most likely to dangle:

ᵛ **Participial phrases:**

Dangling   Passing the building, the vandalism became visible.
Revised   As we passed the building, the vandalism became visible.

ᵛ **Infinitive phrases:**

Dangling   To understand the causes, vandalism has been extensively investigated.
Revised   To understand the causes, researchers have extensively investigated vandalism.

ᵛ **Prepositional phrases in which the object of the preposition is a gerund:**

Dangling   After studying the problem, vandals are now thought to share certain characteristics.
Revised   After studying the problem, researchers think that vandals share certain characteristics.

ᵛ **Elliptical clauses in which the subject and perhaps the verb are omitted:**

Dangling   When destructive, researchers have learned that vandals are more likely to be in groups.
Revised   When vandals are destructive, researchers have learned, they are more likely to be in groups.

Dangling modifiers are especially likely when the verb in the main clause is in the **passive voice** instead of the **active voice,** as in   *vandalism has been investigated* and *vandals are thought.* (See pp. 302–03 for more on the passive voice.)

Note A modifier may be dangling even when the sentence elsewhere contains a word the modifier might seem to describe, such as *vandals* below:

Dangling   When destructive, researchers have learned that vandals are more likely to be in groups.

In addition, a dangling modifier may fall at the end of a sentence:

Dangling   The vandalism was visible passing the building.

ᵛ **Revising dangling modifiers**

Revise most dangling modifiers in one of two ways, depending on what you want to emphasize in the sentence.

ᵛ **Change the subject of the main clause to a word the modifier properly describes:**

Dangling   To express themselves, graffiti decorate walls.
Revised   To express themselves, some youths decorate walls with graffiti.

ᵛ **Rewrite the dangling modifier as a complete clause with its own stated subject and verb:**

Revised   Because some youths need to express themselves, graffiti decorate walls.

EXERCISE 21.6   Revising: Dangling modifiers

Revise the following sentences to eliminate any dangling modifiers. Each item has more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> Driving north, the vegetation became increasingly sparse.
> Driving north, we noticed that the vegetation became increasingly sparse.
> As we drove north, the vegetation became increasingly sparse.

1. After accomplishing many deeds of valor, Andrew Jackson's fame led to his election to the presidency in 1828 and 1832.
2. By the age of fourteen, both of Jackson's parents had died.
3. To aid the American Revolution, service as a mounted courier was chosen by Jackson.
4. Though not well educated, a successful career as a lawyer and judge proved Jackson's ability.
5. Winning many military battles, the American public believed in Jackson's leadership.

EXERCISE 21.7   Sentence combining: Placing modifiers

Combine each pair of sentences below into a single sentence by rewriting one as a modifier. Make sure the modifier applies clearly to the appropriate word. You will have to add, delete, and rearrange words, and you may find that more than one answer is possible in each case. (You can do this exercise online at *ablongman.com/littlebrown*.)
Example:
> Bob demanded a hearing from the faculty. Bob wanted to appeal the decision.
> Wanting to appeal the decision, Bob demanded a hearing from the faculty.

1. Evening falls in the Central American rain forests. The tungara frogs begin their croaking chorus.
2. Male tungara frogs croak loudly at night. The "songs" they sing are designed to attract female frogs.
3. But predators also hear the croaking. They gather to feast on the frogs.

4. The predators are lured by their croaking dinners. The predators include bullfrogs, snakes, bats, and opossums.
5. The frogs hope to mate. Their nightly chorus can result in death instead.

EXERCISE 21.8   Revising: Misplaced and dangling modifiers

Revise the following paragraph to eliminate any misplaced or dangling modifiers. (You can do this exercise online at *ablongman.com/ littlebrown.*)

Central American tungara frogs silence several nights a week their mating croaks. When not croaking, the chance that the frogs will be eaten by predators is reduced. The frogs seem to fully believe in "safety in numbers." They more than likely will croak along with a large group rather than by themselves. By forgoing croaking on some nights, the frogs' behavior prevents the species from "croaking."

Note See page 381 for an exercise involving misplaced and dangling modifiers along with other sentence errors.
http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on
misplaced and dangling modifiers.

Noun used as
  adjective
Determiner
Opinion
Size or
  shape
Color
Origin
Material
Noun

Identifying and revising dangling modifiers

ᵥ **Identify the modifier's subject.** If the modifier lacks a stated subject (as *when in diapers* does), identify what the modifier describes.

ᵥ **Compare the subject of the modifier and the subject of the sentence.** Verify that what the modifier describes is in fact the subject of the main clause. If it is not, the modifier probably dangles.

ᵥ **Revise as needed.** Either (*a*) recast the dangling modifier with a stated subject of its own, or (*b*) change the subject of the main clause to be what the modifier describes.

   modifier   subject
Dangling When in diapers, my mother remarried.

Revision *a* When I was in diapers, my mother remarried.

Revision *b* When in diapers, I attended my mother's second wedding.

CHAPTER 22

Mixed and Incomplete Sentences

Mixed Sentences

A **mixed sentence** contains two or more parts that are incompatible—that is, the parts do not fit together. The misfit may be in grammar or in meaning.

Note Grammar and style checkers may recognize a simple mixed construction such as *reason is because,* but they will fail to flag most mixed sentences.

Untangle sentences that are mixed in grammar.

Sentences mixed in grammar combine two or more incompatible grammatical structures.

Make sure subject and verb fit together grammatically.

A mixed sentence may occur when you start a sentence with one plan and end it with another:

	modifier (prepositional phrase) verb
Mixed	By paying more attention to impressions than facts leads us to misjudge others.

	modifier (prepositional phrase) subject +
Revised	By paying more attention to impressions than facts, we mis-

            verb
        judge others.

	subject (gerund phrase) verb
Revised	Paying more attention to impressions than facts leads us to misjudge others.

	subject modifier (adjective clause)
Mixed	The fact that someone may be considered guilty just for asso-

        ciating with someone guilty.

subject verb

Revised	The fact is that someone may be considered guilty just for associating with someone guilty.

	subject verb
Revised	Someone may be considered guilty just for associating with someone guilty.

In some mixed sentences the grammar is so jumbled that the writer has little choice but to start over:

Mixed	My long-range goal is through law school and government work I hope to help people deal with those problems we all deal with more effectively.
Possible	My long-range goal is to go to law school and then work in government so that I can help people deal more effectively with problems we all face.

Mixed sentences are especially likely on a computer when you connect parts of two sentences or rewrite half a sentence but not the other half. Mixed sentences may also occur when you don't focus your sentences on the subject and verb so that these elements carry the principal meaning. (See pp. 384–86.) If you need help identifying the subject and verb, see pages 233–36.

**State parts of sentences, such as subjects,
only once.**

In some languages other than English, certain parts of sentences may be repeated. These include the subject in any kind of clause or an object or adverb in an adjective clause. In English, however, these parts are stated only once in a clause.

ν **Repetition of subject**

You may be tempted to restate a subject as a pronoun before the verb. But the subject needs stating only once in its clause.

Faulty   The liquid it reached a temperature of 180°F.
Revised   The liquid reached a temperature of 180°F.

Faulty   Gases in the liquid they escaped.
Revised   Gases in the liquid escaped.

ν **Repetition in an adjective clause**

Adjective clauses begin with *who, whom, whose, which, that, where,* and *when* (see p. 254). The beginning word replaces another word: the subject (*He is the person who called*), an object of a verb or preposition (*He is the person whom I mentioned*), or a preposition and pronoun (*He knows the office where* [*in which*] *the conference will occur*).

Do not state the word that *who, whom,* and so on replace in an adjective clause:

Faulty   The technician *whom* the test depended on her was burned. [*Whom* should replace *her.*]
Revised   The technician whom the test depended on was burned.

Adjective clauses beginning with *where* or *when* do not need an adverb such as *there* or *then:*

Faulty   Gases escaped at a moment when the technician was un-prepared then.

Revised   Gases escaped at a moment when the technician was un-prepared.

Match subjects and predicates in meaning.

In a sentence with mixed meaning, the subject is said to be or do something it cannot logically be or do. Such a mixture is sometimes called **faulty predication** because the predicate conflicts with the subject.

ν **Illogical equation with *be***

When a form of *be* connects a subject and a word that describes the subject (a complement), the subject and complement must be logically related:

Mixed   A compromise between the city and the country would be the ideal place to live.
Revised   A community that offered the best qualities of both city and country would be the ideal place to live.

ν ***Is when, is where***

Definitions require nouns on both sides of *be.* Definition clauses beginning with *when* or *where* are common in speech but should be avoided in writing:

Mixed   An examination is when you are tested on what you know.

Revised   An examination is a test of what you know.

ν ***Reason is because***

The commonly heard construction *reason is because* is redundant since *because* means "for the reason that":

Mixed   The reason the temple requests donations is because the school needs expansion.

Revised   The reason the temple requests donations is that the school needs expansion.

Revised   The temple requests donations because the school needs ex-pansion.

ν **Other mixed meanings**

Mismatched subjects and predicates are not confined to sentences with *be:*

Mixed   The use of emission controls was created to reduce air pollution.

Revised   Emission controls were created to reduce air pollution.

EXERCISE 22.1 Revising: Sentences mixed in grammar or meaning

Revise the following sentences so that their parts fit together both in grammar and in meaning. Each item has more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> When they found out how expensive pianos are is why they were discouraged.
> They were discouraged because they found out how expensive pianos are.
> When they found out how expensive pianos are, they were discouraged.

1. A hurricane is when the winds in a tropical depression rotate counterclockwise at more than seventy-four miles per hour.
2. Because hurricanes can destroy so many lives and so much property is why people fear them.
3. Through high winds, storm surge, floods, and tornadoes is how a hurricane can kill thousands of people.
4. Many scientists observe that hurricanes in recent years they have become more ferocious and destructive.
5. However, in the last half-century, with improved communications systems and weather satellites have made hurricanes less deadly.

EXERCISE 22.2 Revising: Repeated sentence parts

Revise the following sentences to eliminate any unnecessary repetition of sentence parts. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> Over 79 percent of Americans they have heard of global warming.
> Over 79 percent of Americans have heard of global warming.

1. Global warming it is caused by the gradual erosion of the ozone layer that protects the earth from the sun.
2. Scientists who study this problem they say that the primary causes of erosion are the use of fossil fuels and the reduction of forests.
3. Many nonscientists they mistakenly believe that aerosol spray cans are the primary cause of erosion.
4. One scientist whom others respect him argues that Americans have effectively reduced their use of aerosol sprays.
5. He argues that we will stop global warming only when the public learns the real causes then.

Incomplete Sentences

The most serious kind of incomplete sentence is the fragment (see Chapter 17). But sentences are also incomplete when they omit one or more words needed for clarity.

Note Grammar and style checkers will not flag most kinds of incomplete sentences discussed in this section.

Omissions from compound constructions should
be consistent with grammar or idiom.

In both speech and writing, we commonly omit words not necessary for meaning, such as those in brackets in the following examples. Notice that all the sentences contain compound constructions (see p. 258):

By 2010 automobile-emission standards will be tougher, and by 2015 [automobile-emission standards will be] tougher still.

Some cars will run on electricity and some [will run] on methane or another alternative fuel.

Environmentalists have hopes for alternative fuels and [for] public trans-portation.

Such omissions are possible only when you omit words that are common to all the parts of a compound construction. When the parts differ in either grammar or idiom, all words must be included in all parts:

One new car gets eighty miles per gallon of gasoline; some old cars get as little as five miles per gallon. [One verb is singular, the other plural.]

Environmentalists were invited to submit proposals and were eager to do so. [Each *were* has a different grammatical function: the first is a helping verb; the second is a linking verb.]

They believe in and work for fuel conservation. [Idiom requires different prepositions with *believe* and *work*.]

In the sentence *My brother and friend moved to Dallas,* the omission of *my* before *friend* indicates that *brother* and *friend* are the same person. If two different persons are meant, the modifier or article must be repeated: *My brother and my friend moved to Dallas.*

(See pp. 523–25 for a list of English idioms with prepositions and pp. 405–08 for a discussion of grammatical parallelism.)

All comparisons should be complete and logical.

Comparisons make statements about the relation between two or more things, as in *Dogs are more intelligent than cats.*

State a comparison fully enough to ensure clarity.

Unclear   Automakers worry about their industry more than environmentalists.

Clear   Automakers worry about their industry more than environmentalists do.

Clear   Automakers worry about their industry more than they worry about environmentalists.

The items being compared should in fact be comparable.

Illogical   The cost of an electric car is greater than a gasoline-
powered car. [Illogically compares a cost and a car.]

Revised   The cost of an electric car is greater than the cost of [or that of] a gasoline-powered car.

Use *any* or *any other* appropriately in comparisons.

Comparing a person or thing with all others in the same group creates two units: (1) the individual person or thing and (2) all *other* persons or things in the group. The two units need to be distinguished:

Illogical   Los Angeles is larger than any city in California. [Since Los Angeles is itself a city in California, the sentence seems to say that Los Angeles is larger than itself.]

Logical   Los Angeles is larger than any other city in California.

Comparing a person or thing with the members of a *different* group assumes separate units to begin with. The two units do not need to be distinguished with *other:*

Illogical   Los Angeles is larger than any other city in Canada. [The cities in Canada constitute a group
            to which Los Angeles does not belong.]
Logical   Los Angeles is larger than any city in Canada.

Comparisons should state what is being compared.

Brand X gets clothes whiter. [Whiter than what?]
Brand Y is so much better. [Better than what?]

Include all needed prepositions, articles, and other words.

In haste or carelessness we sometimes omit small words such as articles and prepositions that
are needed for clarity:

Incomplete   Regular payroll deductions are a type painless savings. You hardly notice missing
amounts, and after period of years the contributions can add a large total.

Revised   Regular payroll deductions are a type of painless savings. You hardly notice the missing
amounts, and after a period of years the contributions can add up to a large total.

Be careful not to omit *that* when the omission is confusing:

Incomplete   The personnel director expects many employees will benefit from the plan. [*Many
employees* seems to be the object of *expects*.]

Revised   The personnel director expects that many employees will benefit from the plan.

Attentive proofreading is the best insurance against the kinds of omissions described in this
section. *Proofread all your papers carefully.* See page 63 for tips.

 If your native language or dialect is not standard American English, you may have difficulty
knowing when to use the English articles *a, an,* and *the.* For guidelines on using articles, see pages
326–30.

EXERCISE 22.3   REVISING: INCOMPLETE SENTENCES

Revise the following sentences so that they are complete, logical, and clear. Some items have more than
one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
Our house is closer to the bank than the subway stop.
Our house is closer to the bank than it is to the subway stop.
Our house is closer to the bank than the subway stop is.

1. The first ice cream, eaten in China in about 2000 BC, was more lumpy than the modern era.
2. The Chinese made their ice cream of milk, spices, and overcooked rice and packed in snow to
   solidify.
3. In the fourteenth century ice milk and fruit ices appeared in Italy and the tables of the wealthy.
4. At her wedding in 1533 to the king of France, Catherine de Médicis offered more flavors of fruit ices
   than any hostess offered.
5. Modern sherbets resemble her ices; modern ice cream her soft dessert of thick, sweetened cream.

EXERCISE 22.4 Revising: Mixed and incomplete sentences

Revise the following paragraph to eliminate mixed or incomplete constructions. (You can do this exercise
online at *ablongman.com/
littlebrown*.)

    The Hancock Tower in Boston is thin mirror-glass slab that rises almost eight hundred feet. When it
was being constructed was when its windows began cracking, and some fell crashing to the ground. In
order to minimize risks is why the architects and owners replaced over a third the huge windows with
plywood until the problem could be found and solved. With its plywood sheath, the building was
homelier than any skyscraper, the butt of many jokes. Eventually, however, it was discovered that the
reason the windows cracked was because joint between the double panes of glass was too rigid. The
solution of thicker single-pane windows was installed, and the silly plywood building crystallized into
reflective jewel.

EXERCISE ON CHAPTERS 17–22   Revising: Clear sentences

Clarify meaning in the following paragraphs by revising sentence fragments, comma splices, fused sentences, problems with pronoun reference, awkward shifts, misplaced and dangling modifiers, and mixed and incomplete sentences. Most errors can be corrected in more than one way. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Many people who are physically challenged. They have accomplished much. Which proves that they are not "handicapped." Confined to wheelchairs, successful careers have been forged by Bob Sampson and Stephen Hawking. Despite Sampson's muscular dystrophy, he has earned a law degree he has also worked for United Airlines for more than thirty years. Stephen Hawking most famous for his book *A Brief History of Time*. Unable to speak, Hawking's voice synthesizer allows him to dictate his books and conduct public lectures. And teach mathematics classes at Cambridge University.

Franklin D. Roosevelt, Ann Adams, and Itzhak Perlman all refused let polio destroy their lives. Indeed, Roosevelt led the United States during two of the worst periods of its history as President. The Great Depression and World War II. Reassured by his strong, firm voice, Roosevelt inspired hope and determination in the American people. Ann Adams, who was talented in art before polio paralyzed her, knew she had to continue to be one. Having retrained herself to draw with a pencil grasped in her teeth. She produces sketches of children and pets. That were turned into greeting cards. The profits from the cards sustained her. Roosevelt and Adams were stricken with polio when they were adults; Itzhak Perlman when a child. He was unable to play sports, instead he studied the violin, now many think he is greater than any violinist in the world.

Like Perlman, many physically challenged individuals turn to the arts. Perhaps the reason is because the joy of artistic achievement compensates for other pleasures they cannot experience. Stevie Wonder, José Feliciano, and Andrea Bocelli all express, through their music, their souls. Although unable to see physically, their music reveals truly how well they see. Hearing impairment struck Ludwig van Beethoven and Marlee Matlin it did not stop them from developing their talents. Already a successful composer, many of Beethoven's most powerful pieces were written after he became deaf. Similarly, Matlin has had excellent acting roles in movies, plays, and television programs, indeed she won an Oscar for *Children of a Lesser God*. She encourages others to develop their ability, and many hearing-impaired actors have been inspired by her.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and an additional exercise on mixed and incomplete sentences.

PART 5

Effective Sentences

CHAPTER 2 3

Emphasizing Ideas

When you emphasize the main ideas in your sentences, you hold and channel readers' attention.

Note Many grammar and style checkers can spot some problems with emphasis, such as nouns made from verbs, passive voice, wordy phrases, and long sentences that may also be flabby and unemphatic. However, the checkers cannot help you identify the important ideas in your sentences or whether those ideas receive appropriate emphasis.

23a   Using subjects and verbs effectively

The heart of every sentence is its subject, which usually names the actor, and its verb, which usually specifies the subject's action: *Children* [subject] *grow* [verb]. When these elements do not identify the sentence's key actor and action, readers must find that information elsewhere and the sentence may be wordy and unemphatic.

In the following sentences, the subjects and verbs are underlined.

Unemphatic   The intention of the company was to expand its workforce. A proposal was also made to diversify the backgrounds and abilities of employees.

These sentences are unemphatic because their key ideas do not appear in their subjects and verbs. Revised, the sentences are not only clearer but more concise:

Revised   The company intended to expand its workforce. It also proposed to diversify the backgrounds and abilities of employees.

The constructions below usually drain meaning from a sentence's subject and verb.

ν **Nouns made from verbs**

Nouns made from verbs can obscure the key actions of sentences and add words. These nouns include *intention* (from *intend*), *proposal* (from *propose*), *decision* (from *decide*), *expectation* (from *expect*), *persistence* (from *persist*), *argument* (from *argue*), and *inclu-sion* (from *include*).

Unemphatic   After the company made a decision to hire more disabled workers, its next step was the construction of wheelchair ramps and other facilities.
Revised   After the company decided to hire more disabled workers, it next constructed wheelchair ramps and other facilities.

ν **Weak verbs**

Weak verbs, such as *made* and *was* in the unemphatic sentence above, tend to stall sentences just where they should be moving and often bury key actions:

Unemphatic   The company is now the leader among businesses in complying with the 1990 Americans with Disabilities Act. Its officers make speeches on the act to business groups.
Revised   The company now leads other businesses in complying with the 1990 Americans with Disabilities Act. Its officers speak on the act to business groups.

ν **Passive voice**

Verbs in the passive voice state actions received by, not performed by, their subjects. Thus the passive de-emphasizes the true actor of the

sentence, sometimes omitting it entirely. Generally, prefer the active voice, in which the subject performs the verb's action. (See also pp. 302–03.)

Unemphatic   The 1990 law is seen by most businesses as fair, but the costs of complying have sometimes been exaggerated.

Revised   Most businesses see the 1990 law as fair, but some opponents have exaggerated the costs of complying.

EXERCISE 23.1   Revising: Emphasis of subjects and verbs

Rewrite the following sentences so that their subjects and verbs identify their key actors and actions. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
>
> The issue of students making a competition over grades is a reason why their focus on learning may be lost.
>
> Students who compete over grades may lose their focus on learning.

1. The work of many heroes was crucial in helping to emancipate the slaves.
2. The contribution of Harriet Tubman, an escaped slave herself, in-cluded the guidance of hundreds of other slaves to freedom on the Underground Railroad.
3. A return to slavery was risked by Tubman or possibly death.
4. During the Civil War she was also a carrier of information from the South to the North.
5. After the war needy former slaves were helped by Tubman's raising of money for refugees.

23b   Using sentence beginnings and endings

Readers automatically seek a writer's principal meaning in the main clause of a sentence—essentially, in the subject that names the actor and the verb that usually specifies the action (see the preceding pages). Thus you can help readers understand your intended meaning by controlling the information in your subjects and the relation of the main clause to any modifiers attached to it.

ν **Old and new information**

Generally, readers expect the beginning of a sentence to contain information that they already know or that you have already
introduced. They then look to the sentence ending for new information. In the unemphatic passage below, the second and third sentences both begin with new topics, while the old topics appear at the ends of the sentences. The pattern of the passage is ARB. CRB. DRA.

Unemphatic   Education almost means controversy these days, with rising costs and constant complaints about its inade-quacies. But the value of schooling should not be ob-scured by the controversy. The single best means of economic advancement, despite its shortcomings, re-mains education.

In the more emphatic revision, old information begins each sentence and new information ends the sentence. The passage follows the pattern ARB. BRC. ARD.

Revised   Education almost means controversy these days, with rising costs and constant complaints about its inadequacies. But the controversy should not obscure the value of schooling. Education remains, despite its short-comings, the single best means of economic advancement.

ν **Cumulative and periodic sentences**

You can call attention to information by placing it first or last in a sentence, reserving the middle for incidentals:

Unemphatic   Education remains the single best means of economic advancement, despite its shortcomings. [Emphasizes shortcomings.]

Revised   Despite its shortcomings, education remains the single best means of economic advancement. [Emphasizes advancement more than shortcomings.]

Revised   Education remains, despite its shortcomings, the single best means of economic advancement. [De-emphasizes shortcomings.]

Many sentences begin with the main clause and then add more modifiers to explain, amplify, or illustrate it. Such sentences are called **cumulative** (because they accumulate information as they

proceed) or **loose** (because they are not tightly structured). They parallel the way we naturally think.

Cumulative	Education has no equal in opening minds, instilling values, and creating opportunities.
Cumulative	Most of the Great American Desert is made up of bare rock, rugged cliffs, mesas, canyons, mountains, separated from one another by broad flat basins covered with sunbaked mud and alkali, supporting a sparse and measured growth of sagebrush or creosote or saltbush, depending on location and elevation.

—Edward Abbey

The opposite kind of sentence, called **periodic,** saves the main clause until just before the end (the period) of the sentence. Everything before the main clause points toward it.

Periodic	In opening minds, instilling values, and creating opportunities, education has no equal.
Periodic	With people from all over the world—Korean grocers, Jamaican cricket players, Vietnamese fishers, Haitian cabdrivers, Chinese doctors—the American mosaic is continually changing.

The periodic sentence creates suspense for readers by reserving important information for the end. But readers should already have an idea of the sentence's subject—because it was discussed or introduced in the preceding sentence—so that they know what the opening modifiers describe. A variation of the periodic sentence names the subject at the beginning, follows it with a modifier, and then completes the main clause:

Dick Hayne, who works in jeans and loafers and likes to let a question cure in the air for a while before answering it, bears all the markings of what his generation used to call a laid-back kind of guy.

—George Rush

EXERCISE 23.2   Sentence combining: Beginnings and endings

Locate the main idea in each group of sentences below. Then combine each group into a single sentence that emphasizes that idea by placing it at the beginning or the end. For sentences 2–5, determine the position of the main idea by considering its relation to the previous sentences: if the main idea picks up a topic that's already been introduced, place it at the beginning; if it adds new information, place it at the end. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
The storm blew roofs off buildings. It caused extensive damage. It knocked down many trees. It severed power lines.

Main idea at beginning: The storm caused extensive damage, blowing roofs off buildings, knocking down many trees, and severing power lines.

Main idea at end: Blowing roofs off buildings, knocking down many trees, and severing power lines, the storm caused extensive damage.

1. Pat Taylor strode into the room. The room was packed. He greeted students called "Taylor's Kids." He nodded to their parents and teachers.
2. This was a wealthy Louisiana oilman. He had promised his "Kids" free college educations. He was determined to make higher education available to all qualified but disadvantaged students.
3. The students welcomed Taylor. Their voices joined in singing. They sang "You Are the Wind Beneath My Wings." Their faces beamed with hope. Their eyes flashed with self-confidence.
4. The students had thought a college education was beyond their dreams. It seemed too costly. It seemed too demanding.
5. Taylor had to ease the costs and the demands of getting to college. He created a bold plan. The plan consisted of scholarships, tutoring, and counseling.

23c   Arranging parallel elements effectively

v **Series**

With parallelism, you use similar grammatical structures for ideas linked by *and, but,* and similar words: *Blustery winds and upturned leaves often signal thunderstorms.* (See Chapter 25.) In addition, you should arrange the parallel ideas in order of their importance:

Unemphatic	The storm ripped the roofs off several buildings, killed ten people, and knocked down many trees in town. [Buries the most serious damage—deaths—in the mid-dle.]

Emphatic   The storm knocked down many trees in town, ripped the roofs off several buildings, and killed ten people. [Arranges items in order of increasing importance.]

You may want to use an unexpected item at the end of a series for humor or for another special effect:

> Early to bed and early to rise makes a man healthy, wealthy, and dead.
>
> —James Thurber

But be careful not to use such a series carelessly. The following series seems thoughtlessly random rather than intentionally humorous:

Unemphatic   The painting has subdued tone, intense feeling, and a length of about three feet.

Emphatic   The painting, about three feet long, has subdued tone and intense feeling.

ν Balanced sentences

A sentence is **balanced** when its clauses are parallel—that is, matched in grammatical structure (Chapter 25). When used carefully, balanced sentences can be especially effective in alerting readers to a strong comparison between two ideas. Read the following examples aloud to hear their rhythm.

> The fickleness of the women I love is equalled only by the infernal constancy of the women who love me.
>   —George Bernard Shaw

In a pure balanced sentence two main clauses are exactly parallel: they match item for item.

> Scratch a lover, and find a foe.   —Dorothy Parker

But the term is commonly applied to sentences that are only approximately parallel or that have only some parallel parts:

> If thought corrupts language, language can also corrupt thought.
>
>   —George Orwell

> As the traveler who has once been from home is wiser than he who has never left his own doorstep, so a knowledge of one other culture should sharpen our ability to scrutinize more steadily, to appreciate more lovingly, our own.   —Margaret Mead

EXERCISE 23.3   Revising: Series and balanced elements

Revise the following sentences so that elements in a series or balanced elements are arranged to give maximum emphasis to main ideas. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> The campers were stranded without matches, without food or water, and without a tent.
> The campers were stranded without matches, without a tent, and without food or water.

1. Remembering her days as a "conductor" on the Underground Railroad made Harriet Tubman proud, but she got angry when she remembered her years as a slave.
2. Tubman wanted freedom regardless of personal danger, whereas for her husband, John, personal safety was more important than freedom.
3. Tubman proved her fearlessness in many ways: she led hundreds of other slaves to freedom, she was a spy for the North during the Civil War, and she disobeyed John's order not to run away.
4. To conduct slaves north to freedom, Tubman risked being re-turned to slavery, being hanged for a huge reward, and being caught by Southern patrollers.
5. After the war Tubman worked tirelessly for civil rights and women's suffrage; raising money for homes for needy former slaves was something else she did.

23d   Repeating ideas

Repetition of words and phrases often clutters and weakens sentences, as discussed on pages 532–33. But carefully planned repetition can be an effective means of emphasis. Such repetition often combines with parallelism. It may occur in a series of sentences (see p. 83) or in a series of words, phrases, or clauses within a sentence, as in the following examples:

> There is something uneasy in the Los Angeles air this afternoon, some unnatural stillness, some tension.
>   —Joan Didion

> We have the tools, all the tools—we are suffocating in tools—but we cannot find the actual wood to work
> or even the actual hand to work it.
>
> —Archibald MacLeish

23e   Separating ideas

When you save important information for the end of a sentence, you can emphasize it even more by setting it off from the rest of the sentence, as in the second example below:

Mothers and housewives are the only workers who do not have regular time off, so they are the great vacationless class.

Mothers and housewives are the only workers who do not have regular time off. They are the great vacationless class.

—Anne Morrow Lindbergh

You can vary the degree of emphasis by varying the extent to which you separate one idea from the others. A semicolon provides more separation than a comma, and a period provides still more separation. Compare the following sentences:

Most of the reading which is praised for itself is neither literary nor intellectual**,** but narcotic.

Most of the reading which is praised for itself is neither literary nor intellectual**;** it is narcotic.

Most of the reading which is praised for itself is neither literary nor intellectual**.** It is narcotic.   —Donald Hall

Sometimes a dash or a pair of dashes will isolate and thus emphasize a part of a statement (see also pp. 480–81):

His schemes were always elaborate, ingenious, and exciting—and wholly impractical.

Athletics—that is, winning athletics—has become a profitable university operation.

EXERCISE 23.4   Emphasizing with repetition or separation

Emphasize the main idea in each of the following sentences or groups of sentences by following the instructions in parentheses: either
combine sentences so that parallelism and repetition stress the main
idea, or place the main idea in a separate sentence. Each item has
more than one possible answer. (You can do this exercise online at
ablongman.com/littlebrown.)

> *Example:*
> I try to listen to other people's opinions. When my mind is closed, I find that other opinions open it. And they can change my mind when it is wrong. (*Parallelism and repetition*.)
>
> I try to listen to other people's opinions, for they can open my mind when it is closed and they can change my mind when it is wrong.

1. One of the few worthwhile habits is daily reading. One can read for information. One can read for entertainment. Reading can give one a broader view of the world. (*Parallelism and repetition*.)
2. Reading introduces new words. One encounters unfamiliar styles of expression through reading. (*Parallelism and repetition*.)
3. Students who read a great deal will more likely write vividly, coherently, and grammatically, for they will have learned from other authors. (*Separation*.)
4. Reading gives knowledge. One gets knowledge about other cultures. One will know about history and current events. One gains information about human nature. (*Parallelism and repetition*.)
5. As a result of reading, writers have more resources and more flexibility, and thus reading creates better writers. (*Separation*.)

23f   Being concise

Conciseness—brevity of expression—aids emphasis no matter what the sentence structure. Unnecessary words detract from necessary words. They clutter sentences and obscure ideas.

Weak   In my opinion the competition in the area of grades is distracting. It distracts many students from their goal, which is to obtain an education that is good. There seems to be a belief among a few students that grades are more important than what is measured by them.

Emphatic   The competition for grades distracts many students from their goal of obtaining a good education. A few students seem to believe that grades are more important than what they measure.

Techniques for tightening sentences are listed in the box opposite. Some of these techniques appear earlier in this chapter. All of them are covered in Chapter 39 on writing concisely.

EXERCISE 23.5 REVISING: CONCISENESS

Revise the following sentences to make them more emphatic by eliminating wordiness. (You can do this exercise online at *ablongman.com/ littlebrown*.)

> *Example:*
>
> The problem in this particular situation is that we owe more money than we can afford under present circumstances.
>
> The problem is that we owe more money than we can afford.

1. As far as I am concerned, customers who are dining out in restaurants in our country must be wary of suggestive selling, so to speak.
2. In suggestive selling, diners are asked by the waiter to buy additional menu selections in addition to what was ordered by them.
3. For each item on the menu, there is another food that will naturally complement it.
4. For example, customers will be presented with the question of whether they want to order french fries along with a sandwich or whether they want to order a salad along with a steak dinner.
5. Due to the fact that customers often give in to suggestive selling, they often find that their restaurant meals are more costly than they had intended to pay.

EXERCISE 23.6 Revising: Emphasizing ideas

Drawing on the advice in this chapter, rewrite the following paragraph to emphasize main ideas and to de-emphasize less important information. (You can do this exercise online at *ablongman.com/littlebrown*.)

In preparing pasta, there is a requirement for common sense and imagination rather than for complicated recipes. The key to success in this area is fresh ingredients for the sauce and perfectly cooked pasta. The sauce may be made with just about any fresh fish, meat, cheese, herb, or vegetable. As for the pasta itself, it may be dried or fresh, although fresh pasta is usually more delicate and flavorful, as many experienced cooks find. Dried pasta is fine with zesty sauces; with light oil and cream sauces fresh pasta is the best choice. There is a difference in the cooking time for dried and fresh pasta, with dried pasta taking longer. It is important that the cook follow the package directions and that the pasta be tested before the cooking time is up. The pasta is done when the texture is neither tough nor mushy but *al dente*, or "firm to the bite," according to the Italians, who ought to know.

Note See page 420 for an exercise involving emphasis along with parallelism and other techniques for effective sentences.

CHAPTER 24

Using Coordination and Subordination

When clearly written, your sentences show the relations between ideas and stress the more important ideas over the lesser ones. Two techniques can help you achieve such clarity:

∨ ***Coordination* shows that two or more elements in a sentence are equally important in meaning.** You signal coordination with words such as *and, but,* and *or.*

<div align="center">equally important</div>

Car insurance is costly, but health insurance seems a luxury.

∨ ***Subordination* shows that some elements in a sentence are less important than other elements for your meaning.** Usually, the main idea appears in the main clause, and supporting information appears in single words, phrases, and subordinate clauses.

<div align="center">less important   more important</div>
<div align="center">(subordinate clause)   (main clause)</div>

Because accidents and thefts occur frequently, car insurance is costly.

Note Grammar and style checkers may spot some errors in punctuating coordinated and subordinated elements, and they can flag long sentences that may contain excessive coordination or subordination. But otherwise they provide little help because they cannot recognize the relations among ideas in sentences.

24a Coordinating to relate equal ideas

By linking equally important information, you can emphasize the relations for readers. Compare the passages below:

String of simple sentences

We should not rely so heavily on oil. Coal and uranium are also overused. We have a substantial energy resource in the moving wa-ters of our rivers. Smaller streams add to the total volume of water. The resource renews itself. Oil and coal are irreplaceable. Uranium is also irreplaceable. The cost of water does not increase much over time. The costs of coal, oil, and uranium rise dramatically.

Ideas coordinated

We should not rely so heavily on oil, coal, and uranium, for we have a substantial energy resource in the moving waters of our rivers and streams. Oil, coal, and uranium are irreplaceable and thus subject to dramatic cost increases; water, however, is self-renewing and more stable in cost.

The information in both passages is essentially the same, but the second is shorter and considerably easier to read and understand because it links coordinate ideas with the underlined words.

Punctuating coordinated words, phrases, and clauses

Most coordinated words, phrases, and subordinate clauses are not punctuated with commas (see p. 448). The exceptions are items in a series and coordinate adjectives:

We rely heavily on coal**,** oil**,** and uranium. [A series; see p. 441.]

Dirty**,** unhealthy air is one result. [Coordinate adjectives; see p. 442.]

In a sentence consisting of two main clauses, punctuation depends on whether a coordinating conjunction, a conjunctive adverb, or no connecting word links the clauses:

Oil is irreplaceable**,** but water is self-renewing. [See p. 432.]

Oil is irreplaceable**;** however, water is self-renewing. [See p. 455.]

Oil is irreplaceable**;** water is self-renewing. [See p. 453.]

<div align="center">**1   Using coordination effectively**</div>

A string of coordinated elements—especially main clauses—creates the same effect as a string of simple sentences: it obscures the relative importance of ideas and details.

Excessive   T h e   w e e k s   l e a d i n g   u p   t o   t h e   r e s i g n a t i o n   o f   P r e s i d e n t

coordination   Richard Nixon were eventful, and the Supreme Court and the Congress closed in on him, and the Senate Judiciary Committee voted to begin impeachment proceedings, and finally the President resigned on August 9, 1974.

Such a passage needs editing to stress the important points (underlined below) and to de-emphasize the less important information:

Revised   The weeks leading up to the resignation of President Richard Nixon were eventful, as the Supreme Court and the Congress closed in on him and the Senate Judiciary Committee voted to begin impeachment proceedings. Finally, the President resigned on August 9, 1974.

<div align="center">

2   Coordinating logically

</div>

Coordinated sentence elements should be logically equal and related, and the relation between them should be the one expressed by the connecting word. If either principle is violated, the result is **faulty coordination.**

Faulty   John Stuart Mill was a nineteenth-century utilitarian, and he believed that actions should be judged by their usefulness or by the happiness they cause. [The two clauses are not separate and equal: the second expands on the first by explaining what a utilitarian such as Mill believed.]

Revised   John Stuart Mill, a nineteenth-century utilitarian, believed that actions should be judged by their usefulness or by the happiness they cause.

Faulty   Mill is recognized as a utilitarian, and he did not found the utilitarian school of philosophy. [The two clauses seem to contrast, requiring *but* or *yet* between them.]

Revised   Mill is recognized as a utilitarian, but he did not found the utilitarian school of philosophy.

EXERCISE 24.1   Sentence combining: Coordination

Combine sentences in the following passages to coordinate related ideas in the ways that seem most effective to you. You will have to supply coordinating conjunctions or conjunctive adverbs and the appropriate punctuation. (You can do this exercise online at *ablongman .com/littlebrown*.)

1. Many chronic misspellers do not have the time to master spelling rules. They may not have the motivation. They may rely on dic-
tionaries to catch misspellings. Most dictionaries list words under their correct spellings. One kind of dictionary is designed for chronic misspellers. It lists each word under its common *mis*-spellings. It then provides the correct spelling. It also provides the definition.

2. Henry Hudson was an English explorer. He captained ships for the Dutch East India Company. On a voyage in 1610 he passed by Greenland. He sailed into a great bay in today's northern Canada. He thought he and his sailors could winter there. The cold was terrible. Food ran out. The sailors mutinied. The sailors cast Hudson adrift in a small boat. Eight others were also in the boat. Hudson and his companions perished.

EXERCISE 24.2   Revising: Excessive or faulty coordination

Revise the following sentences to eliminate excessive or faulty coordination. Relate ideas effectively by adding or subordinating information or by forming more than one sentence. Each item has more than one possible answer. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Example:

My dog barks, and I have to move out of my apartment.

Because my dog's barking disturbs my neighbors, I have to move out of my apartment.

1. Often soldiers admired their commanding officers, and they gave them nicknames, and these names frequently contained the word "old," but not all of the commanders were old.
2. General Thomas "Stonewall" Jackson was also called "Old Jack," and he was not yet forty years old.
3. Another Southern general in the Civil War was called "Old Pete," and his full name was James Longstreet.
4. The Union general Henry W. Halleck had a reputation as a good military strategist, and he was an expert on the work of a French military authority, Henri Jomini, and Halleck was called "Old Brains."
5. General William Henry Harrison won the Battle of Tippecanoe, and he received the nickname "Old Tippecanoe," and he used the name in his presidential campaign slogan "Tippecanoe and Tyler, Too," and he won the election in 1840, but he died of pneumonia a month after taking office.

24b   Subordinating to distinguish main ideas

With **subordination** you use words or word groups to indicate that some ideas in a sentence are less important than the idea in the main clause. In the following sentence, it is difficult to tell what is most important:

Excessive coordination — Computer prices have dropped, and production costs have dropped more slowly, and computer manufacturers have had to contend with shrinking profits.

The following revision places the point of the sentence (shrinking profits) in the main clause and reduces the rest of the information to a modifier (underlined):

Revised — Because production costs have dropped more slowly than prices, computer manufacturers have had to contend with shrinking profits.

No rules can specify what information in a sentence you should make primary and what you should subordinate; the decision will depend on your meaning. But, in general, you should consider using subordinate structures for details of time, cause, condition, concession, purpose, and identification (size, location, and the like). You can subordinate information with the structures listed in the box opposite.

In general, the shorter a subordinate structure is, the less emphasis it has. The following examples show how subordinate structures may convey various meanings with various weights. (Some appropriate subordinating words for each meaning appear in parentheses.)

Space or time (*after, before, since, until, when, while; at, in, on, until*)
The mine explosion killed six workers. The owners adopted safety measures.
After the mine explosion killed six workers, the owners adopted safety measures. [Subordinate clause.]
After six deaths in a mine explosion, the owners adopted safety measures. [Prepositional phrases.]

Cause or effect (*as, because, since, so that; because of, due to*)
Jones had been without work for six months. He was having trouble paying his bills.
Because Jones had been without work for six months, he was having trouble paying his bills. [Subordinate clause.]
Having been jobless for six months, Jones could not pay his bills. [Verbal phrase.]

Condition (*if, provided, since, unless, whenever; with, without*)
Forecasters predict a mild winter. Farmers hope for an early spring.
Whenever forecasters predict a mild winter, farmers hope for an early spring. [Subordinate clause.]
With forecasts for a mild winter, farmers hope for an early spring. [Prepositional phrase.]

Concession (*although, as if, even though, though; despite, except for, in spite of*)
The horse looked gentle. It proved hard to manage.
Although the horse looked gentle, it proved hard to manage. [Subordinate clause.]
The horse, a gentle-looking animal, proved hard to manage. [Appositive.]
The gentle-looking horse proved hard to manage. [Single word.]

Purpose (*in order that, so that, that; for, toward*)
Congress passed new immigration laws. Many Vietnamese refugees could enter the United States.
Congress passed new immigration laws so that many Vietnamese refugees could enter the United States. [Subordinate clause.]
Congress passed new immigration laws, permitting many Vietnamese refugees to enter the United States. [Verbal phrase.]

Identification (*that, when, where, which, who; by, from, of*)
Old barns are common in New England. They are often painted red.
Old barns, which are often painted red, are common in New England. [Subordinate clause.]
Old barns, often painted red, are common in New England. [Verbal phrase.]
Old red barns are common in New England. [Single word.]

Punctuating subordinate constructions

A modifying word, phrase, or clause that introduces a sentence is usually set off from the rest of the sentence with a comma (see p. 433):

Unfortunately**,** the bank failed.
In a little over six months**,** the bank became insolvent.
When the bank failed**,** many reporters investigated.

A modifier that interrupts or concludes a main clause is *not* set off with punctuation when it is essential to the meaning of a word or words in the clause (see p. 435):

One article about the bank failure won a prize.

The article that won the prize appeared in the local newspaper.

The reporter wrote the article because the bank failure affected many residents of the town.

When an interrupting or concluding modifier is *not* essential to meaning, but simply adds information to the sentence, it *is* set off with punctuation, usually a comma or commas (see p. 435):

The bank**,** over forty years old**,** never reopened after its doors were closed.

The bank managers**,** who were cleared of any wrongdoing**,** all found new jobs.

Some customers of the bank never recovered all their money**,** though most of them tried to do so.

Like a modifier, an appositive is set off with punctuation (usually a comma or commas) only when it is *not* essential to the meaning of the word it refers to (see p. 437):

The bank**,** First City**,** was the oldest in town.
Our newspaper**,** the *Chronicle***,** was one of several reporting the story.

A dash or dashes may also be used to set off a nonessential appositive, particularly when it contains commas (see p. 480). A concluding appositive is sometimes set off with a colon (see p. 477).

1   Subordinating logically

Use subordination only for the less important information in a sentence. **Faulty subordination** reverses the dependent relation the reader expects:

Faulty   Ms. Angelo was in her first year of teaching, although she was a better instructor than others with many years of experience. [The sentence suggests that Angelo's in-experience is the main idea, whereas the writer meant to stress her skill *despite* her inexperience.]
Revised   Although Ms. Angelo was in her first year of teaching, she was a better instructor than others with many years of experience.

2   Using subordination effectively

Subordination can do much to organize and emphasize information. But it loses that power when you try to cram too much loosely related detail into one long sentence:

Overloaded   The boats that were moored at the dock when the hurricane, which was one of the worst in three decades, struck were ripped from their moorings, because the owners had not been adequately prepared, since the weather service had predicted that the storm would blow out to sea, which storms do at this time of year.

Such sentences usually have more than one idea that deserves a main clause, so they are best revised by sorting their details into more than one sentence:

Revised   Struck by one of the worst hurricanes in three decades, the boats at the dock were ripped from their moorings. The owners were unprepared because the weather service had said that storms at this time of year blow out to sea.

A common form of excessive subordination occurs with a string of adjective clauses, each beginning with *which, who,* or *that:*

Stringy   The company opened a new plant outside Louisville, which is in Kentucky and which is on the Ohio River, which forms the border between Kentucky and Ohio.

To revise such sentences, recast some of the subordinate clauses as other kinds of modifying structures:

Revised   The company opened a new plant outside Louisville, Ken-tucky, a city across the Ohio River from Ohio.

EXERCISE 24.3   Sentence combining: Subordination

Combine each of the following pairs of sentences twice, each time using one of the subordinate structures in parentheses to make a single sentence. You will have to add, delete, change, and rearrange words. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

During the late eighteenth century, workers carried beverages in brightly colored bottles. The bottles had cork stoppers. (*Clause beginning that. Phrase beginning with.*)

During the late eighteenth century, workers carried beverages in brightly colored bottles that had cork stoppers.

During the late eighteenth century, workers carried beverages in brightly colored bottles with cork stoppers.

1. The bombardier beetle sees an enemy. It shoots out a jet of chemicals to protect itself. (*Clause beginning when. Phrase beginning seeing.*)
2. The beetle's spray is very potent. It consists of hot and irritating chemicals. (*Phrase beginning consisting. Phrase beginning of.*)
3. The spray's two chemicals are stored separately in the beetle's body and mixed in the spraying gland. The chemicals resemble
a nerve-gas weapon. (*Phrase beginning stored. Clause beginning which.*)
4. The tip of the beetle's abdomen sprays the chemicals. The tip revolves like a turret on a World War II bomber. (*Phrase beginning revolving. Phrase beginning spraying.*)
5. The beetle defeats most of its enemies. It is still eaten by spiders and birds. (*Clause beginning although. Phrase beginning except.*)

EXERCISE 24.4   Revising: Subordination

Rewrite the following paragraph in the way you think most effective to subordinate the less important ideas to the more important ones. Use subordinate clauses, phrases, and single words as you think appropriate. (You can do this exercise online at *ablongman.com/littlebrown*.)

Fewer students today are majoring in the liberal arts. I mean by "liberal arts" such subjects as history, English, and the social sciences. Students think a liberal arts degree will not help them get jobs. They are wrong. They may not get practical, job-related experience from the liberal arts, but they will get a broad education, and it will never again be available to them. Many employers look for more than a technical, professional education. They think such an education can make an employee's views too narrow. The employers want open-minded employees. They want employees to think about problems from many angles. The liberal arts curriculum instills such flexibility. The flexibility is vital to the health of our society.

EXERCISE 24.5   Revising: Faulty or excessive subordination

Revise the following sentences to eliminate faulty or excessive subordination. Correct faulty subordination by reversing main and subordinate structures. Correct excessive subordination by coordinating equal ideas or by making separate sentences. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

Terrified to return home, he had driven his mother's car into a cornfield.

Having driven his mother's car into a cornfield, he was terrified to return home.

1. Genaro González is blessed with great writing talent, which means that his novel *Rainbow's End* and his story collection *Only Sons* have been published.
2. He loves to write, although he has also earned a doctorate in psychology.
3. His first story, which reflects his consciousness of his Aztec heritage and place in the world, is titled "Un Hijo del Sol."

4. González, who writes equally well in English and Spanish, received a large fellowship that enabled him to take a leave of absence from the University of Texas–Pan American, where he teaches psychology, so that he could write without worrying about an income.
5. González wrote the first version of "Un Hijo del Sol" while he was a sophomore at Pan American, which is in the Rio Grande valley of southern Texas, which González calls "el Valle" in the story.

24c   Choosing clear connectors

Most connecting words signal specific and unambiguous re-
lations; for instance, *but* clearly indicates contrast, and *because* clearly indicates cause. A few connectors, however, require careful use, either because they are ambiguous in many contexts or because they are often misused.

1   Using *as* and *while* clearly

The subordinating conjunction *as* can indicate several relations, including comparison and time:

Comparison	The technicians work quickly, as they are required to do.
Time	One shift starts as the other stops.

Avoid using *as* to indicate cause. It is unclear.

Unclear	As the experiment was occurring, the laboratory was sealed. [Time or cause intended?]
Revised	When the experiment was occurring, the laboratory was sealed. [Time.]
Revised	Because the experiment was occurring, the laboratory was sealed. [Cause.]

The subordinating conjunction *while* can indicate either time or concession. Unless the context makes the meaning of *while* unmistakably clear, choose a more exact connector:

Unclear	While technicians work in the next room, they cannot hear the noise. [Time or concession intended?]
Revised	When technicians work in the next room, they cannot hear the noise. [Time.]
Revised	Although technicians work in the next room, they cannot hear the noise. [Concession.]

2   Using *as* and *like* correctly

The use of *as* as a substitute for *whether* or *that* is considered nonstandard (it does not conform to spoken and written standard English):

Nonstandard	They are not sure as the study succeeded.
Revised	They are not sure whether [or that] the study succeeded.

Although the preposition *like* is often used as a conjunction in informal speech and in advertising (*Dirt-Away works like a soap should*), writing generally requires the conjunction *as, as if, as though,* or *that:*

Speech	It seemed like it did succeed.
Writing	It seemed as if [or as though or that] it did succeed.

EXERCISE 24.6   Revising: Coordination and subordination

The following paragraph consists entirely of simple sentences. Use coordination and subordination to combine sentences in the ways you think most effective to emphasize main ideas. (You can do this exercise online at *ablongman.com/littlebrown*.)

Sir Walter Raleigh personified the Elizabethan Age. That was the period of Elizabeth I's rule of England. The period occurred in the last half of the sixteenth century. Raleigh was a courtier and poet. He was also an explorer and entrepreneur. Supposedly, he gained Queen Elizabeth's favor. He did this by throwing his cloak beneath her feet at the right moment. She was just about to step over a puddle. There is no evidence for this story. It does illustrate Raleigh's dramatic and dynamic personality. His energy drew others to him. He was one of Elizabeth's favorites. She supported him. She also dispensed favors to him. However, he lost his queen's goodwill. Without her permission he seduced one of her maids of honor. He eventually married the maid of honor. Elizabeth died. Then her successor imprisoned Raleigh in the Tower of London. Her successor was James I. The king falsely charged Raleigh with treason. Raleigh was released after thirteen years. He was arrested again two years later on the old treason charges. At the age of sixty-six he was beheaded.

Note See page 420 for an exercise involving coordination and subordination along with parallelism and other techniques for effective sentences.

CHAPTER 2 5

Using Parallelism

Parallelism is a similarity of grammatical form between two or more elements.

The air is dirtied by   factories belching smoke
            and   cars spewing exhaust.

Parallel structure reinforces and highlights a close relation between compound sentence elements, whether words, phrases, or clauses.

The principle underlying parallelism is that form should reflect meaning: since the parts of compound constructions have the same function and importance, they should have the same grammatical form.

Note A grammar and style checker cannot recognize problems with parallelism because it cannot recognize the relations among ideas.

25a   Using parallelism for coordinate elements

Use parallelism in all the situations illustrated in the box on the facing page.

Note Parallel elements match each other in structure, but they do not always match word for word:

The pioneers passed through the town
            and   into the vast, unpopulated desert.

1   Using parallelism for elements linked by coordinating conjunctions

The coordinating conjunctions *and, but, or, nor,* and *yet* always signal a need for parallelism:

The industrial base was shifting and shrinking.

Politicians rarely acknowledged the problem or proposed alternatives.

Industrial workers were understandably disturbed that they were losing their jobs and that no one seemed to care.

If sentence elements linked by coordinating conjunctions are not parallel in structure, the resulting sentence will be awkward and distracting:

Nonparallel   Three reasons why steel companies kept losing money were that their plants were inefficient, high labor costs, and foreign competition was increasing.

Revised   Three reasons why steel companies kept losing money were inefficient plants, high labor costs, and increasing foreign competition.

All the words required by idiom or grammar must be stated in compound constructions (see also p. 258).

Nonparallel   Given training, workers can acquire the skills and inter-est in other jobs. [*Skills* and *interest* require different prepositions, so both must be stated.]

Revised   Given training, workers can acquire the skills for and interest in other jobs.

Often, the same word must be repeated to avoid confusion:

Confusing   Thoreau stood up for his principles by not paying his taxes and spending a night in jail. [Did he spend a night in jail or not?]

Revised   Thoreau stood up for his principles by not paying his taxes and by spending a night in jail.

Be sure that clauses beginning *who* or *which* are coordinated only with other *who* or *which* clauses, even when the pronoun is not repeated:

Nonparallel   Thoreau is the nineteenth-century essayist who retired to the woods and he wrote about nature.

Revised   Thoreau is the nineteenth-century essayist who retired to the woods and [who] wrote about nature.

2   Using parallelism for elements linked by correlative conjunctions

Correlative conjunctions are pairs of connectors. For example:

both . . . and   neither . . . nor   not only . . . but also
either . . . or   not . . . but   whether . . . or

Correlative conjuctions stress equality and balance and thus emphasize the relation between elements, even long phrases and clauses. The elements should be parallel to confirm their relation:

It is not a tax bill but a tax relief bill, providing relief not for the needy but for the greedy.   —Franklin Delano Rooosevelt

At the end of the novel, Huck Finn both rejects society's values by turning down money and a home and affirms his own values by setting out for "the territory."

Most errors in parallelism with correlative conjunctions occur when the element after the second connector does not match the element after the first connector.

Nonparallel   Mark Twain refused either to ignore the moral blindness of his society or spare the reader's sensibilities. [*To* follows *either*, so it must also follow *or*.]

Revised   Mark Twain refused either to ignore the moral blindness of his society or to spare the reader's sensibilities.

Nonparallel   Huck Finn learns not only that human beings have an enormous capacity for folly but also enormous dignity. [The first element includes *that human beings have;* the second element does not.]

Revised   Huck Finn learns that human beings have not only an enormous capacity for folly but also enormous dignity.

3   Using parallelism for elements being compared or contrasted

Elements being compared or contrasted should ordinarily be cast in the same grammatical form.

It is better to live rich than to die rich.   —Samuel Johnson

Weak   The study found that most welfare recipients wanted to work rather than handouts.

Revised   The study found that most welfare recipients wanted work rather than handouts.

Revised   The study found that most welfare recipients wanted to work rather than to accept handouts.

4   Using parallelism for lists, outlines, or headings

The elements of a list or outline that divides a larger subject are coordinate and should be parallel in structure. Parallelism is essential in the headings that divide a paper into sections (see p. 119) and in a formal topic outline (see p. 37).

Faulty

Changes in Renaissance
England

1. Extension of trade routes
2. Merchant class became more
   powerful
3. The death of feudalism
4. Upsurging of the arts
5. The sciences were
   encouraged
6. Religious quarrels began

EXERCISE 25.1   Identifying parallel elements

Identify the parallel elements in the following sentences. How does parallelism contribute to the effectiveness of each sentence? (You can do this exercise online at *ablongman.com/littlebrown.*)

1. Eating an animal has not always been an automatic or an everyday affair; it has tended to be done on solemn occasions and for a special treat.   —Margaret Visser
2. They [pioneer women] rolled out dough on the wagon seats, cooked with fires made out of buffalo chips, tended the sick, and marked the graves of their children, their husbands and each other.
                                        —Ellen Goodman
3. The mornings are the pleasantest times in the apartment, ex-haustion having set in, the sated mosquitoes at rest on ceiling and walls, sleeping it off, the room a swirl of tortured bedclothes and abandoned garments, the vines in their full leafiness filtering the hard light of day, the air conditioner silent at last, like the mosquitoes.   —E. B. White
4. Aging paints every action gray, lies heavy on every movement, imprisons every thought.   —Sharon Curtin

EXERCISE 25.2   Revising: Parallelism

Revise the following sentences to make coordinate, compared, or listed elements parallel in structure. Add or delete words or rephrase
as necessary. (You can do this exercise online at *ablongman.com/
littlebrown.*)

  Example:
  After emptying her bag, searching the apartment, and she called the library, Jennifer realized she had lost the book.

  After emptying her bag, searching the apartment, and calling the library, Jennifer realized she had lost the book.

1. The ancient Greeks celebrated four athletic contests: the Olympic Games at Olympia, the Isthmian Games were held near Corinth, at Delphi the Pythian Games, and the Nemean Games were sponsored by the people of Cleonae.
2. Each day of the games consisted of either athletic events or holding ceremonies and sacrifices to the gods.
3. In the years between the games, competitors were taught wrestling, javelin throwing, and how to box.
4. Competitors participated in running sprints, spectacular chariot and horse races, and running long distances while wearing full armor.
5. The purpose of such events was developing physical strength, demonstrating skill and endurance, and to sharpen the skills needed for war.
6. Events were held for both men and for boys.
7. At the Olympic Games the spectators cheered their favorites to victory, attended sacrifices to the gods, and they feasted on the meat not burned in offerings.
8. The athletes competed less to achieve great wealth than for gaining honor both for themselves and their cities.
9. Of course, exceptional athletes received financial support from patrons, poems and statues by admiring artists, and they even got lavish living quarters from their sponsoring cities.
10. With the medal counts and flag ceremonies, today's Olympians sometimes seem to be proving their countries' superiority more than to demonstrate individual talent.

25b   Using parallelism to increase coherence

Effective parallelism will enable you to combine in a single, well-ordered sentence related ideas that you might have expressed in separate sentences. Compare the following three sentences with the original single sentence written by H. L. Mencken:

> Slang originates in the effort of ingenious individuals to make the language more pungent and picturesque. They increase the store of terse and striking words or widen the boundaries of metaphor. Thus a vocabulary for new shades and differences in meaning is provided by slang.

> Slang originates in the effort of ingenious individuals to make the language more pungent and picturesque—to increase the store of terse and striking words, to widen the boundaries of metaphor, and to provide a vocabulary for new shades and differences in meaning.
> —H. L. Mencken

Parallel structure works as well to emphasize the connections among related sentences in a paragraph:

> *Lewis Mumford stands* high in the company of this century's sages. A scholar of cosmic cultural reach and conspicuous public conscience,
> a distinguished critic of life, arts, and letters, an unequaled observer of cities and civilizations, *he is* secure in the modern pantheon of great men. *He is* also an enigma and an anachronism. A legend of epic proportions in intellectual and academic circles, *he is* surprisingly little known to the public.   —Ada Louise Huxtable

Here, Huxtable tightly binds her sentences with two layers of parallelism: the subject-verb patterns of all four sentences (italic and underlined) and the appositives of the second and fourth sentences (underlined). (See pp. 83–84 for another illustration of parallelism among sentences.)

EXERCISE 25.3   Sentence combining: Parallelism

Combine each group of sentences below into one concise sentence in which parallel elements appear in parallel structures. You will have to add, delete, change, and rearrange words. Each item has more than one possible answer. (You can do this exercise online at *ablongman .com/littlebrown.*)

> *Example:*
> The new process works smoothly. It is efficient, too.
> The new process works smoothly and efficiently.

1. People can develop post-traumatic stress disorder (PTSD). They develop it after experiencing a dangerous situation. They will also have felt fear for their survival.
2. The disorder can be triggered by a wide variety of events. Combat is a typical cause. Similarly, natural disasters can result in PTSD. Some people experience PTSD after a hostage situation.
3. PTSD can occur immediately after the stressful incident. Or it may not appear until many years later.
4. Sometimes people with PTSD will act irrationally. Moreover, they often become angry.
5. Other symptoms include dreaming that one is reliving the expe-rience. They include hallucinating that one is back in the terrifying place. In another symptom one imagines that strangers are actually one's former torturers.

EXERCISE 25.4   Revising: Parallelism

Revise the following paragraph to create parallelism wherever it is required for grammar or for coherence. (You can do this exercise online at *ablongman.com/littlebrown.*)

> The great white shark has an undeserved bad reputation. Many people consider the great white not only swift and powerful but also to be a cunning and cruel predator on humans. However, scientists claim that the great white attacks humans not by choice but as a result of chance. To a shark, our behavior in the water is similar to that of porpoises, seals, and sea lions—the shark's favorite foods. These sea mammals are both agile enough and can move fast enough to evade the shark. Thus the shark must attack with swiftness and noiselessly to surprise the prey and giving it little chance to escape. Humans become the shark's victims not because the shark has any preference or hatred of humans but because humans can neither outswim nor can they outmaneuver the shark. If the fish were truly a cruel human-eater, it would prolong the terror of its attacks, perhaps by circling or bumping into its intended victims before they were attacked.

Note See page 420 for an exercise involving parallelism along with other techniques for effective sentences.

CHAPTER 26

Achieving Variety

In a paragraph or an essay, each sentence stands in relation to those before and after it. To make sentences work together effectively, you need to vary their length, structure, and word order to reflect the importance and complexity of ideas. Variety sometimes takes care of itself, but you can practice established techniques for achieving varied sentences:

A series of similar sentences will prove monotonous and ineffective, as the following passage illustrates.

> Ulysses S. Grant and Robert E. Lee met on April 9, 1865. Their meeting place was the parlor of a modest house at Appomattox Court House, Virginia. They met to work out the terms for the surrender of Lee's Army of Northern Virginia. One great chapter of American life ended with their meeting, and another began. Grant and Lee were bringing the Civil War to its virtual finish. Other armies still had to surrender, and the fugitive Confederate government would struggle desperately and vainly. It would try to find some way to go on living with its chief support gone. Grant and Lee had signed the papers, however, and it was all over in effect.

These eight sentences are all between twelve and sixteen words long (counting initials and dates), they are about equally detailed, and they all begin with the subject. We get a sense of names, dates, and events but no immediate sense of how they relate or what is most important.

Now compare the preceding passage with the actual passage written by Bruce Catton. Here the four sentences range from eleven to fifty-five words, and only one sentence begins with its subject:

> When Ulysses S. Grant and Robert E. Lee met in the parlor of a modest house at Appo-mattox Court House, Virginia, on April 9, 1865, to work out the terms for the surrender of Lee's Army of Northern Virginia, a great chapter in American life came to a close, and a great new chapter began.
> These men were bringing the Civil War to its virtual finish. To be sure, other armies had yet to surrender, and for a few days the fugitive Confederate government would struggle desperately and vainly, trying to find some way to go on living now that its chief support was gone. But in effect it was all over when Grant and Lee signed the papers.
> —Bruce Catton, "Grant and Lee"

The rest of this chapter suggests how you can vary your sentences for the kind of interest and clarity achieved by Catton.

Note Some grammar and style checkers will flag long sentences, and you can check for appropriate variety in a series of such sentences. But generally these programs cannot help you see where variety may be needed because they cannot recognize the relative importance and complexity of your ideas.

26a   Varying sentence length and structure

The sentences of a stylistically effective essay will vary most obviously in their length and the arrangement of main clauses and modifiers. The variation in length and structure makes writing both readable and clear.

1   Varying length

In most contemporary writing, sentences vary from about ten to about forty words. When sentences are all at one extreme or the other, readers may have difficulty focusing on main ideas and seeing the relations among them:

- v **Long sentences.** If most of your sentences contain thirty-five words or more, your main ideas may not stand out from the details that support them. Break some of the long sentences into shorter, simpler ones.
- v **Short sentences.** If most of your sentences contain fewer than ten or fifteen words, all your ideas may seem equally important and the links between them may not be clear. Try combining them with coordination (p. 395) and subordination (p. 398) to show relationships and to stress main ideas over supporting information.

2   Rewriting strings of brief and simple sentences

A series of brief and simple sentences is both monotonous and hard to understand because it forces the reader to sort out relations among ideas. If you find that you depend on brief, simple sentences, work to increase variety by combining some of them into longer units that emphasize and link important ideas while de-emphasizing incidental information. (See Chapter 24.)

The following examples show how a string of simple sentences can be revised into an effective piece of writing:

Monotonous	The moon is now drifting away from the earth. It moves away at the rate of about one inch a year. This movement is lengthening our days. They increase a thousandth of a second every century. Forty-seven of our present days will someday make up a month. We might eventually lose the moon altogether. Such great planetary movement rightly concerns astronomers, but it need not worry us. It will take 50 million years.
Revised	The moon is now drifting away from the earth about one inch a year. At a thousandth of a second every century, this movement is lengthening our days. Forty-seven of our present days will someday make up a month, if we don't eventually lose the moon altogether. Such great planetary movement rightly concerns astronomers, but it need not worry us. It will take 50 million years.

In the revision, underlining indicates subordinate structures that were simple sentences in the original. With five sentences instead of the original eight, the revision emphasizes the moon's movement, our lengthening days, and the enormous span of time involved.

3   Rewriting strings of compound sentences

Compound sentences are usually just simple sentences linked with conjunctions. Thus a series of them will be as weak as a series of brief, simple sentences, especially if the clauses of the compound sentences are all about the same length:

Monotonous	Physical illness may involve more than the body, for the mind may also be affected. Disorientation is common among sick people, but they are often unaware of it. They may reason abnormally, or they may be-have immaturely.
Revised	Physical illness may involve the mind as well as the body. Though often unaware of it, sick people are com-monly disoriented. They may reason abnormally or be-have immaturely.

The first passage creates a seesaw effect. The revision, with some main clauses shortened or changed into modifiers (underlined), is both clearer and more emphatic. (See p. 396 for more on avoiding excessive coordination.)

EXERCISE 26.1   Revising: Varied sentence structures

Rewrite the following paragraph to increase variety so that important ideas receive greater emphasis than supporting information does. You will have to change some main clauses into modifiers and then combine and reposition the modifiers and the remaining main clauses. (You can do this exercise online at *ablongman.com/littlebrown*.)

Charlotte Perkins Gilman was a leading intellectual in the women's movement during the first decades of the twentieth century. She wrote *Women and Economics.* This book challenged Victorian

assumptions about differences between the sexes, and it explored the economic roots of women's oppression. Gilman wrote little about gaining the vote for women, but many feminists were then preoccupied with this issue, and historians have since focused their analyses on this issue. As a result, Gilman's contribution to today's women's movement has often been overlooked.

26b   Varying sentence beginnings

An English sentence often begins with its subject, which generally captures old information from a preceding sentence (see pp. 386–87):

> The defendant's lawyer was determined to break the prosecution's witness. She relentlessly cross-examined the stubborn witness for a week.

However, an unbroken sequence of sentences beginning with the subject quickly becomes monotonous, as shown by the unvaried passage on Grant and Lee that opened this chapter (p. 413). You can vary this subject-first pattern by adding modifiers or other elements before the subject.

Note The final arrangement of sentence elements should al-ways depend on two concerns: the relation of a sentence to those preceding and following it and the emphasis required by your meaning.

v **Adverb modifiers**

Adverbs modify verbs, adjectives, other adverbs, and whole clauses. They can often fall in a variety of spots in a sentence. Consider these different emphases:

> For a week, the defendant's lawyer relentlessly cross-examined the stubborn witness.
>
> Relentlessly, the defendant's lawyer cross-examined the stubborn witness for a week.
>
> Relentlessly, for a week, the defendant's lawyer cross-examined the stubborn witness.

Notice that the last sentence, with both modifiers at the beginning, is periodic and thus highly emphatic (see p. 388).

In standard American English, placing certain adverb modifiers at the beginning of a sentence requires you to change the normal subject-verb order as well. The most common of these modifiers are negatives, including *seldom, rarely, in no case, not since,* and *not until.*

adverb   subject   verb phrase
Faulty   Seldom a witness has held the stand for so long.

helping   main
adverb   verb   subject   verb
Revised   Seldom has a witness held the stand for so long.

v **Adjective modifiers**

Adjectives, modifying nouns and pronouns, may include participles and participial phrases, as in *flying geese* or *money well spent* (see pp. 247–50). These modifiers may sometimes fall at the beginning of a sentence to postpone the subject:

> The witness was exhausted from his testimony, and he did not cooperate.
>
> Exhausted from his testimony, the witness did not cooperate.

v **Coordinating conjunctions and transitional expressions**

When the relation between two successive sentences demands, you may begin the second with a coordinating conjunction such as *and* or *but* (p. 259) or with a transitional expression such as *first, for instance, however,* or *therefore* (pp. 86–87).

> The witness had expected to be dismissed after his first long day of cross-examination. But he was not.
>
> The price of clothes has risen astronomically in recent years. For example, a cheap cotton shirt that once cost $6 now costs $25.

v   **Occasional expletive constructions**

An expletive construction—*it* or *there* plus a form of *be*—may occasionally be useful to delay and thus emphasize the subject of the sentence:

His judgment seems questionable, not his desire.
It is his judgment that seems questionable, not his desire.

However, expletive constructions are more likely to flatten writing by adding extra words. You should use them rarely, only when you can justify doing so. (See also p. 534.)

EXERCISE 26.2   Revising: Varied sentence beginnings

Follow the instructions in parentheses to revise each group of sentences below: either create a single sentence that begins with an adverb or adjective modifier, or make one sentence begin with an appropriate connector. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Example:

The *Seabird* took first place. It moved quickly in the wind. (*One sen-tence with adjective modifier beginning moving*.)
Moving quickly in the wind, the *Seabird* took first place.

1. Some people are champion procrastinators. They seldom complete their work on time. (*Two sentences with transitional expression*.)
2. Procrastinators may fear criticism. They may fear rejection. They will delay completing an assignment. (*One sentence with adverb modifier beginning if*.)
3. Procrastinators often desire to please a boss or a teacher. They fear failure so much that they cannot do the work. (*Two sentences with coordinating conjunction*.)
4. Procrastination seems a hopeless habit. It is conquerable. (*One sentence with adverb modifier beginning although*.)
5. Teachers or employers can be helpful. They can encourage procrastinators. They can give procrastinators the confidence to do good work on time. (*One sentence with adjective modifier beginning helpfully encouraging*.)

EXERCISE 26.3   Revising: Varied sentence beginnings

Revise the following paragraph to vary sentence beginnings by using each of the following at least once: an adverb modifier, an adjective modifier, a coordinating conjunction, and a transitional expression. (You can do this exercise online at *ablongman.com/littlebrown*.)

Scientists in Egypt dug up 40-million-year-old fossil bones. They had evidence of primitive whales. The whale ancestors are called mesonychids. They were small, furry land mammals with four legs. These limbs were complete with kneecaps, ankles, and little toes.
Gigantic modern whales have tiny hind legs inside their bodies and flippers instead of front legs. Scientists are certain that these two very different creatures share the same family tree.

26c   Inverting the normal word order

The word order of subject, verb, and object or complement is strongly fixed in English (see pp. 238–41). Thus an inverted sentence can be emphatic:

Voters once had some faith in politicians, and they were fond of in-cumbents. But now all politicians, especially incumbents, voters seem to detest. [The object *all politicians* precedes the verb *detests*.]

Inverting the normal order of subject, verb, and complement can be useful in two successive sentences when the second expands on the first:

Critics have not been kind to Presidents who have tried to apply the ways of private business to public affairs. Particularly explicit was the curt verdict of one critic of President Hoover: Mr. Hoover was never President of the United States; he was four years chairman of the board.
—Adapted from Emmet John Hughes,
"The Presidency vs. Jimmy Carter"

Inverted sentences used without need are artificial. Avoid descriptive sentences such as *Up came Ben and down went Katie's spirits.*

26d   Mixing types of sentences

Most written sentences make statements. Occasionally, however, questions, commands, or exclamations may enhance variety.

Questions may set the direction of a paragraph, as in *What does a detective do?* or *How is the percentage of unemployed workers calculated?* More often, though, the questions used in exposition or
argument do not require answers but simply emphasize ideas that readers can be expected to agree with. Such **rhetorical questions** are illustrated in the following passage:

> Another word that has ceased to have meaning due to overuse is *at-tractive. Attractive* has become verbal chaff. Who, by some stretch of language and imagination, cannot be described as attractive? And just what is it that attractive individuals are attracting?   —Diane White

Commands occur frequently in an explanation of a process, particularly in directions, as this passage on freewriting illustrates:

The idea is simply to write for ten minutes (later on, perhaps fifteen or twenty). Don't stop for anything. Go quickly, without rushing. Never stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you are doing.
     —Peter Elbow

Notice that the authors of these examples use questions and commands to achieve some special purpose. Variety occurs because a particular sentence type is effective for the context, not because the writer set out to achieve variety for its own sake.

EXERCISE 26.4   Writing varied sentences

Imagine that you are writing an essay on a transportation problem at your school. Practice varying sentences by composing a sentence or passage to serve each purpose listed below. (You can do this exercise online at *ablongman.com/littlebrown*.)

1. Write a question that could open the essay.
2. Write a command that could open the essay.
3. Write an exclamation that could open the essay.
4. For the body of the essay, write an appropriately varied paragraph of at least five sentences, including at least one short and one long sentence beginning with the subject; at least one sentence beginning with an adverb modifier; at least one sentence beginning with a coordinating conjunction or transitional expression; and one rhetorical question or command.

EXERCISE 26.5   Analyzing variety

Examine the following paragraph for sentence variety. By analyzing your own response to each sentence, try to explain why the author wrote each short or long sentence, each cumulative or periodic sentence, each sentence beginning with its subject or beginning some other way, and each question. (You can do this exercise online at
ablongman.com/littlebrown.)

> That night in my rented room, while letting the hot water run over my can of pork and beans in the sink, I opened [H. L. Mencken's] *A Book of Prefaces* and began to read. I was jarred and shocked by the style, the clear, clean, sweeping sentences. Why did he write like that? And how did one write like that? I pictured the man as a raging demon, slashing with his pen, consumed with hate, denouncing everything American, extolling everything European or German, laughing at the weaknesses of people, mocking God, authority. What was this? I stood up, trying to realize what reality lay behind the meaning of the words. Yes, this man was fighting, fighting with words. He was using words as a weapon, using them as one would use a club. Could words be weapons? Well, yes, for here they were. Then, maybe, perhaps, I could use them as a weapon? No. It frightened me. I read on and what amazed me was not what he said, but how on earth anybody had the courage to say it. —Richard Wright, *Black Boy*

EXERCISE 26.6 Revising: Variety

The following paragraph consists entirely of simple sentences that begin with their subjects. As appropriate, use the techniques discussed in this chapter to vary sentences. Your goal is to make the paragraph more readable and make its important ideas stand out clearly. You will have to delete, add, change, and rearrange words. (You can do this exercise online at *ablongman.com/littlebrown*.)

The Italian volcano Vesuvius had been dormant for many years. It then exploded on August 24 in the year AD 79. The ash, pumice, and mud from the volcano buried two busy towns. Herculaneum is one. The more famous is Pompeii. Both towns lay undiscovered for many centuries. Herculaneum and Pompeii were discovered in 1709 and 1748, respectively. The excavation of Pompeii was the more systematic. It was the occasion for initiating modern methods of conservation and restoration. Herculaneum was simply looted of its most valuable finds. It was then left to disintegrate. Pompeii appears much as it did before the eruption. A luxurious house opens onto a lush central garden. An election poster decorates a wall. A dining table is set for breakfast.

EXERCISE ON CHAPTERS 23–26 Revising: Effective sentences

Revise the paragraphs below to emphasize main ideas, de-emphasize supporting information, and achieve a pleasing, clear variety in sentences. As appropriate, employ the techniques discussed in Chapters 23–26, such as using subjects and verbs effectively, subordinating and coordinating, creating parallelism, and varying sentence beginnings. Edit the finished product for punctuation. (You can do this exercise online at *ablongman.com/littlebrown*.)

Modern Americans owe many debts to Native Americans. Several pleasures are among the debts. Native Americans originated two fine junk foods. They discovered popcorn. Potato chips were also one of their contributions.

The introduction of popcorn to the European settlers came from Native Americans. Massasoit provided popcorn at the first Thanksgiving feast. The Aztecs offered popcorn to the Spanish explorer Hernando Cortés. The Aztecs wore popcorn necklaces. So did the natives of the West Indies. There were three ways that the Native Americans popped the corn. First, they roasted an ear over fire. The ear was skewered on a stick. They ate only some of the popcorn. They ate the corn that fell outside the flames. Second, they scraped the corn off the cob. The kernels would be thrown into the fire. Of course, the fire had to be low. Then the popped kernels that did not fall into the fire were eaten. The third method was the most sophisticated. It involved a shallow pottery vessel. It contained sand. The vessel was heated. The sand soon got hot. Corn kernels were stirred in. They popped to the surface of the sand and were eaten.

A Native American chef was responsible for devising the crunchy potato chip. His name was George Crum. In 1853 Crum was cooking at Moon Lake Lodge. The lodge was in Saratoga Springs, New York. Complaints were sent in by a customer. The man thought Crum's french-fried potatoes were too thick. Crum tried a thinner batch. These were also unsuitable. Crum became frustrated. He deliberately made the potatoes thin and crisp. They could not be cut with a knife and fork. Crum's joke backfired. The customer raved about the potato chips. The chips were named Saratoga Chips. Soon they appeared on the lodge's menu. They also appeared throughout New England. Crum later opened his own restaurant. Of course, he offered potato chips.

Now all Americans munch popcorn in movies. They crunch po-tato chips at parties. They gorge on both when alone and bored. They can be grateful to Native Americans for these guilty pleasures.

Ways to emphasize ideas

ᵥ Use the subjects and verbs of sentences to state key actors and actions (below).
ᵥ Use the beginnings and endings of sentences to pace and stress information (p. 386).
ᵥ Arrange series items in order of increasing importance (p. 387).
ᵥ Use an occasional balanced sentence (p. 389).
ᵥ Carefully repeat key words and phrases (p. 390).
ᵥ Set off important ideas with punctuation (p. 391).
ᵥ Write concisely (p. 392).

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Visit the companion Web site for more help and additional exercises on emphasis.

Ways to achieve conciseness

ᵛ **Make the subject and verb of each sentence identify its actor and action** (pp. 384, 529):

Avoid nouns made from verbs.
Use strong verbs.
Rewrite the passive voice as active.

ᵛ **Cut or shorten empty words or phrases** (p. 531):

Shorten filler phrases, such as *by virtue of the fact that.*
Cut all-purpose words, such as *area, factor.*
Cut unneeded qualifiers, such as *in my opinion, for the most part.*

ᵛ **Cut unnecessary repetition** (p. 532).
ᵛ **Reduce clauses to phrases and phrases to single words** (p. 534).
ᵛ **Avoid constructions beginning with *there is* or *it is*** (p. 534).
ᵛ **Combine sentences** (p. 535).
ᵛ **Cut or rewrite jargon** (p. 535).

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Visit the companion Web site for more help and additional exercises on coordination and subordination.
Coordinating to relate equal ideas

Ways to coordinate information in sentences

ᵥ **Link main clauses with a comma and a coordinating conjunction:** *and, but, or, nor, for, so, yet* (p. 432).

Independence Hall in Philadelphia is now restored, but fifty years ago it was in bad shape.

ᵥ **Relate main clauses with a semicolon alone or a semicolon and a conjunctive adverb:** *however, indeed, thus,* etc. (pp. 453, 455).

The building was standing; however, it suffered from neglect.

ᵥ **Within clauses, link words and phrases with a coordinating conjunction:** *and, but, or, nor* (p. 259).

The people and officials of the nation were indifferent to Independence Hall or took it for granted.

ᵥ **Link main clauses, words, or phrases with a correlative conjunction:** *both . . . and, not only . . . but also,* etc. (p. 260).

People not only took the building for granted but also neglected it.

Ways to subordinate information in sentences

ᵥ **Use a subordinate clause beginning with a subordinating conjunction:** *although, because, if, whereas,* etc. (p. 253).

Although some citizens had tried to rescue Independence Hall, they had not gained substantial public support.

ᵥ **Use a subordinate clause beginning with a relative pronoun:** *who, whoever, which, that* (p. 254).

The first strong step was taken by the federal government, which made the building a national monument.

ᵥ **Use a phrase** (p. 244).

Like most national monuments, Independence Hall is protected by the National Park Service. [Prepositional phrase.]
Protecting many popular tourist sites, the service is a highly visible gov-ernment agency. [Verbal phrase.]

ᵥ **Use an appositive** (p. 257).

The National Park Service, a branch of the Department of Interior, also runs Yosemite and other wilderness parks.

ᵥ **Use a modifying word.**

At the red brick Independence Hall, park rangers give guided tours and protect the irreplaceable building from vandalism.

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Visit the companion Web site for more help and additional exercises on parallelism.

Patterns of parallelism

ᵥ **Use parallel structures for elements connected by coordinating conjunctions** (*and, but, or,* etc.) **or correlative conjunctions** (*both . . . and, neither . . . nor,* etc.):

In 1988 a Greek cyclist, backed up by   engineers,
                               physiologists,
                    and   athletes,
broke the world's record for human flight
with neither   a boost
      nor   a motor.

ᵥ **Use parallel structures for elements being compared or contrasted:**

          Pedal power
rather than   horse power
propelled the plane.

ᵥ **Use parallel structures for lists, outlines, or headings:**

The four-hour flight was successful because
     (1) the cyclist was very fit,
     (2) he flew a straight course over water,
and (3) he kept the aircraft near the water's surface.

Improved
Changes in Renaissance
England

1. Extension of trade routes
2. Increased power of the merchant class
3. Death of feudalism
4. Upsurge of the arts
5. Encouragement of the sciences
6. Rise of religious quarrels

Ways to achieve variety among sentences

ᵥ Vary the length and structure of sentences so that important ideas stand out (opposite).
ᵥ Vary the beginnings of sentences with modifiers, transitional words and expressions, and occasional expletive constructions (p. 415).
ᵥ Occasionally, invert the normal order of subject, verb, and object or complement (p. 418).
ᵥ Occasionally, use a command, question, or exclamation (p. 418).

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Visit the companion Web site for more help and an additional exercise on sentence variety.

Sentence length and structure

```
Suspenseful periodic sentence (p. 388) focuses
attention on meeting; details of place, time, and cause are in opening subordinate
clause
Short sentence sums up
Cumulative sentence (p. 387) reflects linger-ing obstacles to peace
Short final sentence indicates futility of further struggle
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PART 6

Punctuation

CHAPTER 27

End Punctuation

End punctuation marks—the period, the question mark, and the exclamation point—signal the ends of sentences.

Note A grammar checker may flag missing question marks after direct questions or incorrect combinations of marks (such as a question mark and a period at the end of a sentence), but it cannot do much else.

27a   Use periods after most sentences and with some abbreviations.

1   Use a period to end a statement, mild command, or indirect question.

Statements

These are exciting and trying times**.**

The airline went bankrupt**.**

Mild commands

Please do not smoke**.**

Think of the possibilities**.**

If you are unsure whether to use an exclamation point or a period after a command, use a period. The exclamation point should be used only rarely (see p. 429).

An **indirect question** reports what someone has asked but not in the form or exact words of the original:

Indirect questions

Students sometimes wonder whether their teachers read the papers they write**.**

Abused children eventually stop asking why they are being punished**.**

In standard American English, an indirect question uses the wording and subject-verb order of a statement: *The reporter asked why the negotiations failed*, not *why did the negotiations fail*.

2   Use periods with some abbreviations.

Use periods with abbreviations that consist of or end in small letters. Otherwise, omit periods from abbreviations.

Dr.	Mr., Mrs.	e.g.	Feb.	ft.
St.	Ms.	i.e.	p.	a.m., p.m.
PhD	BC, BCE	USA	IBM	AM, PM
BA	AD, CE	US	USMC	AIDS

Note When a sentence ends in an abbreviation with a period, don't add a second period: *My first class is at 8 a.m***.**

See also pages 500–03 on uses of abbreviations in writing.

EXERCISE 27.1   Revising: Periods

Revise the following sentences so that periods are used correctly. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
Several times I wrote to ask when my subscription ended?
Several times I wrote to ask when my subscription ended**.**

1. The instructor asked when Plato wrote *The Republic*?
2. Give the date within one century
3. The exact date is not known, but it is estimated at 370 BCE
4. Dr Arn will lecture on Plato at 7:30 p.m..
5. The area of the lecture hall is only 1600 sq ft

27b   Use question marks after direct questions and sometimes to indicate doubt.

1   Use a question mark with a direct question.

What is the difference between these two people**?**
Will economists ever really understand the economy**?**

After an indirect question, use a period: *The senator asked why the bill had passed***.** (See opposite.)

Questions in a series are each followed by a question mark:

The officer asked how many times the suspect had been arrested.
Three times**?** Four times**?** More than that**?**

The use of capital letters for questions in a series is optional (see p. 491).
Note Question marks are never combined with other question marks, exclamation points, periods, or commas:

Faulty   "What is the point?," readers ask.

Revised   "What is the point**?**" readers ask.

2   Use a question mark within parentheses to indicate doubt about a number or date.

The Greek philosopher Socrates was born in 470 (**?**) BC and died in 399 BC from drinking poison after having been condemned to death.

Note Don't use a question mark within parentheses to express sarcasm or irony. Express these attitudes through sentence structure and word choice. (See Chapters 23 and 38.)

Faulty   Stern's friendliness (?) bothered Crane.
Revised   Stern's insincerity bothered Crane.

EXERCISE 27.2   Revising: Question marks

Revise the following sentences so that question marks (along with other punctuation marks) are used correctly. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
"When will it end?," cried the man dressed in rags.
"When will it end**?**" cried the man dressed in rags.

1. In Homer's *Odyssey*, Odysseus took seven years to travel from Troy to Ithaca. Or was it eight years. Or more?
2. Odysseus must have wondered whether he would ever make it home?
3. "What man are you and whence?," asks Odysseus's wife, Penelope.
4. Why does Penelope ask, "Where is your city? Your family?"?
5. Penelope does not recognize Odysseus and asks who this stranger is?

27c   Use an exclamation point after an emphatic statement, interjection, or command.

No**!** We must not lose this election**!**
Come here immediately**!**

Follow mild interjections and commands with commas or periods, as appropriate:

No**,** the response was not terrific**.!**
To prolong your car's life, change its oil regularly**.**

Use exclamation points sparingly, not to express sarcasm, irony, or amazement. Rely on sentence structure and word choice to express these attitudes. (See Chapters 23 and 38.)

Faulty   After traveling 4.4 billion miles through space, *Voyager 2* was off-target by 21 miles (!).
Revised   After traveling 4.4 billion miles through space, *Voyager 2* was off-target by a mere 21 miles.

Relying on the exclamation point for emphasis is like crying wolf: the mark loses its power to impress the reader. Frequent exclamation points can also make writing sound overemotional:

Overused exclamation points
Our city government is a mess! After just six months in office, the mayor has had to fire four city officials! In the same period the city councilors have done nothing but argue! And city services decline with each passing day!

Note Exclamation points are never combined with other exclamation points, question marks, periods, or commas:

Faulty   "This will not be endured!," he roared.

Revised   "This will not be endured**!**" he roared.

EXERCISE 27.3   Revising: Exclamation points

Revise the following sentences so that exclamation points (along with other punctuation marks) are used correctly. If a sentence is punctuated correctly as given, mark the number preceding it. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
"Well, now!," he said loudly.
"Well, now**!**" he said loudly.

1. As the firefighters moved their equipment into place, the police shouted, "Move back!".
2. A child's cries could be heard from above: "Help me. Help."
3. When the child was rescued, the crowd called "Hooray."
4. The rescue was the most exciting event of the day!
5. Let me tell you about it.

EXERCISE 27.4   Revising: End punctuation

Insert appropriate punctuation (periods, question marks, or exclamation points) where needed in the following paragraph. (You can do this exercise online at *ablongman.com/littlebrown*.)

When visitors first arrive in Hawaii, they often encounter an unexpected language barrier Standard English is the language of business and government, but many of the people speak Pidgin English Instead of an excited "Aloha" the visitors may be greeted with an excited
Pidgin "Howzit" or asked if they know "how fo' find one good hotel" Many Hawaiians question whether Pidgin will hold children back because it prevents communication with the *haoles,* or Caucasians, who run businesses Yet many others feel that Pidgin is a last defense of ethnic diversity on the islands To those who want to make standard
English the official language of the state, these Hawaiians may respond, "Just 'cause I speak Pidgin no mean I dumb" They may ask, "Why you no listen" or, in standard English, "Why don't you listen"

Note See page 488 for a punctuation exercise combining periods with other marks of punctuation.

The Comma

Commas usually function within sentences to separate elements (see the box on the next page). Omitting needed commas or inserting needless ones can confuse the reader:

Comma needed	Though very tall Abraham Lincoln was not an overbearing man.
Revised	Though very tall**,** Abraham Lincoln was not an overbearing man.

Unneeded commas	The hectic pace of Beirut, broke suddenly into frightening chaos when the city became, the focus of civil war.
Revised	The hectic pace of Beirut broke suddenly into frightening chaos when the city became the focus of civil war.

Note Grammar and style checkers will ignore many comma er-rors. For example, a checker failed to catch the missing commas in *The boat ran aground and we were stranded* and in *We cooked lasagna spinach and apple pie.* At the same time the checker overlooked the misused commas in *The trip was short but, the weather was perfect* and *The travelers were tempted by, the many shops, and varied restaurants.*

28a Use a comma before *and, but,* or another coordinating conjunction linking main clauses.

The coordinating conjunctions are *and, but, or, nor, for, so,* and *yet.* When these link words or phrases, do not use a comma: *Dugain plays and sings Irish and English folk songs.* However, *do* use a comma when a coordinating conjunction joins main clauses. A **main clause** has a subject and a predicate (but no subordinating word at the beginning) and makes a complete statement (see p. 252).

Caffeine can keep coffee drinkers alert**,** and it may elevate their mood.

Caffeine was once thought to be safe**,** but now researchers warn of harmful effects.

Coffee drinkers may suffer sleeplessness**,** for the drug acts as a stimulant to the nervous system.

Note Do not add a comma *after* a coordinating conjunction between main clauses (see also pp. 448–49):

Not	Caffeine increases the heart rate, and, it constricts blood vessels.
But	Caffeine increases the heart rate, and it constricts blood vessels.

Exceptions When the main clauses in a sentence are very long or grammatically complicated, or when they contain internal punctuation, a semicolon before the coordinating conjunction will clarify the division between clauses (see p. 457):

Caffeine may increase alertness, elevate mood, and provide energy**;** but it may also cause irritability, anxiety, stomach pains, and other ills.

When main clauses are very short and closely related in meaning, you may omit the comma between them as long as the resulting sentence is clear:

Caffeine helps but it also hurts.

If you are in doubt about whether to use a comma in such a sentence, use it. It will always be correct.

EXERCISE 28.1   Punctuating linked main clauses

Insert a comma before each coordinating conjunction that links main clauses in the following sentences. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

I would have attended the concert and the reception but I had to baby-sit for my niece.

I would have attended the concert and the reception**,** but I had to baby-sit for my niece.

1.   Parents once automatically gave their children the father's surname but some no longer do.
2. Instead, they bestow the mother's name for they believe that the mother's importance should be recognized.
3. The child's surname may be just the mother's or it may link the mother's and the father's with a hyphen.
4. Sometimes the first and third children will have the mother's surname and the second child will have the father's.
5. Occasionally the mother and father combine parts of their names and a new hybrid surname is born.

EXERCISE 28.2   Sentence combining: Linked main clauses

Combine each group of sentences below into one sentence that contains only two main clauses connected by the coordinating conjunction in parentheses. Separate the main clauses with a comma. You will have to add, delete, and rearrange words. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

The circus had come to town. The children wanted to see it. Their parents wanted to see it. (*and*)

The circus had come to town**,** and the children and their parents wanted to see it.

1. Parents were once legally required to bestow the father's surname on their children. These laws have been contested in court. They have been found invalid. (*but*)
2. Parents may now give their children any surname they choose. The arguments for bestowing the mother's surname are often strong. They are often convincing. (*and*)
3. Critics sometimes question the effects of unusual surnames on children. They wonder how confusing the new surnames will be. They wonder how fleeting the surnames will be. (*or*)
4. Children with surnames different from their parents' may suffer embarrassment. They may suffer identity problems. Giving children their father's surname is still very much the norm. (*for*)
5. Hyphenated names are awkward. They are also difficult to pass on. Some observers think they will die out in the next generation. Or they may die out before. (*so*)

28b   Use a comma to set off most introductory elements.

An introductory element modifies a word or words in the main clause that follows. These elements are usually set off from the rest of the sentence with a comma:

Subordinate clause (p. 252)

Even when identical twins are raised apart**,** they grow up very like each other.

Because they are similar**,** such twins interest scientists.

Verbal or verbal phrase (p. 247)

Explaining the similarity**,** some researchers claim that one's genes are one's destiny.

Concerned**,** other researchers deny the claim.

Prepositional phrase (p. 245)

In a debate that has lasted centuries**,** scientists use identical twins to argue for or against genetic destiny.

Transitional or parenthetical expression (pp. 85–86)

Of course**,** scientists can now look directly at the genes themselves.

The comma may be omitted after short introductory elements if its omission does not create confusion. (If you are in doubt, however, the comma is always correct.)

Clear	In a hundred years genetics may no longer be a mystery.
Confusing	Despite intensive research scientists still have more questions than answers.
Clear	Despite intensive research**,** scientists still have more questions than answers.

Note Take care to distinguish *-ing* words used as modifiers from *-ing* words used as subjects, as shown in the following examples. The former almost always take a comma; the latter never do.

modifier   subject   verb
Studying identical twins**,** geneticists learn about inheritance.
            subject   verb
Studying identical twins helps geneticists learn about inheritance.

EXERCISE 28.3   Punctuating introductory elements

Insert commas where needed after introductory elements in the following sentences. If a sentence is punctuated correctly as given, mark the number preceding it. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Example:
After the new library opened the old one became a student union.
After the new library opened**,** the old one became a student union.

1. Moving in a fluid mass is typical of flocks of birds and schools of fish.
2. Because it is sudden and apparently well coordinated the movement of flocks and schools has seemed to be directed by a leader.
3. However new studies have discovered that flocks and schools are leaderless.
4. When each bird or fish senses a predator it follows individual rules for fleeing.
5. Multiplied over hundreds of individuals these responses look as if they have been choreographed.

EXERCISE 28.4   Sentence combining: Introductory elements

Combine each pair of sentences below into one sentence that begins with an introductory phrase or clause as specified in parentheses. Follow the introductory element with a comma. You will have to add, delete, change, and rearrange words. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
The girl was humming to herself. She walked upstairs. (*Phrase beginning Humming*.)

Humming to herself**,** the girl walked upstairs.

1. Scientists have made an effort to explain the mysteries of flocks and schools. They have proposed bizarre magnetic fields and telepathy. (*Phrase beginning In*.)
2. Scientists developed computer models. They have abandoned earlier explanations. (*Clause beginning Since*.)
3. The movement of a flock or school starts with each individual. It is rapidly and perhaps automatically coordinated among individuals. (*Phrase beginning Starting*.)
4. One zoologist observes that human beings seek coherent patterns. He suggests that investigators saw purpose in the movement of flocks and schools where none existed. (*Phrase begin- ning Observing*.)
5. One may want to study the movement of flocks or schools. Then one must abandon a search for purpose or design. (*Phrase beginning To*.)

28c   Use a comma or commas to set off nonessential elements.

Commas around part of a sentence often signal that the element is not essential to the meaning of the sentence:

Nonessential element

The company**,** which is located in Oklahoma**,** has a good reputation.

This **nonessential element** may modify or rename the word it refers to (*company* in the example), but it does not limit the word to a particular individual or group. (Because it does not restrict meaning, a nonessential element is also called a **nonrestrictive element.**) Non-essential elements are *not* essential, but punctuation *is.*

In contrast, an **essential** (or **restrictive**) element *does* limit the word it refers to:

Essential element

The company rewards employees who work hard.

In this example the underlined essential element cannot be omitted without leaving the meaning of *employees* too general. Because it is essential, such an element is *not* set off with commas. The element *is* essential, but punctuation is *not.*

ν **Meaning and context**

The same element in the same sentence may be essential or nonessential depending on your intended meaning and the context in which the sentence appears. For example, look at the second sentence in each of the following passages:

Essential

Not all the bands were equally well received, however. The band playing old music held the audience's attention. The other groups created much less excitement. [*Playing old music* identifies a particular band.]

Nonessential

A new band called Fats made its debut on Saturday night. The band**,** playing old music**,** held the audience's attention. If this performance is typical, the group has a bright future. [*Playing old music* adds information about a band already named.]

ν **Punctuation of interrupting nonessential elements**

When a nonessential element falls in the middle of a sentence, be sure to set it off with a pair of commas, one *before* and one *after* the element. Dashes or parentheses may also set off nonessential elements (see pp. 480 and 482).

1   Use a comma or commas to set off nonessential clauses and phrases.

Clauses and phrases serving as adjectives and adverbs may be either nonessential or essential. In the following examples the underlined clauses and phrases are nonessential: they could be omitted without changing the meaning of the words they modify.

Nonessential

Elizabeth Blackwell was the first woman to graduate from an American medical school**,** in 1849.

She was a medical pioneer**,** helping to found the first medical college for women.

She taught at the school**,** which was affiliated with the New York Infirmary.

Blackwell**,** who published books and papers on medicine**,** practiced pediatrics and gynecology.

She moved to England in 1869**,** when she was forty-eight.

Note Most adverb clauses are essential because they describe conditions necessary to the main clause. They are set off by a comma only when they introduce sentences (see p. 433) and when they are truly nonessential, adding incidental information (as in the last example above) or expressing a contrast beginning *although, even though, though, whereas,* and the like.

In the following sentences, the underlined elements limit the meaning of the words they modify. Removing the elements would leave the meaning too general.

Essential

The history of aspirin began with the ancient Greeks.

Physicians who sought to relieve their patients' painsPhysicians recommended chewing willow bark.

Willow bark contains a chemical that is similar to aspirin.

Note Whereas both nonessential and essential clauses may be-gin with *which,* only essential clauses begin with *that.* Some writers prefer *that* exclusively for essential clauses and *which* exclusively for nonessential clauses. See the Glossary of Usage, page 879, for advice on the use of *that* and *which.*

2   Use a comma or commas to set off nonessential appositives.

An **appositive** is a noun or noun substitute that renames another noun just before it. (See p. 257.) Many appositives are non-
essential; thus they are set off, usually with commas.

Nonessential

Toni Morrison's fifth novel**,** *Beloved***,** won the Pulitzer Prize in 1988.
Morrison**,** a native of Ohio**,** won the Nobel Prize in 1993.

Take care *not* to set off essential appositives; like other essential elements, they limit or define the word to which they refer.

Essential

Morrison's novel *The Bluest Eye* is about an African American girl who longs for blue eyes.

The critic Michiko Kakutani says that Morrison's work "stands radi-antly on its own as an American epic."

3   Use a comma or commas to set off transitional or parenthetical expressions.

ν **Transitional expressions**

Transitional expressions form links between ideas. They include conjunctive adverbs such as *however* and *moreover* as well as other words or phrases such as *for example* and *of course.* (See pp. 85–86 for a list of transitional words and phrases.) Transitional expressions are nonessential, so set them off with a comma or commas:

American workers**,** for example**,** receive fewer holidays than European workers do.

When a transitional expression links main clauses, precede it with a semicolon and follow it with a comma. (See p. 455.)

European workers often have long paid vacations**;** indeed**,** they may receive a full month.

Note The conjunctions *and, but,* and *yet* are sometimes used as transitional expressions but are not followed by commas (see p. 448). Nor are commas required after some transitional expressions that we read without pauses, such as *also, hence, next, now,* and *thus.* A few transitional expressions, notably *therefore* and *instead,* do not need commas when they fall inside or at the ends of clauses.

American workers thus put in more work days. But the days themselves may be shorter.

ν **Parenthetical expressions**

Parenthetical expressions provide comments, explanations,
digressions, or other supplementary information not essential to meaning—for example, *fortunately, unfortunately, all things considered, to be frank, in other words.* Set parenthetical expressions off with commas:

Few people would know**,** or even guess**,** the most celebrated holiday on earth.

That holiday is**,** surprisingly**,** New Year's Day.

(Dashes and parentheses may also set off parenthetical expressions. See pp. 480 and 482, respectively.)

4   Use a comma or commas to set off *yes* and *no,* tag questions, words of direct address, and mild interjections.

Yes and *no*

Yes**,** the editorial did have a point.
No**,** that can never be.

Tag questions

Jones should be allowed to vote**,** should he not?
They don't stop to consider others**,** do they?

Direct address

Cody**,** please bring me the newspaper.
With all due respect**,** sir**,** I will not do that.

Mild interjections

Well**,** you will never know who did it.
Oh**,** they forgot all about the baby.

(You may want to use an exclamation point to set off a forceful interjection. See p. 428.)

EXERCISE 28.5   Punctuating essential and nonessential elements

Insert commas in the following sentences to set off nonessential
elements, and delete any commas that incorrectly set off essential elements. If a sentence is correct as
given, mark the number preceding it. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
>
> Our language has adopted the words, *garage* and *fanfare*, from the French.
>
> Our language has adopted the words *garage* and *fanfare* from the French.

1. Italians insist that Marco Polo the thirteenth-century explorer did not import pasta from China.
2. Pasta which consists of flour and water and often egg existed in Italy long before Marco Polo left for his travels.
3. A historian who studied pasta says that it originated in the Middle East in the fifth century.
4. Most Italians dispute this account although their evidence is shaky.
5. Wherever pasta originated, the Italians are now the undisputed masters, in making and cooking it.
6. Marcella Hazan, who has written several books on Italian cooking, insists that homemade and hand-rolled pasta is the best.
7. Most cooks must buy dried pasta lacking the time to make their own.
8. The finest pasta is made from semolina, a flour from hard durum wheat.
9. Pasta manufacturers choose hard durum wheat, because it makes firmer cooked pasta than common wheat does.
10. Pasta, made from common wheat, tends to get soggy in boiling water.

EXERCISE 28.6   Sentence combining: Essential and nonessential elements

Combine each pair of sentences below into one sentence that uses the element described in parentheses.
Insert commas as appropriate. You will have to add, delete, change, and rearrange words. Some items
have more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
>
> Mr. Ward's oldest sister helped keep him alive. She was a nurse in the hospital. (*Nonessential clause beginning who*.)
>
> Mr. Ward's oldest sister**,** who was a nurse in the hospital**,** helped keep him alive.

1. American colonists first imported pasta from the English. The English had discovered it as tourists in Italy. (*Nonessential clause beginning who*.)
2. The English returned from their grand tours of Italy. They were called macaronis because of their fancy airs. (*Essential phrase beginning returning*.)
3. A hair style was also called macaroni. It had elaborate curls. (*Essential phrase beginning with.*)
4. The song "Yankee Doodle" refers to this hairdo. It reports that Yankee Doodle "stuck a feather in his cap and called it macaroni." (*Essential clause beginning when*.)

5. The song was actually intended to poke fun at unrefined American colonists. It was a creation of the English. (*Nonessential appositive beginning a creation*.)

28d Use a comma or commas to set off absolute phrases.

An **absolute phrase** modifies a whole main clause rather than any word in the clause, and it usually consists of at least a participle (such as *done* or *having torn*) and its subject (a noun or pronoun). (See p. 251.) Absolute phrases can occur at almost any point in the sentence, and they are always set off by a comma or commas:

Household recycling having succeeded**,** the city now wants to extend the program to businesses.

Many businesses**,** their profits already squeezed**,** resist recycling.

28e Use a comma or commas to set off phrases expressing contrast.

The essay needs less wit**,** more pith.
The substance**,** not the style**,** is important.
Substance**,** unlike style**,** cannot be faked.

Note Writers often omit commas around contrasting phrases beginning with *but: A full but hazy moon shone down.*

EXERCISE 28.7 Punctuating absolute phrases and phrases of contrast

Insert commas in the following sentences to set off absolute phrases and phrases of contrast. (You can do this exercise online at *ablongman .com/littlebrown*.)

Example:
The recording contract was canceled the band having broken up.
The recording contract was canceled**,** the band having broken up.

1. Prices having risen rapidly the government debated a price freeze.
2. A price freeze unlike a rise in interest rates seemed a sure solution.
3. The President would have to persuade businesses to accept a price freeze his methods depending on their resistance.
4. No doubt the President his advisers having urged it would first try a patriotic appeal.
5. The President not his advisers insisted on negotiations with businesses.

28f Use commas between items in a series and between coordinate adjectives.

1 Use commas between words, phrases, or clauses forming a series.

Place commas between all elements of a **series**—that is, three or more items of equal importance:

Anna Spingle married at the age of seventeen**,** had three children by twenty-one**,** and divorced at twenty-two.

She worked as a cook**,** a baby-sitter**,** and a crossing guard.

Some writers omit the comma before the coordinating conjunction in a series (*Breakfast consisted of coffee, eggs and kippers*). But the
final comma is never wrong, and it always helps the reader see the last two items as separate:

Confusing   Spingle's new job involves typing, filing and answering correspondence.

Clear   Spingle's new job involves typing, filing**,** and answering correspondence.

Exception When items in a series are long and grammatically complicated, they may be separated by semicolons. When the items contain commas, they must be separated by semicolons. (See p. 257.)

2   **Use commas between two or more adjectives that equally modify the same word.**

When two or more adjectives modify the same word equally, they are said to be **coordinate.** The adjectives may be separated either by *and* or by a comma, as in the following examples.

Spingle's scratched and dented car is old, but it gets her to work.

She has dreams of a sleek**,** shiny car.

Adjectives are not coordinate—and should *not* be separated by commas—when the one nearer the noun is more closely related to the noun in meaning. In each of the next examples, the second adjective and the noun form a unit that is modified by the first adjective:

Spingle's children work at various part-time jobs.
They all expect to go to a nearby community college.

See the box above for a test to use in punctuating adjectives.

    Note Numbers are not coordinate with other adjectives:

Faulty   Spingle has three, teenaged children.

Revised   Spingle has three teenaged children.

Do not use a comma between the final adjective and the noun:

Faulty   The children hope to achieve good, well-paying, jobs.

Revised   The children hope to achieve good, well-paying jobs.

EXERCISE 28.8   Punctuating series and coordinate adjectives

Insert commas in the following sentences to separate coordinate adjectives or elements in series. Mark the number preceding each sentence whose punctuation is already correct. (You can do this exercise online at *ablongman.com/littlebrown*.)

    Example:
    Quiet by day, the club became a noisy smoky dive at night.
    Quiet by day, the club became a noisy**,** smoky dive at night.

1. Shoes with high heels originated to protect feet from the mud garbage and animal waste in the streets.
2. The first known high heels worn strictly for fashion appeared in the sixteenth century.
3. The heels were worn by men and made of colorful silk brocades soft suedes or smooth leathers.
4. High-heeled shoes received a boost when the short powerful King Louis XIV of France began wearing them.
5. Eventually only wealthy fashionable French women wore high heels.

28g   Use commas according to convention in dates, addresses, place names, and long numbers.

Use commas to separate most parts of dates, addresses, and place names: *June 20**,** 1950; 24 Fifth Avenue**,** Suite 601; Cairo**,** Illi-nois.* Within a sentence, any element preceded by a comma should be followed by a comma as well, as in the examples below:

Dates

July 4**,** 1776**,** is the date the Declaration of Independence was signed.

The bombing of Pearl Harbor on Sunday**,** December 7**,** 1941**,** prompted American entry into World War II.

Do not use commas between the parts of a date in inverted order: *Their anniversary on 15 December 2005 was their fiftieth.* You need
not use commas in dates consisting of a month or season and a year: *For the United States the war ended in August 1945.*

Addresses and place names

Columbus**,** Ohio**,** is the state capital and the location of Ohio State University.

The population of Garden City**,** Long Island**,** New York**,** is 30,000.

Use the address 220 Cornell Road**,** Woodside**,** California 94062**,** for all correspondence.

Do not use a comma between a state and a zip code.

```
Long numbers
```

Use the comma to separate the figures in long numbers into groups of three, counting from the right. With numbers of four digits, the comma is optional.

A kilometer is 3**,**281 feet [or 3281 feet].
The new assembly plant cost $7**,**535**,**000 to design and build.

Usage in American English differs from that in some other languages and dialects, which use a period, not a comma, to separate the figures in long numbers.

EXERCISE 28.9   Punctuating dates, addresses, place names, numbers

Insert commas as needed in the following sentences.

Example:
The house cost $27000 fifteen years ago.
The house cost $27**,**000 fifteen years ago.

1. The festival will hold a benefit dinner and performance on March 10 2006 in Asheville.
2. The organizers hope to raise more than $100000 from donations and ticket sales.
3. Performers are expected from as far away as Milan Italy and Kyoto Japan.
4. All inquiries sent to Mozart Festival PO Box 725 Asheville North Carolina 28803 will receive a quick response.
5. The deadline for ordering tickets by mail is Monday December 3 2005.

28h   Use commas with quotations according to standard practice.

The words *he said, she writes,* and so on identify the source of a quotation. These **signal phrases** may come before, after, or in the middle of the quotation. A signal phrase must always be separated from the quotation by punctuation, usually a comma or commas.

Note Additional issues with quotations are discussed elsewhere in this book:

- ˅ **Using quotation marks conventionally,** pages 468–75.
- ˅ **Choosing and transcribing quotations from sources,** pages 620–21.
- ˅ **Integrating source material into your text,** pages 623–28.
- ˅ **Acknowledging the sources of quotations to avoid plagiarism,** pages 633–34 and 637–38.
- ˅ **Formatting long prose quotations and poetry quotations** in MLA style, pages 688–89; Chicago style, page 776; and APA style, pages 802–03.

1   Ordinarily, use a comma with a signal phrase before or after a quotation.

Eleanor Roosevelt said**,** "You must do the thing you think you cannot do."

"Knowledge is power**,**" writes Francis Bacon.

Exceptions Do not use a comma when a signal phrase follows a quotation ending in an exclamation point or a question mark:

"Claude**!**" Mrs. Harrison called.
"Why must I come home**?**" he asked.

Do not use commas with a quotation introduced by *that* or with a quotation that is integrated into your sentence structure:

James Baldwin insists that "one must never, in one's life, accept . . . injustices as commonplace."

Baldwin thought that the violence of a riot "had been devised as a corrective" to his own violence.

Use a colon instead of a comma between a signal phrase and a quotation when the signal phrase is actually a complete sentence and the quotation is very formal or longer than a sentence.

The Bill of Rights is unambiguous**:** "Congress shall make no law re-specting an establishment of religion, or prohibiting the free exercise thereof."

2   With an interrupted quotation, precede the signal phrase with a comma and follow it with the punctuation required by the quotation.

Quotation

"The shore has a dual nature, changing with the swing of the tides."

Signal phrase

"The shore has a dual nature**,**" observes Rachel Carson**,** "changing with the swing of the tides." [The signal phrase interrupts the quotation at a comma and thus ends with a comma.]

Quotation

"However mean your life is, meet it and live it; do not shun it and call it hard names."

Signal phrase

"However mean your life is, meet it and live it**,**" Thoreau advises in *Walden***;** "do not shun it and call it hard names." [The signal phrase interrupts the quotation at a semicolon and thus ends with a semicolon.]

Quotation

"This is the faith with which I return to the South. With this new faith we will be able to hew out of the mountain of despair a stone of hope."

Signal phrase

"This is the faith with which I return to the South**,**" Martin Luther King, Jr., proclaimed**.** "With this new faith we will be able to hew out of the mountain of despair a stone of hope." [The signal phrase interrupts the quotation at the end of a sentence and thus ends with a period.]

Note Using a comma instead of a semicolon or a period after the Thoreau and King signal phrases would result in the error called a comma splice: two main clauses separated only by a comma. (See pp. 342–47.)

3   Place commas that follow quotations within quotation marks.

"Death is not the greatest loss in life**m,**" claims Norman Cousins.

"The greatest loss**m,**" Cousins says, "is what dies inside us while we live."

EXERCISE 28.10   Punctuating quotations

Insert commas or semicolons in the following sentences to correct punctuation with quotations. Mark the number preceding any sentence whose punctuation is already correct. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
The shoplifter declared "I didn't steal anything."
The shoplifter declared**,** "I didn't steal anything."

1. The writer and writing teacher Peter Elbow proposes an "open-ended writing process" that "can change you, not just your words."

2. "I think of the open-ended writing process as a voyage in two stages" Elbow says.
3. "The sea voyage is a process of divergence, branching, proliferation, and confusion" Elbow
    continues "the coming to land is a process of convergence, pruning, centralizing, and clarifying."
4. "Keep up one session of writing long enough to get loosened up and tired" advises Elbow "long
    enough in fact to make a bit of a voyage."
5. "In coming to new land" Elbow says "you develop a new conception of what you are writing about."

28i   Use commas to prevent misreading.

In some sentences words may run together in unintended and confusing ways unless a comma
separates them:

Confusing   Soon after the business closed its doors.

Clear   Soon after, the business closed its doors.

Always check whether a comma added to prevent misreading might cause some other confusion or error.
    In the first example below, the comma prevents *pasta* and *places* from running into each other as
    pasta places, but it separates the subject (*historian*) and the verb (*places*). The revision solves both
    problems.

Faulty   A historian who studied pasta, places its origin in the Middle East.
Revised   A historian who studied pasta says that it originated in the Middle East.

EXERCISE 28.11   Punctuating to prevent misreading

Insert commas in the following sentences to prevent misreading. (You can do this exercise online at
ablongman.com/littlebrown.)

   Example:
   To Laura Ann symbolized decadence.
   To Laura, Ann symbolized decadence.

1. Though happy people still have moments of self-doubt.
2. In research subjects have reported themselves to be generally happy people.
3. Among those who have life has included sufferings as well as joys.
4. Of fifty eight subjects reported bouts of serious depression.
5. For half the preceding year had included at least one personal
   crisis.

28j   Use commas only where required.

Commas can make sentences choppy and even confusing if they are used more often than
needed. The main misuses of commas are summarized in the box opposite.

1   Delete any comma after a subject or a verb.

Commas interrupt the movement from subject to verb to object or complement, as in the
following faulty examples.

   Faulty   The returning soldiers, received a warmer welcome than they expected. [Separation of subject
and verb.]
   Revised   The returning soldiers received a warmer welcome than they expected.

   Faulty   They had chosen, to fight for their country. [Separation of verb *chosen* and object *to fight.*]
   Revised   They had chosen to fight for their country.

   Exception Use commas between subject, verb, and object or complement only when other
words between these elements require punctuation:

Americans**,** who are preoccupied with other sports**,** have only re-cently developed an interest in professional soccer. [Commas set off a nonessential clause.]

2   Delete any comma that separates a pair of words, phrases, or subordinate clauses joined by a coordinating conjunction.

When linking elements with *and, or,* or another coordinating conjunction, do not use a comma unless the elements are main clauses (see p. 432):

Faulty   Banks could, and should help older people manage their money. [Compound helping verb.]
Revised   Banks could and should help older people manage their money.

Faulty   Older people need special assistance because they live on fixed incomes, and because they are not familiar with new accounts, and rates. [Compound subordinate clauses *be-cause . . . because* and compound object of preposition *with.*]
Revised   Older people need special assistance because they live on fixed incomes and because they are not familiar with new accounts and rates.

Faulty   Banks, and community groups can assist the elderly, and eliminate the confusion they often feel. [Compound subject and compound predicate.]
Revised   Banks and community groups can assist the elderly and eliminate the confusion they often feel.

3   Delete any comma after a conjunction.

The coordinating conjunctions (*and, but,* and so on) and the subordinating conjunctions (*although, because,* and so on) are not followed by commas:

Faulty   Parents of adolescents notice increased conflict at puberty, and, they complain of bickering.
Revised   Parents of adolescents notice increased conflict at puberty, and they complain of bickering.

Faulty   Although, other primates leave the family at adolescence, humans do not.
Revised   Although other primates leave the family at adolescence, humans do not.

4   Delete any commas that set off essential elements.

Commas do not set off an essential element, which limits the meaning of the word to which it refers (see p. 435):

Faulty   Hawthorne's work, *The Scarlet Letter,* was the first major American novel. [The title is essential to distinguish the novel from the rest of Hawthorne's work.]
Revised   Hawthorne's work *The Scarlet Letter* was the first major American novel.

Faulty   The symbols, that Hawthorne uses, have influenced other novelists. [The clause identifies which symbols have been influential.]
Revised   The symbols that Hawthorne uses have influenced other novelists.

Quoted or italicized words are essential appositives when they limit the word they refer to (see p. 437). Do not use commas around an essential appositive:

Faulty   James Joyce's short story, "The Dead," was made into an affecting film. [The commas imply wrongly that Joyce wrote only one story.]
Revised   James Joyce's short story "The Dead" was made into an affecting film.

Faulty   The word, *open,* can be either a verb or an adjective.
Revised   The word *open* can be either a verb or an adjective.

The following sentence requires commas because the quoted title is a nonessential appositive:

Her only poem about death**,** "Mourning**,**" was printed in *The New Yorker*.

5   Delete any comma before or after a series unless a rule requires it.

Commas separate the items *within* a series (p. 441) but do not separate the series from the rest of the sentence:

    Faulty   The skills of, hunting, herding, and agriculture, sustained the Native Americans.
    Revised   The skills of hunting, herding, and agriculture sustained the Native Americans.

In the sentence below, the commas around the series are appropriate because the series is a nonessential appositive (p. 437):

    The four major television networks**,** ABC, CBS, Fox, and NBC**,** face fierce competition from the cable networks.

However, many writers prefer to use dashes rather than commas to set off series functioning as appositives (see p. 480).

6   Delete any comma setting off an indirect quotation.

    Faulty   The report concluded, that dieting could be more dangerous than overeating.
    Revised   The report concluded that dieting could be more dangerous than overeating.

EXERCISE 28.12   Revising: Needless or misused commas

Revise the following sentences to eliminate needless or misused commas. Mark the number preceding each sentence that is already punctuated correctly. (You can do this exercise online at *ablongman.com/ littlebrown*.)

    Example:

    The portrait of the founder, that hung in the dining hall, was stolen by pranksters.

    The portrait of the founder that hung in the dining hall was stolen by pranksters.

1. Nearly 32 million US residents, speak a first language other than English.
2. After English the languages most commonly spoken in the United States are, Spanish, French, and German.
3. Almost 75 percent of the people, who speak foreign languages, used the words, "good" or "very good," when judging their proficiency in English.
4. Recent immigrants, especially those speaking Spanish, Chinese, and Korean, tended to judge their English more harshly.
5. The states with the highest proportion of foreign language speakers, are New Mexico, and California.

EXERCISE 28.13   Revising: Commas

Insert commas in the following paragraphs wherever they are needed, and eliminate any misused or needless commas. (You can do this exercise online at *ablongman.com/littlebrown*.)

    Ellis Island New York reopened for business in 1990 but now the customers are tourists not immigrants. This spot which lies in New York Harbor was the first American soil seen, or touched by many of the nation's immigrants. Though other places also served as ports of entry for foreigners none has the symbolic power of, Ellis Island. Between its opening in 1892 and its closing in 1954, over 20 million people about two-thirds of all immigrants were detained there before taking up their new lives in the United States. Ellis Island processed over 2000 newcomers a day when immigration was at its peak between 1900 and 1920.

    As the end of a long voyage and the introduction to the New World Ellis Island must have left something to be desired. The "huddled masses" as the Statue of Liberty calls them indeed were huddled. New arrivals were herded about kept standing in lines for hours or days yelled at and abused. Assigned numbers they submitted their bodies to the pokings and proddings of the silent nurses and doctors, who were charged with ferreting out the slightest sign of sickness, disability or insanity. That test having been passed the immigrants faced interrogation by an official through an interpreter. Those, with names deemed inconveniently long or difficult to pronounce, often found themselves permanently labeled with abbreviations, of their names, or with the names, of their hometowns. But, millions survived the examination humiliation and confusion, to take the last short boat ride to New York City. For many of them and especially for their descendants Ellis Island eventually became not a nightmare but the place where life began.

Note See page 488 for a punctuation exercise combining commas with other marks of punctuation.

CHAPTER 29

The Semicolon

The semicolon separates equal and balanced sentence elements, usually main clauses (opposite through p. 456), sometimes items in series (p. 457).

Note A grammar and style checker can spot a few errors in the use of semicolons. For example, a checker suggested using a semicolon after *perfect* in *The set was perfect, the director had planned every detail,* thus correcting a comma splice. But it missed the in-correct semicolon in *The set was perfect; deserted streets, dark houses, and gloomy mist* (a colon would be correct; see p. 477).

29a   Use a semicolon between main clauses not joined by *and, but,* or another coordinating conjunction.

Main clauses contain a subject and a predicate and do not begin with a subordinating word (see p. 252). When you join two main clauses in a sentence, you have two primary options for separating them:

ᵛ **Insert a comma and a coordinating conjunction:** *and, but, or, nor, for, so, yet.* (See p. 432.)

```
The drug does little to relieve symptoms,and it
can have side effects.
```

ᵛ **Insert a semicolon:**

```
The side effects are not minor;some leave the
patient quite ill.
```

Note If you do not link main clauses with a coordinating conjunction and you separate them only with a comma or with no punctuation at all, you will produce a comma splice or a fused sentence. (See Chapter 18.)

EXERCISE 29.1   Punctuating between main clauses

Insert semicolons to separate main clauses in the following sentences. (You can do this exercise online at *ablongman.com/littlebrown*.)

> *Example:*
> One man at the auction bid prudently another spent his bank account.
>
> One man at the auction bid prudently**;** another spent his bank account.

1. More and more musicians are playing computerized instruments more and more listeners are worrying about the future of acoustic instruments.
2. The computer is not the first new technology in music the pipe organ and saxophone were also technological breakthroughs in their day.

3. Musicians have always experimented with new technology audi-ences have always resisted the experiments.
4. Most computer musicians are not merely following the latest fad they are discovering new sounds and new ways to manipulate sound.
5. Few musicians have abandoned acoustic instruments most value acoustic sounds as much as electronic sounds.

EXERCISE 29.2   Sentence combining: Related main clauses

Combine each set of three sentences below into one sentence containing only two main clauses, and insert a semicolon between the clauses. You will have to add, delete, change, and rearrange words. Most items have more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

The painter Andrew Wyeth is widely admired. He is not universally admired. Some critics view his work as sentimental.

    The painter Andrew Wyeth is widely but not universally admired; some
    critics view his work as sentimental.

1. Electronic instruments are prevalent in jazz. They are also prevalent in rock music. They are less common in classical music.
2. Jazz and rock change rapidly. They nourish experimentation. They nourish improvisation.
3. Traditional classical music does not change. Its notes and instrumentation were established by a composer. The composer was writing decades or centuries ago.
4. Contemporary classical music not only can draw on tradition. It also can respond to innovations. These are innovations such as jazz rhythms and electronic sounds.
5. Much contemporary electronic music is more than just one type of music. It is more than just jazz, rock, or classical. It is a fusion of all three.

29b   Use a semicolon between main clauses related by *however, for example,* and so on.

Two kinds of words can relate main clauses: **conjunctive adverbs,** such as *consequently, hence, however, indeed,* and *thus* (see p. 261), and other **transitional expressions,** such as *even so, for example,* and *of course* (see pp. 85–86). When either of these connects two main clauses, the clauses should be separated by a semicolon:

An American immigrant, Levi Strauss, invented blue jeans in the 1860s**;** eventually, his product clothed working men throughout the West.

The position of the semicolon between main clauses never changes, but the conjunctive adverb or transitional expression may move around within a clause. The adverb or expression is usually set off with a comma or commas (see p. 436):

Blue jeans have become fashionable all over the world**;** however**,** the American originators still wear more jeans than anyone else.

Blue jeans have become fashionable all over the world**;** the American originators**,** however**,** still wear more jeans than anyone else.

Its mobility distinguishes a conjunctive adverb or transitional expression from other connecting words, such as coordinating and subordinating conjunctions. See pages 261–62 on this distinction.

Note If you use a comma or no punctuation at all between main clauses connected by a conjunctive adverb or transitional expression, you will produce a comma splice or a fused sentence. (See Chapter 18.)

EXERCISE 29.3   Punctuating main clauses related by conjunctive adverbs or transitional expressions

Insert a semicolon in each of the following sentences to separate main clauses related by a conjunctive adverb or transitional expression. Also insert a comma or commas where needed to set off the adverb or expression. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

He knew that tickets for the concert would be scarce therefore he arrived at the box office hours before it opened.

```
He knew that tickets for the concert would be scarce;therefore,he
arrived at the box office hours before it opened.
```

1. Music is a form of communication like language the basic elements however are not letters but notes.
2. Computers can process any information that can be represented numerically as a result they can process musical information.
3. A computer's ability to process music depends on what software it can run it must moreover be connected to a system that converts electrical vibration into sound.
4. Computers and their sound systems can produce many different sounds indeed the number of possible sounds is infinite.
5. The powerful music computers are very expensive therefore they are used only by professional musicians.

EXERCISE 29.4   Sentence combining: Main clauses related by conjunctive adverbs or transitional expressions

Combine each set of three sentences below into one sentence
containing only two main clauses. Connect the clauses with the conjunctive adverb or transitional expression in parentheses, and separate them with a semicolon. Be sure the adverbs and expressions are punctuated appropriately. You will have to add, delete, change, and rearrange words. Each item has more than one possible answer. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
```
The Albanians censored their news. We got little news from them. And
what we got was unreliable. (therefore)
```

```
The Albanians censored their news;therefore, the little news we got
from them was unreliable.
```

1.   Most music computers are too expensive for the average consumer. Digital keyboard instruments can be inexpensive. They are widely available. (*however*)
2. Inside the keyboard is a small computer. The computer controls a sound synthesizer. The instrument can both process and produce music. (*consequently*)
3. The person playing the keyboard presses keys or manipulates other controls. The computer and synthesizer convert these signals. The signals are converted into vibrations and sounds. (*immediately*)
4. The inexpensive keyboards can perform only a few functions. To the novice computer musician, the range is exciting. The range in-cludes drum rhythms and simulated instruments. (*still*)
5. Would-be musicians can orchestrate whole songs. They start from just the melody lines. They need never again play "Chopsticks." (*thus*)

29c   Use a semicolon to separate main clauses if they are complicated or contain commas, even with a coordinating conjunction.

We normally use a comma with a coordinating conjunction such as *and* or *but* between main clauses (see p. 432). But a semicolon makes a sentence easier to read when the main clauses contain commas or are grammatically complicated:

By a conscious effort of the mind, we can stand aloof from actions and their consequences**;** and all things, good and bad, go by us like a
torrent.   —Henry David Thoreau

I doubt if the texture of Southern life is any more grotesque than that of the rest of the nation, but it does seem evident that the Southern writer is particularly adept at recognizing the grotesque**;** and to recognize the grotesque, you have to have some notion of what is not grotesque and why.—Flannery O'Connor

29d   Use semicolons to separate items in a series if
they are long or contain commas.

We normally use commas to separate items in a series (see p. 441). But when the items are long or internally punctuated, semicolons help readers identify the items:

The custody case involved Amy Dalton, the child**;** Ellen and Mark Dalton, the parents**;** and Ruth and Hal Blum, the grandparents.

One may even reasonably advance the claim that the sort of communication that really counts, and is therefore embodied into permanent records, is primarily written**;** that "words fly away, but written messages endure," as the Latin saying put it two thousand years ago**;** and that there is no basic significance to at least fifty percent of the oral in-terchange that goes on among all sorts of persons, high and low.

—Mario Pei

EXERCISE 29.5   Punctuating long main clauses and series items

Substitute semicolons for commas in the following sentences to separate main clauses or series items that are long or contain commas. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
After graduation he debated whether to settle in San Francisco, which was temperate but far from his parents, New York City, which was exciting but expensive, or Atlanta, which was close to home but already familiar.
After graduation he debated whether to settle in San Francisco, which was temperate but far from his parents**;** New York City, which was exciting but expensive**;** or Atlanta, which was close to home but already familiar.

1. The Indian subcontinent is separated from the rest of the world by clear barriers: the Bay of Bengal and the Arabian Sea to the east and west, respectively, the Indian Ocean to the south, and 1600 miles of mountain ranges to the north.
2. In the north of India are the world's highest mountains, the Hi-malayas, and farther south are fertile farmlands, unpopulated deserts, and rain forests.
3. India is a nation of ethnic and linguistic diversity, with numerous religions, including Hinduism, Islam, and Christianity, with distinct castes and ethnic groups, and with sixteen languages, including the official Hindi and the "associate official" English.
4. Between the seventeenth and nineteenth centuries, the British colonized most of India, taking control of government, the bureaucracy, and industry, and they assumed a social position above all Indians.
5. During British rule the Indians' own unresolved differences and their frustrations with the British erupted in violent incidents such as the Sepoy Mutiny, which began on February 26, 1857, and lasted two years, the Amritsar Massacre on April 13, 1919, and violence between Hindus and Muslims during World War II that resulted in the separation of Pakistan from India.

29e   Use the semicolon only where required.

Semicolons do not separate unequal sentence elements and should not be overused.

1   Delete or replace any semicolon that separates a subordinate clause or a phrase from a main clause.

The semicolon does not separate subordinate clauses from main clauses or phrases from main clauses:

Faulty   Pygmies are in danger of extinction; because of encroaching development.
Revised   Pygmies are in danger of extinction because of encroaching development.

Faulty   According to African authorities; only about 35,000 Pygmies exist today.
Revised   According to African authorities**,** only about 35,000 Pygmies exist today.

Note Many readers regard a phrase or subordinate clause set off with a semicolon as a kind of sentence fragment. (See Chapter 17.)

2   **Delete or replace any semicolon that introduces a series or explanation.**

Colons and dashes, not semicolons, introduce series, explanations, and so forth. (See p. 477.)

Faulty   Teachers have heard all sorts of reasons why students do poorly; psychological problems, family illness, too much work, too little time.

Revised   Teachers have heard all sorts of reasons why students do poorly**:** psychological problems, family illness, too much work, too little time.

Revised   Teachers have heard all sorts of reasons why students do poorly—psychological problems, family illness, too much work, too little time.

3   **Use the semicolon sparingly.**

Use the semicolon only occasionally. Many semicolons in a passage, even when they are required by rule, often indicate repetitive sentence structure. To revise a passage with too many semicolons, you'll need to restructure your sentences, not just remove the semicolons. (See Chapter 26 for tips on varying sentences.)

Semicolon overused

The Make-a-Wish Foundation helps sick children; it grants the wishes of children who are terminally ill. The foundation learns of a child's wish; the information usually comes from parents, friends, or hospital staff; the wish may be for a special toy, a trip to the circus, or a visit to Disneyland. The foundation grants some wishes with its own funds; for other wishes it appeals to those who have what the child desires.

Revised

The Make-a-Wish Foundation grants the wishes of children who are terminally ill. From parents, friends, or hospital staff, the foundation learns of a child's wish for a special toy, a trip to the circus, or a visit to Disneyland. It grants some wishes with its own funds; for other wishes it appeals to those who have what the child desires.

EXERCISE 29.6   Revising: Misused or overused semicolons

Revise the following sentences to eliminate misused or overused semicolons, substituting other punctuation as appropriate. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
```
The doctor gave everyone the same advice; get exercise.
The doctor gave everyone the same advice: get exercise.
```

1. The main religion in India is Hinduism; a way of life as well as a theology and philosophy.
2. Unlike Christianity and Judaism; Hinduism is a polytheistic reli-gion; with deities numbering in the hundreds.
3. Hinduism is unlike many other religions; it allows its creeds and practices to vary widely from place to place and person to person. Other religions have churches; Hinduism does not. Other religions have principal prophets and holy books; Hinduism does not. Other religions center on specially trained priests or other leaders; Hinduism promotes the individual as his or her own priest.
4. In Hindu belief there are four types of people; reflective, emotional, active, and experimental.
5. Each type of person has a different technique for realizing the true, immortal self; which has infinite existence, infinite knowl-edge, and infinite joy.

EXERCISE 29.7   Revising: Semicolons

Insert semicolons in the following paragraph wherever they are needed. Eliminate any misused or needless semicolons, substituting other punctuation as appropriate. (You can do this exercise online at *ablongman.com/littlebrown*.)

The set, sounds, and actors in the movie captured the essence of horror films. The set was ideal; dark, deserted streets, trees dipping their branches over the sidewalks, mist hugging the ground and creeping up to meet the trees, looming shadows of unlighted, turreted houses. The sounds, too, were appropriate, especially terrifying was the hard, hollow sound of footsteps echoing throughout the film. But the best feature of the movie was its actors; all of them tall, pale, and thin to the point of emaciation. With one exception, they were dressed uniformly in gray and had gray hair. The exception was an actress

who dressed only in black; as if to set off her pale yellow, nearly white, long hair; the only color in the film. The glinting black eyes of another actor stole almost every scene, indeed, they were the source of all the film's mischief.

Note See page 488 for a punctuation exercise combining semicolons with other marks of punctuation.

Commas, semicolons, colons, dashes, parentheses
(For explanations, consult the pages in parentheses.)

ν Sentences with two main clauses

The bus stopped**,** but no one got off. (p. 432)
The bus stopped**;** no one got off. (p. 453)
The bus stopped**;** however, no one got off. (p. 455)
The mechanic replaced the battery, the distributor cap, and the starter**;** but still the car would not start. (p. 457)
Her duty was clear**:** she had to locate the problem. (p. 477)

ν Introductory elements
Modifiers (p. 433)

After the argument was over**,** we laughed at ourselves.
Racing over the plain**,** the gazelle escaped the lion.
To dance in the contest**,** he had to tape his knee.
Suddenly**,** the door flew open.
With 125 passengers aboard**,** the plane was half full.
In 1983 he won the Nobel Prize.

Absolute phrases (p. 440)

Its wing broken**,** the bird hopped around on the ground.

ν Interrupting and concluding elements
Nonessential modifiers (p. 435)

Jim's car**,** which barely runs**,** has been impounded.
We consulted the dean**,** who had promised to help us.
The boy**,** like his sister**,** wants to be a pilot.
They moved across the desert**,** shielding their eyes from the sun.
The men do not speak to each other**,** although they share a car.

Nonessential appositives

Bergen's only daughter**,** Candice**,** became an actress. (p. 437)
The residents of three counties—Suffolk, Springfield, and Morrison—were urged to evacuate. (p. 480)
Father demanded one promise**:** that we not lie to him. (p. 477)

Essential modifiers (p. 436)

The car that hit mine was uninsured.
We consulted a teacher who had promised to help us.
The boy in the black hat is my cousin.
They were surprised to find the desert teeming with life.
The men do not speak to each other because they are feuding.

Essential appositives (p. 438)

Shaw's play *Saint Joan* was performed last year.
Their sons Tony, William, and Steve all chose military careers, leaving only Matthew to run the family business.

Transitional or parenthetical expressions

We suspect**,** however**,** that he will not come. (p. 438)
Jessica is respected by many people—including me. (p. 480)
George Balanchine **(**1904–83**)** was a brilliant choreographer of classical ballet. (p. 482)

`Absolute phrases (p. 440)`

The bird**,** its wing broken**,** hopped about on the ground.
The bird hopped about on the ground**,** its wing broken.

`Phrases expressing contrast (p. 441)`

The humidity**,** not just the heat**,** gives me headaches.
My headaches are caused by the humidity**,** not just the heat.

`Concluding summaries and explanations`

The movie opened to bad notices**:** the characters were judged shallow and unrealistic. (p. 477)
We dined on gumbo and jambalaya⸺a Cajun feast. (p. 480)

∨ **Items in a series**

`Three or more items`

Chimpanzees**,** gorillas**,** orangutans**,** and gibbons are all apes. (p. 441)
The cities singled out for praise were Birmingham, Alabama**;** Lincoln, Nebraska**;** Austin, Texas**;** and Troy, New York. (p. 457)

`Two or more adjectives before a noun (p. 442)`

Dingy**,** smelly clothes decorated their room.
Dessert consisted of one tiny scoop of ice cream.

`Introductory series (p. 480)`

Appropriateness, accuracy, and necessity⸺these criteria should govern your selection of words.

`Concluding series`

Every word should be appropriate, accurate, and necessary. (p. 448)
Every word should meet three criteria**:** appropriateness, accuracy, and necessity. (p. 477)
Pay attention to your words⸺to their appropriateness, their accuracy, and their necessity. (p. 480)
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Visit the companion Web site for more help and an additional exercise on end punctuation.
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Visit the companion Web site for more help and additional exercises on the comma.

Principal uses of the comma

∨ **Separate main clauses linked by a coordinating conjunction** (next page):

		for and or		
Main clause	**,**	*so but nor*	**main clause**	**.**
		yet		

The building is finished, but it has no tenants.

∨ **Set off most introductory elements** (p. 433):

Introductory			
element	**,**	**main clause**	**.**

Unfortunately, the only tenant pulled out.

∨ **Set off nonessential elements** (p. 435):

		nonessential	
Main clause	**,**	**element**	**.**

The empty building symbolizes a weak local economy, which affects everyone.

Beginning of		**nonessential**		**end of**	
main clause	**,**	**element**	**,**	**main clause**	**.**

The primary cause, the decline of local industry, is not news.

∨ **Separate items in a series** (p. 441):

			and		
... item 1	**,**	**item 2**	**,** *or*	**item 3**	**...**

The city needs healthier businesses, new schools, and improved housing.

∨ **Separate coordinate adjectives** (p. 442):

first		**second**		**word**	
... adjective	**,**	**adjective**		**modified**	**...**

A tall, sleek skyscraper is not needed.

Other uses of the comma:

Set off absolute phrases (p. 440).
Set off phrases expressing contrast (p. 441).
Separate parts of dates, addresses, long numbers (p. 443).
Separate quotations and signal phrases (p. 444).
Prevent misreading (p. 447).

See also page 448 for when *not* to use the comma.

A test for essential and nonessential elements

1. **Identify the element.**

Hai Nguyen who emigrated from Vietnam lives in Denver.
Those who emigrated with him live elsewhere.

2. **Remove the element. Does the fundamental meaning of the sentence change?**

Hai Nguyen lives in Denver. *No.*
Those live elsewhere. *Yes.* [Who are *Those?*]

3. **If *no*, the element is *nonessential* and should be set off with punctuation.**

Hai Nguyen, who emigrated from Vietnam, lives in Denver.

If *yes*, the element is *essential* and should *not* be set off with punctuation.

Those who emigrated with him live elsewhere.

Punctuating two or more adjectives

1. **Identify the adjectives**.

She was a faithful sincere friend.
They are dedicated medical students.

2. **Can the adjectives be reversed without changing meaning?**

She was a sincere faithful friend. *Yes.*
They are medical dedicated students. *No.*

3. **Can the word *and* be inserted between the adjectives without changing meaning?**

She was a faithful and sincere friend. *Yes.*
They are dedicated and medical students. *No.*

4. **If *yes* to both questions, the adjectives *are* coordinate and *should* be separated by a comma.**

She was a faithful, sincere friend.

If *no* to both questions, the adjectives are *not* coordinate and should *not* be separated by a comma.

They are dedicated medical students.

Principal misuses of the comma

ᵛ **Don't use a comma after a subject or verb:**

Faulty	Anyone with breathing problems, should not exercise during smog alerts.
Revised	Anyone with breathing problems should not exercise during smog alerts.

ᵛ **Don't separate a pair of words, phrases, or subordinate clauses joined by *and, or,* or *nor*:**

Faulty	Asthmatics are affected by ozone, and sulfur oxides.
Revised	Asthmatics are affected by ozone and sulfur oxides.

ᵛ **Don't use a comma after *and, but, although, because,* or another conjunction:**

Faulty	Smog is dangerous and, sometimes even fatal.
Revised	Smog is dangerous and sometimes even fatal.

ᵛ **Don't set off essential elements:**

Faulty	Even people, who are healthy, should be careful.
Revised	Even people who are healthy should be careful.
Faulty	Bruce Springsteen's song, "Born in the USA," became an an-them.
Revised	Bruce Springsteen's song "Born in the USA" became an an-them.

ᵛ **Don't set off a series:**

Faulty   Cars, factories, and even bakeries, contribute to smog.

Revised   Cars, factories, and even bakeries contribute to smog.

ᵛ **Don't set off an indirect quotation:**

Faulty   Experts say, that the pollutant ozone is especially damaging.

Revised   Experts say that the pollutant ozone is especially damaging.

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Visit the companion Web site for more help and additional exercises on the semicolon.

Distinguishing the comma, the semicolon, and the colon

The *comma* chiefly separates both equal and unequal sentence elements.

ᵥ It separates main clauses when they are linked by a coordinating conjunction (p. 432):

An airline once tried to boost sales by advertising the tense alertness of its crews**,** but nervous fliers did not want to hear about pilots' sweaty palms.

ᵥ It separates subordinate information that is part of or attached to a main clause, such as an introductory element or a nonessential modifier (pp. 433, 435):

Although the airline campaign failed**,** many advertising agencies**,** in-cluding some clever ones**,** copied its underlying message.

The *semicolon* chiefly separates equal and balanced sentence elements. Often the first clause creates an expectation, and the second clause fulfills the expectation.

ᵥ It separates complementary main clauses that are *not* linked by a coordinating conjunction (previous page):

The airline campaign had highlighted only half the story**;** the other half was buried in the copy.

ᵥ It separates complementary main clauses that are related by a conjunctive adverb or other transitional expression (opposite):

The campaign should not have stressed the pilots' insecurity**;** in-stead, the campaign should have stressed the improved performance resulting from that insecurity.

The *colon* chiefly separates unequal sentence elements.

ᵥ It separates a main clause from a following explanation or summary, which may or may not be a main clause (pp. 477–78):

Many successful advertising campaigns have used this message**:** the anxious seller is harder working and smarter than the competitor.

CHAPTER 30

The Apostrophe

Unlike other punctuation marks, which separate words, the apostrophe (') appears as *part* of a word to indicate possession or the omission of one or more letters.

Note Grammar and style checkers have mixed results in recognizing apostrophe errors. For instance, most flag missing apostrophes in contractions (as in *isnt*), but many cannot distinguish between *its* and *it's, their* and *they're, your* and *you're, whose* and *who's.* The checkers can identify some apostrophe errors in possessives but will overlook others and may flag correct plurals. Instead of relying on your checker, try using your computer's Search or Find function to hunt for all words you have ended in -*s.* Then check each one to ensure that you have used apostrophes correctly.

30a   **Use the apostrophe to indicate the possessive case**
       for nouns and indefinite pronouns.

In English the **possessive case** shows ownership or possession of one person or thing by another. Possession may be shown with an *of* phrase (*the hair of the dog*); or it may be shown with the addition of an apostrophe and, usually, an -*s* (*the dog's hair*).

Note Apostrophes are easy to misuse. Always check your drafts to ensure the following:

ᵥ **Every word ending in -*s* neither omits a needed apostrophe nor adds an unneeded one.**
ᵥ **The apostrophe or apostrophe-plus-*s* is an *addition*.** Before this addition, always spell the name of the owner or owners without dropping or adding letters: *girls* becomes *girls',* not *girl's.*

       1   **Add -'s to singular nouns and indefinite pronouns.**

`Bill Boughton's skillful card tricks amaze children.`

Anyone's eyes would widen. [Indefinite pronoun.]

Most tricks will pique an adult's curiosity, too.

Add -*'s* as well to singular nouns that end in -*s:*

Henry James's novels reward the patient reader.

Los Angeles's weather is mostly warm.

The business's customers filed suit.

`Exception` We often do not pronounce the possessive -*s* of a few singular nouns ending in an *s* or *z* sound: names with more than one *s* sound (*Moses*), names that sound like plurals (*Rivers, Bridges*), and nouns followed by a word beginning in *s.* In these cases, many writers add only the apostrophe to show possession.

Moses' mother concealed him in the bulrushes.
Joan Rivers' jokes offend many people.
For conscience' sake she confessed her lie.

However, usage varies widely, and the final -*s* is not wrong with words like these (*Moses's, Rivers's, conscience's*).

       2   **Add -'*s* to plural nouns not ending in -*s.***

The bill establishes children's rights.

Publicity grabbed the media's attention.

3   Add only an apostrophe to plural nouns ending in -s.

Workers' incomes have not risen much over the past decade.
Many students benefit from several years' work after high school.

The Jameses' talents are extraordinary.

Note the difference in the possessives of singular and plural words ending in *-s*. The singular form usually takes *-s: James's*. The plural takes only the apostrophe: *Jameses'*.

4   Add -'s only to the last word of compound words or word groups.

The council president's address was a bore.

The brother-in-law's business failed.

Taxes are always somebody else's fault.

5   With two or more words, add -'s to one or both depending on meaning.

Individual possession

Zimbale's and Mason's comedy techniques are similar. [Each co-median has his own technique.]

Joint possession

The child recovered despite her mother and father's neglect. [The mother and father were jointly neglectful.]

EXERCISE 30.1   Forming possessives

Form the possessive case of each word or word group in brackets. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
The [men] blood pressures were higher than the [women].
The men's blood pressures were higher than the women's.

1. In the myths of the ancient Greeks, the [goddesses] roles vary widely.
2. [Demeter] responsibility is the fruitfulness of the earth.
3. [Athena] role is to guard the city of Athens.
4. [Artemis] function is to care for wild animals and small children.
5. [Athena and Artemis] father, Zeus, is the king of the gods.
6. Even a single [goddess] responsibilities are often varied.
7. Over several [centuries] time, Athena changes from a [mariner] goddess to the patron of crafts.
8. Athena is also concerned with fertility and with [children] well-being, since [Athens] strength depended on a large and healthy population.
9. Athena often changes into [birds] forms.
10. In [Homer] *Odyssey* she assumes a [sea eagle] form.
11. In ancient Athens the myths of Athena were part of [everyone] knowledge and life.
12. A cherished myth tells how Athena fights to retain possession of her [people] land when the god Poseidon wants it.
13. [Athena and Poseidon] skills are different, and each promises a special gift to the Athenians.
14. At the [contest] conclusion, Poseidon has given water and Athena has given an olive tree, for sustenance.
15. The other gods decide that the [Athenians] lives depend more on Athena than on Poseidon.

30b   Delete or replace any apostrophe in a plural noun, a singular verb, or a possessive personal pronoun.

Not all words ending in *-s* take an apostrophe. Three kinds of words are especially likely to attract unneeded apostrophes.

v **Plural nouns**

Form most plural nouns by adding *-s* or *-es* (*boys, Smiths, families, Joneses*). Never add an apostrophe to form the plural:

Faulty   The unleashed dog's began traveling in a pack.

Revised   The unleashed dogs began traveling in a pack.

Faulty   The Jones' and Bass' were feuding.

Revised   The Jones**es** and Bass**es** were feuding.

∨ Singular verbs

Do not add an apostrophe to present-tense verbs used with *he, she, it,* and other third-person singular subjects. These verbs always end in -*s* but *never* with an apostrophe:

Faulty   The subway break**'**s down less often now.
Revised   The subway breaks down less often now.

Faulty   It run's more reliably.
Revised   It runs more reliably.

∨ Possessive personal pronouns

His, hers, its, ours, yours, theirs, and *whose* are possessive forms of the pronouns *he, she, it, we, you, they,* and *who.* They do not take apostrophes:

Faulty   The credit is her's not their's.
Revised   The credit is hers, not theirs.

The personal pronouns are often confused with contractions, such as *it's, you're,* and *who's.* See below.

EXERCISE 30.2   Distinguishing between plurals and possessives

Supply the appropriate form—possessive or plural—of each word given in brackets. Some answers require apostrophes, and some do not. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
```
A dozen Hawaiian [shirt], each with [it] own loud design, hung in
the window.
A dozen Hawaiian shirts, each with its own loud design, hung in the
window.
```

1. Demeter may be the oldest of the Greek [god], older than
   Zeus.
   2.   Many prehistoric [culture] had earth [goddess] like Demeter.
3. In myth she is the earth mother, which means that the responsibility for the fertility of both [animal]
   and [plant] is [she].
4. The [goddess] festival came at harvest time, with [it] celebration of bounty.
5. The [people] [prayer] to Demeter thanked her for grain and other [gift].

30c   Use an apostrophe to indicate the omission in a standard contraction.

it is, it has	it**'**s	let us	let**'**s
he is	he**'**s	does not	doesn**'**t
she is	she**'**s	were not	weren**'**t
they are	they**'**re	class of 2009	class of **'**09
you are	you**'**re	of the clock	o**'**clock
who is, who has	who**'**s	madam	ma**'**am

Contractions are common in speech and in informal writing. They may also be used to relax style in more formal kinds of writing, as they are in this handbook. But be aware that many people disapprove of contractions in any kind of formal writing.

Note Contractions are easily confused with the possessive personal pronouns:

Contraction	Possessive pronoun
it's	its
they're	the**ir**
you're	you**r**
who's	who**se**

Faulty   Legislators know their going to have to cut the budget to eliminate it's deficit.

Revised   Legislators know the**y're** going to have to cut the budget to eliminate its deficit.

If you tend to confuse these forms, search for both spellings throughout your drafts. Then test for correctness:

ᵛ **Use an apostrophe when you intend the word to contain the sentence verb *is*, *are*, or *has*,** as in *It is* [*It's*] *a shame, It has* [*It's*] *happened, They are* [*They're*] *to blame, You are* [*You're*] *right, Who is* [*Who's*] *coming? Who has* [*Who's*] *responded?*

ᵛ **Don't use an apostrophe when you intend the word to indicate possession,** as in *Its tail was wagging, Their car broke down, Your eyes are blue, Whose book is that?*

EXERCISE 30.3   FORMING CONTRACTIONS
Form contractions from each set of words below. Use each contraction in a complete sentence. (You can do this exercise online at *ablongman .com/littlebrown*.)

Example:

we are: we're
We're open to ideas.

1. she would
2. could not
3. they are
4. he is
5. do not

6. she will
7. hurricane of 1962
8. is not
9. it is
10. will not

EXERCISE 30.4   Revising: Contractions and personal pronouns

Revise the following sentences to correct mistakes in the use of contractions and personal pronouns. Mark the number preceding any sentence that is already correct. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

The agencies give they're employees their birthdays off.
The agencies give th**eir** employees their birthdays off.

1. In Greek myth the goddess Demeter has a special fondness for Eleusis, near Athens, and it's people.
2. She finds rest among the people and is touched by their kindness.
3. Demeter rewards the Eleusians with the secret for making they're land fruitful.
4. The Eleusians begin a cult in honor of Demeter, whose worshiped in secret ceremonies.
5. Its unknown what happened in the ceremonies, for no participant ever revealed their rituals.

30d   Increasingly, the apostrophe does not mark plural abbreviations, dates, and words or characters named as words.

You'll sometimes see apostrophes used to form the plurals of abbreviations (*BA's*), dates (*1900's*), and words or characters named as words (*but's*). However, most current style guides do not recommend the apostrophe in these cases.

BAs	PhDs
1990s	2000s

The sentence has too many buts [or *but*s].
Two 3s [or *3*s] end the zip code.

Note Underline or italicize a word or character named as a word (see p. 498), but not the added -*s*.

EXERCISE 30.5   Revising: Apostrophes

In the following paragraph correct any mistakes in the use of the apostrophe or any confusion between contractions and possessive personal pronouns. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Landlocked Chad is among the worlds most troubled countries. The people's of Chad are poor: they're average per capita income equals just over $1000 a year. Less than half of Chads population is literate, and every five hundred people must share only two teacher's. The natural resources of the nation have never been plentiful, and now, as it's slowly being absorbed into the growing Sahara Desert, even water is scarce. Chads political conflicts go back to the nineteenth century, when the French colonized the land by brutally subduing it's people. The rule of the French—who's inept government of the colony did nothing to ease tensions among racial, tribal, and religious group's—ended with independence in 1960. But since then the Chadians experience has been one of civil war and oppression, and their also threatened with invasions from they're neighbors.

Note See page 488 for a punctuation exercise involving apostrophes along with other marks of punctuation.

CHAPTER 31

Quotation Marks

Quotation marks—either double (" ") or single (' ')—mainly enclose direct quotations from speech and from writing. The chart on the next two pages summarizes this use and the combination of quotation marks with commas, ellipsis marks, and other punctuation. Additional information on using quotations appears elsewhere in this book:

- **Using commas with signal phrases introducing quotations,** pages 444–46.
- **Using brackets and the ellipsis mark to indicate changes in quotations,** pages 483–86.
- **Quoting sources versus paraphrasing or summarizing them,** pages 617–22.
- **Integrating quotations into your text,** pages 623–28.
- **Acknowledging the sources of quotations to avoid plagiarism,** pages 633–34 and 637–38.
- **Formatting long prose quotations and poetry quotations** in MLA style, pages 688–89; Chicago style, page 776; and APA style, pages 802–03.

Note Always use quotation marks in pairs, one at the beginning of a quotation and one at the end. Most grammar and style checkers will help you use quotation marks in pairs by flagging a lone mark. Most checkers can also be set to ignore other marks of punctuation with quotations or to look for punctuation inside or outside quotation marks. (see p. 61), but they may still fail to detect some errors.

31a   Use double quotation marks to enclose direct quotations.

Direct quotations report what someone has said or written in the exact words of the original. Always enclose direct quotations in quotation marks:

"Fortunately," said the psychoanalyst Karen Horney, "analysis is not the only way to resolve inner conflicts. Life itself still remains a very effective therapist."

Indirect quotations report what has been said or written, but not in the exact words of the person being quoted. Indirect quotations are *not* enclosed in quotation marks:

The psychoanalyst Karen Horney remarked that analysis is but one solution to personal problems, for life is a good therapist.

(See also p. 618 on paraphrasing quotations.)

31b   Use single quotation marks to enclose a quotation within a quotation.

When you quote a writer or speaker, use double quotation marks. When the material you quote contains yet another quotation, distinguish the two by enclosing the second one in single quotation marks:

"In formulating any philosophy," Woody Allen writes, "the first consideration must always be: What can we know? Descartes hinted at the problem when he wrote, 'My mind can never know my body, although it has become quite friendly with my leg.'"

Notice that two different quotation marks appear at the end of the sentence—one single (to finish the interior quotation) and one dou-ble (to finish the main quotation).

EXERCISE 31.1   Using double and single quotation marks

Insert double and single quotation marks as needed in the following sentences. Mark the number preceding any sentence that is already correct. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
    The purpose of this book, explains the preface, is to examine the meaning of the expression Dance is poetry.

```
"The purpose of this book," explains the preface, "is to examine the
meaning of the expression 'Dance is poetry.'"
```

1. Why, the lecturer asked, do we say Bless you! or something else when people sneeze but not acknowledge coughs, hiccups, and other eruptions?
2. She said that sneezes have always been regarded differently.
3. Sneezes feel more uncontrollable than some other eruptions, she said.
4. Unlike coughs and hiccups, she explained, sneezes feel as if they come from inside the head.
5. She concluded, People thus wish to recognize a sneeze, if only with a Gosh.

31c   Set off quotations of dialog according to standard practice.

When quoting conversations, begin a new paragraph for each speaker:

```
    "What shall I call you? Your name?" Andrews whispered rapidly, as
with a high squeak the latch of the door rose.
    "Elizabeth," she said. "Elizabeth."
```

—Graham Greene, *The Man Within*

Note When you quote a single speaker for more than one paragraph, put quotation marks at the beginning of each paragraph but at the end of only the last paragraph. The absence of quotation marks at the end of each paragraph but the last tells readers that the speech is continuing.

31d   Put quotation marks around the titles of works that are parts of other works.

Use quotation marks to enclose the titles of works that are published or released within larger works: see the box below. As in the second article title in the box, use single quotation marks for a quotation within a quoted title, and enclose all punctuation in the title within the quotation marks. Use underlining or italics for all other titles, such as books, plays, periodicals, and movies. (See p. 497.)

Note Some academic disciplines do not require quotation marks for titles within source citations. See pages 788–800 (APA style) and 814–19 (CSE style).

EXERCISE 31.2   Quoting titles

Insert quotation marks as needed for titles in the following sentences. If quotation marks should be used instead of underlining, insert them. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
She published an article titled Marriage in Grace Paley's An Interest in Life.

`She published an article titled "Marriage in Grace Paley's 'An Interest in Life.'"`

1. In Chapter 8, titled How to Be Interesting, the author explains the art of conversation.
2. The Beatles' song Let It Be reminds Martin of his uncle.
3. The article that appeared in Mental Health was titled Children of Divorce Ask, "Why?"
4. In the encyclopedia the discussion under Modern Art fills less than a column.
5. One prizewinning essay, Cowgirls on Wall Street, first appeared in Entrepreneur magazine.

31e   Quotation marks may be used to enclose words used in a special sense.

On movie sets movable **"wild walls"** make a one-walled room seem four-walled on film.

Writers often put quotation marks around a word they are using with irony—that is, with a different or even opposite meaning than usual:

With all the **"compassion"** it could muster, the agency turned away two-thirds of those seeking help.
    —Joan Simonson

Readers quickly tire of such irony, though, so use it sparingly. Prefer language that expresses your meaning exactly. (See Chapter 38.)

Note For words you are defining, use underlining or italics. (See p. 498.)

31f   Use quotation marks only where they are required.

Don't use quotation marks in the titles of your papers unless they contain or are themselves direct quotations:

Not   "The Death Wish in One Poem by Robert Frost"
But   The Death Wish in One Poem by Robert Frost
Or   The Death Wish in **"Stopping by Woods on a Snowy Evening"**

Don't use quotation marks to enclose common nicknames or technical terms that are not being defined:

Not   As President, "Jimmy" Carter preferred to use his nickname.
But   As President, Jimmy Carter preferred to use his nickname.

Not   "Mitosis" in a cell is fascinating to watch.
But   Mitosis in a cell is fascinating to watch.

Don't use quotation marks in an attempt to justify or apologize for slang and trite expressions that are inappropriate to your writing. If slang is appropriate, use it without quotation marks.

Not   We should support the President in his "hour of need" rather than "wimp out" on him.
But   We should give the President the support he needs rather than turn away like cowards.

(See pp. 512 and 527 for more on slang and trite expressions.)

31g   Place other punctuation marks inside or outside
quotation marks according to standard practice.

The position of another punctuation mark inside or outside a closing quotation mark depends on what the other mark is, whether it appears in the quotation, and whether a source citation immediately follows the quotation.

1   Place commas and periods inside quotation marks.

Commas or periods fall *inside* closing quotation marks, even when (as in the third example) single and double quotation marks are combined:

Swift uses irony in his essay "A Modest Proposal**."**
Many first-time readers are shocked to see infants described as "de-licious**."**

"'A Modest Proposal**,'"** writes one critic, "is so outrageous that it cannot be believed**."**

(See pp. 444–48 for the use of commas, as in the preceding example, to separate a quotation from a signal phrase such as *writes one critic.*)

Exception When a parenthetical source citation immediately follows a quotation, place any period or comma *after* the citation:

One critic calls the essay "outrageous**"** (Olms 26)**.**

Partly because of "the cool calculation of its delivery**"** (Olms 27)**,** Swift's satire still chills a modern reader.

See page 654 for more on placing parenthetical citations.

2   Place colons and semicolons outside quotation marks.

Some years ago the slogan in elementary education was "learning by playing**";** now educators are concerned with basic skills.

We all know what is meant by "inflation**":** more money buys less.

3   Place dashes, question marks, and exclamation points inside quotation marks only if they belong to the quotation.

When a dash, question mark, or exclamation point is part of the quotation, put it *inside* quotation marks. Don't use any other punctuation such as a period or comma:

"But must you**—"** Marcia hesitated, afraid of the answer.

"Go away**!"** I yelled.

Did you say, "Who is she**?"** [When both your sentence and the quotation would end in a question mark or exclamation point, use only the mark in the quotation.]

When a dash, question mark, or exclamation point applies only to the larger sentence, not to the quotation, place it *outside* quotation marks—again, with no other punctuation:

One evocative line in English poetry—**"**After many a summer dies the swan**"**—comes from Alfred, Lord Tennyson.

Who said, "Now cracks a noble heart**"?**

The woman called me "stupid**"!**

EXERCISE 31.3   Revising: Quotation marks

The underlined words in the following sentences are titles or direct quotations. Remove incorrect underlining, and insert quotation marks. Be sure that other marks of punctuation are correctly placed inside or outside the quotation marks. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
The award-winning essay is Science and Values.
The award-winning essay is **"**Science and Values.**"**

1. In the title essay of her book The Death of the Moth and Other Essays, Virginia Woolf describes the last moments of a frail and diminutive body.
2. An insect's death may seem insignificant, but the moth is, in Woolf's words, life, a pure bead.
3. The moth's struggle against death, indifferent, impersonal, is heroic.
4. Where else but in such a bit of life could one see a protest so superb?
5. At the end Woolf sees the moth lying most decently and uncomplainingly composed; in death it finds dignity.

EXERCISE 31.4   Revising: Quotation marks

Insert quotation marks as needed in the following paragraph. (You can do this exercise online at *ablongman.com/littlebrown*.)

In one class we talked about a passage from I Have a Dream, the speech delivered by Martin Luther King, Jr., on the steps of the Lincoln Memorial on August 28, 1963:

When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

What did Dr. King mean by this statement? the teacher asked. Perhaps we should define promissory note first. Then she explained that a person who signs such a note agrees to pay a specific sum of money on a particular date or on demand by the holder of the note. One student suggested, Maybe Dr. King meant that the writers of the Constitution and Declaration promised that all people in America should be equal. He and over 200,000 people had gathered in Washington, DC, added another student. Maybe their purpose was to demand payment, to demand those rights for African Americans. The whole discussion was an eye opener for those of us (including me) who had never considered that those documents make promises that we should expect our country to fulfill.

Note See page 488 for a punctuation exercise involving quotation marks along with other marks of punctuation.

Visit the companion Web site for more help and additional exercises on the
apostrophe.

Uses and misuses of the apostrophe

Uses of the apostrophe

ᵥ **Use an apostrophe to form the possessives of nouns and indefinite pronouns** (p. 461 and
opposite).

Singular	Plural
Ms. Park's	the Parks'
lawyer's	lawyers'
everyone's	two weeks'

ᵥ **Use an apostrophe to form contractions** (p. 465).

it's a girl	shouldn't
you're	won't

ᵥ **The apostrophe is optional for plurals of abbreviations, dates, and words or characters named
as words** (p. 467).

MAs or MA's	<u>C</u>s or <u>C</u>'s
1960s or 1960's	<u>if</u>s or <u>if</u>'s

Misuses of the apostrophe

ᵥ **Do not use an apostrophe plus -*s* to form the possessives of plural nouns ending in -*s*** (opposite).
Instead, use an apostrophe alone after the -*s* that forms the plural.

Not	But
the Kim's car	the Kims' car
boy's fathers	boys' fathers
babie's care	babies' care

ᵥ **Do not use an apostrophe to form plurals of nouns** (p. 464).

Not	But
book's are	books are
the Freed's	the Freeds

ᵥ **Do not use an apostrophe with verbs ending in -*s*** (p. 464).

Not	But
swim's	swims

ᵥ **Do not use an apostrophe to form the possessives of personal pronouns** (p. 465).

Not	But
it's toes	its toes
your's	yours

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on quotation marks.

Handling quotations from speech or writing

∨ Direct and indirect quotation

Direct quotation

According to Lewis Thomas, "We are, perhaps uniquely among the earth's creatures, the worrying animal. We worry away our lives."

Do not use quotation marks with a direct quotation that is set off from your text. See pages 688–89 (MLA style), 776 (Chicago style), and 802–03 (APA style).

Quotation within quotation

Quoting a phrase by Lewis Thomas, the author adds, "We are 'the worrying animal.'"

Indirect quotation

Lewis Thomas says that human beings are unique among animals in their worrying.

∨ Quotation marks with other punctuation marks

Commas and periods

Human beings are the "worrying animal," says Thomas.
Thomas calls human beings "the worrying animal."

Semicolons and colons

Machiavelli says that "the majority of men live content"; in contrast, Thomas calls us "the worrying animal."

Thomas believes that we are "the worrying animal": we spend our lives afraid and restless.

Question marks, exclamation points, dashes

When part of your own sentence:

Who said that human beings are "the worrying animal"?
Imagine saying that we human beings "worry away our lives"!
Thomas's phrase—"the worrying animal"—seems too narrow.

When part of the original quotation:

"Will you discuss this with me?" she asked.
"I demand that you discuss this with me!" she yelled.
"Please, won't you—" She paused.

∨ Altering quotations

Brackets for additions

"We [human beings] worry away our lives," says Thomas.

Brackets for altered capitalization

"[T]he worrying animal" is what Thomas calls us. He says that "[w]e worry away our lives."

Ellipsis marks for omissions

"We are … the worrying animal," says Thomas.

Worrying places us "uniquely among the earth's creatures.... We worry away our lives."

ν Punctuating signal phrases with quotations

`Introductory signal phrase`

He says, "We worry away our lives."

An answer is in these words by Lewis Thomas: "We are, perhaps uniquely among the earth's creatures, the worrying animal."

Thomas says that "the worrying animal" is afraid and restless.

`Concluding signal phrase`

We are "the worrying animal," says Thomas.
"Who says?" she demanded.
"I do!" he shouted.

`Interrupting signal phrase`

"We are," says Thomas, "perhaps uniquely among the earth's creatures, the worrying animal."

"I do not like the idea," she said; "however, I agree with it."

Human beings are "the worrying animal," says Thomas. "We worry away our lives."

Titles to be enclosed in quotation marks

Other titles should be underlined or italicized. (See p. 497.)

`Songs`

"Lucy in the Sky with
  Diamonds"
"America the Beautiful"

`Short poems`

"Stopping by Woods on a
  Snowy Evening"
"Sunday Morning"

`Articles in periodicals`

"Comedy and Tragedy Trans-
  posed"
"Does 'Scaring' Work?"

`Essays`

"Politics and the English Lan-
  guage"
"Joey: A 'Mechanical Boy'"

Short stories
"The Battler"
"The Gift of the Magi"

Page or document on a
Web site

"Readers' Page" (on site
   Friends of Prufrock)

Episodes of television and
radio programs

"The Mexican Connection" (on
   60 Minutes)
"Cooking with Clams" (on Eating In)

Subdivisions of books

"Voyage to the Houyhnhnms" (Part IV of Gulliver's Travels)
"The Mast Head" (Chapter 35 of Moby-Dick)

CHAPTER 32

Other Punctuation Marks

This chapter covers the colon (below), the dash (p. 480), parentheses (p. 482), brackets (p. 483), the ellipsis mark (p. 484), and the slash (p. 487).

Note Many grammar and style checkers will flag a lone parenthesis or bracket so that you can match it with another parenthesis or bracket. But most checkers cannot recognize other misuses of the marks covered here and instead simply ignore the marks.

32a Use the colon to introduce and to separate.

The colon is mainly a mark of introduction: it signals that the words following will explain or amplify. The colon also has several conventional uses, such as in expressions of time.

In its main use as an introducer, a colon is *always* preceded by a complete **main clause**—one containing a subject and a predicate and not starting with a subordinating word (see p. 252 for more on main clauses). A colon may or may not be followed by a main clause. This is one way the colon differs from the semicolon (see the box on the next page). The colon is interchangeable with the dash, though the dash is more informal and more abrupt (see p. 480).

Note Don't use a colon more than once in a sentence. The sentence should end with the element introduced by the colon.

1 Use a colon to introduce a concluding explanation, series, appositive, or long or formal quotation.

Depending on your preference, a complete sentence *after* the colon may begin with a capital letter or a small letter. Just be consistent throughout an essay.

Explanation

Soul food is a varied cuisine**:** it includes spicy gumbos, black-eyed peas, and collard greens.

Soul food has a deceptively simple definition**:** African American ethnic cooking.

Sometimes a concluding explanation is preceded by *the following* or *as follows* and a colon:

A more precise definition might be the following**:** ingredients, cooking methods, and dishes originating in Africa, brought to the New World by black slaves, and modified or supplemented in the Caribbean and the American South.

Series (p. 441)

At least three soul food dishes are familiar to most Americans**:** fried chicken, barbecued spareribs, and sweet potato pie.

Appositive (p. 257)

Soul food has one disadvantage**:** fat.

Certain expressions commonly introduce appositives, such as *namely* and *that is.* These expressions should *follow* the colon: *Soul food has one disadvantage***:** *namely, fat.*

Long or formal quotation

The comma generally separates a signal phrase from a quotation (see p. 444). But when you introduce a long or formal quotation with a complete sentence, use a colon instead:

One soul food chef has a solution**:** "Soul food doesn't have to be greasy to taste good. Instead of using ham hocks to flavor beans, I use smoked turkey wings. The soulful, smoky taste remains, but without all the fat of pork."

2   **Use a colon to separate titles and subtitles and the subdivisions of time.**

Titles and subtitles	Time
*Charles Dickens***:** *An Introduction to His Novels*	1**:**30 AM
*Eros and Civilization***:** *An Inquiry into Freud*	12**:**26 PM

3   **Use the colon only where required.**

Use the colon only at the *end* of a main clause. Do not use it directly after a verb or preposition.

Not   Two critically acclaimed movies directed by Steven Spielberg are: *Schindler's List* and *Saving Private Ryan*.

But   Two critically acclaimed movies directed by Steven Spielberg are *Schindler's List* and *Saving Private Ryan*.

Not   Shakespeare had the qualities of a Renaissance thinker, such as: humanism and an interest in Greek and Roman literature.

But   Shakespeare had the qualities of a Renaissance thinker, such as humanism and an interest in Greek and Roman literature.

EXERCISE 32.1   Revising: Colons

Insert colons as needed in the following sentences, or delete colons that are misused. (You can do this exercise online at *ablongman.com/ littlebrown.*)

Example:
Mix the ingredients as follows sift the flour and salt together, add the milk, and slowly beat in the egg yolk.

Mix the ingredients as follows**:** sift the flour and salt together, add the milk, and slowly beat in the egg yolk.

1. In remote areas of many developing countries, simple signs mark human habitation a dirt path, a few huts, smoke from a campfire.
2. In the built-up sections of industrialized countries, nature is all but obliterated by signs of human life, such as: houses, factories, skyscrapers, and highways.
3. The spectacle makes many question the words of Ecclesiastes 1.4 "One generation passeth away, and another cometh; but the earth abideth forever."
4. Yet many scientists see the future differently they hold that hu-man beings have all the technology necessary to clean up the earth and restore the cycles of nature.
5. All that is needed is: a change in the attitudes of those who use technology.

32b   **Use a dash to indicate shifts in tone or thought and to set off some sentence elements.**

The dash is mainly a mark of interruption: it signals an insertion or break.

Note In your papers, form a dash with two hyphens (--), or use the character called an em dash on your word processor. Do not add extra space around or between the hyphens or around the em dash.

1   **Use a dash or dashes to indicate shifts and hesitations.**

Shift in tone
The novel—if one can call it that—appeared in 2004.

Unfinished thought

If the book had a plot—but a plot would be conventional.

Hesitation in dialog

"I was worried you might think I had stayed away because I was influenced by—" He stopped and lowered his eyes.

Astonished, Howe said, "Influenced by what?"

"Well, by—" Blackburn hesitated and for an answer pointed to the table.—Lionel Trilling

2   Use a dash or dashes to emphasize nonessential elements.

Dashes may be used in place of commas or parentheses to set off and emphasize nonessential elements. (See the box on the facing page.) Dashes are especially useful when these elements are internally punctuated. Be sure to use a pair of dashes when the element interrupts a main clause.

Appositive (p. 257)

The qualities Monet painted—bright sunlight, rich shadows, deep colors—abounded near the rivers and gardens he used as subjects.

Modifier

Though they are close together—separated by only a few blocks—the two neighborhoods could be in different countries.

Parenthetical expression (p. 482)

At any given time there exists an inventory of undiscovered embezzlement in—or more precisely not in—the country's businesses and banks.   —John Kenneth Galbraith

3   Use a dash to set off introductory series and concluding series and explanations.

Introductory series

Shortness of breath, skin discoloration or the sudden appearance of moles, persistent indigestion, the presence of small lumps—all these may signify cancer.

A dash sets off concluding series and explanations more informally and more abruptly than a colon does (see p. 478):

Concluding series

The patient undergoes a battery of tests—CAT scan, bronchoscopy, perhaps even biopsy.

Concluding explanation

Many patients are disturbed by the CAT scan—by the need to keep still for long periods in an exceedingly small space.

4   Use the dash only where needed.

Don't use the dash when commas, semicolons, and periods are more appropriate. And don't use too many dashes. They can create a jumpy or breathy quality in writing.

Not   In all his life—eighty-seven years—my great-grandfather never allowed his picture to be taken— not even once. He claimed the "black box"—the camera—would steal his soul.

But   In all his eighty-seven years my great-grandfather did not allow his picture to be taken even once. He claimed the "black box"—the camera—would steal his soul.

EXERCISE 32.2   Revising: Dashes

Insert dashes as needed in the following sentences. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

What would we do if someone like Adolf Hitler that monster appeared among us?

What would we do if someone like Adolf Hitler—that monster—appeared among us?

1. The movie-theater business is undergoing dramatic changes changes that may affect what movies are made and shown.
2. The closing of independent theaters, the control of theaters by fewer and fewer owners, and the increasing ownership of theaters by movie studios and distributors these changes may reduce the availability of noncommercial films.
3. Yet at the same time the number of movie screens is increasing primarily in multiscreen complexes so that smaller films may find more outlets.
4. The number of active movie screens that is, screens showing films or booked to do so is higher now than at any time since World War II.
5. The biggest theater complexes seem to be something else as well art galleries, amusement arcades, restaurants, spectacles.

32c Use parentheses to enclose parenthetical expressions and labels for lists within sentences.

Parentheses *always* come in pairs: one before and one after the punctuated material.

1   Use parentheses to enclose parenthetical expressions.

Parenthetical expressions include explanations, digressions, and examples that may be helpful or interesting but are not essential to meaning. They are emphasized least when set off with a pair of parentheses instead of commas or dashes. (See the box on p. 481.)

> The population of Philadelphia **(**now about 1.5 million**)** has declined since 1950.
>
> *Ariel* **(**published in 1965**)** contains Sylvia Plath's last poems.

> **Note** Don't put a comma before a parenthetical expression en-closed in parentheses:

> Not   Philadelphia's population compares with Houston's, (just over 1.6 million).
> But   Philadelphia's population compares with Houston's (just over 1.6 million).

A comma, semicolon, or period falling after a parenthetical expression should be placed *outside* the closing parenthesis:

> Philadelphia has a larger African American population (nearly 40 per-cent**),** while Houston has a larger Latino population (nearly 28 percent**).**

When it falls between other complete sentences, a complete sentence enclosed in parentheses has a capital letter and end punctuation:

> In general, coaches will tell you that scouts are just guys who can't coach. (But then, so are brain surgeons**.)**   —Roy Blount

2   Use parentheses to enclose labels for lists within sentences.

> Outside the Middle East, the countries with the largest oil reserves are **(**1**)** Venezuela (63 billion barrels), **(**2**)** Russia (57 billion barrels), and **(**3**)** Mexico (51 billion barrels).

When you set a list off from your text, do not enclose such labels in parentheses.

EXERCISE 32.3   Revising: Parentheses

Insert parentheses as needed in the following sentences. (You can do this exercise online at *ablongman.com/littlebrown.*)

> *Example:*
> Students can find good-quality, inexpensive furniture for exam-ple, desks, tables, chairs, sofas, even beds in junk stores.
>
> Students can find good-quality, inexpensive furniture **(**for example, desks, tables, chairs, sofas, even beds**)** in junk stores.

1. Many of those involved in the movie business agree that multiscreen complexes are good for two reasons: 1 they cut the costs of exhibitors, and 2 they offer more choices to audiences.

2. Those who produce and distribute films and not just the big studios argue that the multiscreen theaters give exhibitors too much power.
3. The major studios are buying movie theaters to gain control over important parts of the distribution process what gets shown and for how much money.
4. For twelve years 1938–50 the federal government forced the studios to sell all their movie theaters.
5. But because they now have more competition television and DVD players, for instance, the studios are permitted to own theaters.

32d   Use brackets within quotations to indicate your own comments or changes.

Brackets have specialized uses in mathematical equations, but their main use for all kinds of writing is to indicate that you have altered a quotation. If you need to explain, clarify, or correct the words of the writer you quote, place your additions in a pair of brackets:

> "That Texaco station [just outside Chicago] is one of the busiest in the nation," said a company spokesperson.

Use brackets if you need to alter the capitalization of a quotation so that it will fit into your sentence. (See also p. 491.)

> "[O]ne of the busiest in the nation" is how a company spokes-person described the station.

You may also use a bracketed word or words to substitute for parts of a quotation that would otherwise be unclear. In the following sentence, the bracketed word substitutes for *they* in the original:

> "Despite considerable achievements in other areas, [humans] still cannot control the weather and probably will never be able to do so."

See pages 624–25 for additional examples of using brackets with quotations.

The word *sic* (Latin for "in this manner") in brackets indicates that an error in the quotation appeared in the original and was not made by you. When following MLA style, do not underline or italicize *sic* in brackets. Most other styles—including Chicago, APA, and CSE—do italicize *sic*.

> According to the newspaper report, "The car slammed thru [sic] the railing and into oncoming traffic."

Don't use *sic* to make fun of a writer or to note errors in a passage that is clearly nonstandard or illiterate.

Note Always acknowledge the sources of quotations in order to avoid plagiarism. (See pp. 633–34 and 637–38.)

32e   Use the ellipsis mark to indicate omissions from quotations and pauses in speech.

The **ellipsis mark** consists of three spaced periods (. . .). It usually indicates an omission from a quotation, although it may also show an interruption in dialog.

Note Additional issues with quotations are discussed elsewhere in this book:

ᵥ **Integrating source material into your text,** pages 623–28.
ᵥ **Acknowledging the sources of quotations to avoid plagiarism,** pages 633–34 and 637–38.
See also example 3 on the facing page.

1   The ellipsis mark substitutes for omissions from quotations.

When you omit a part of a quotation, show the omission with an ellipsis mark. All the following examples quote from the passage below about environmentalism.

Original quotation

"At the heart of the environmentalist world view is the conviction that human physical and spiritual health depends on sustaining the planet in a relatively unaltered state. Earth is our home in the full, genetic sense, where humanity and its ancestors existed for all the millions of years of their evolution. Natural ecosystems—forests, coral reefs, marine blue waters—maintain the world exactly as we would wish it to be maintained. When we debase the global environment and extinguish the variety of life, we are dismantling a support system that is too complex to understand, let alone replace, in the foreseeable future."   —Edward O. Wilson, "Is Humanity Suicidal?"

1. Omission of the middle of a sentence

"Natural ecosystems **. . .** maintain the world exactly as we would wish it to be maintained."

2. Omission of the end of a sentence, without source citation

"Earth is our home**. . . .**" [The sentence period, closed up to the last word, precedes the ellipsis mark.]

3. Omission of the end of a sentence, with source citation

"Earth is our home **. . .**" (Wilson 27)**.** [The sentence period follows the source citation.]

4. Omission of parts of two or more sentences

Wilson writes, "At the heart of the environmentalist world view is the conviction that human physical and spiritual health depends on sustaining the planet **. . .** where humanity and its ancestors existed for all the millions of years of their evolution."

5. Omission of one or more sentences

As Wilson puts it, "At the heart of the environmentalist world view is the conviction that human physical and spiritual health depends on sustaining the planet in a relatively unaltered state**. . . .** When we debase the global environment and extinguish the variety of life, we are dismantling a support system that is too complex to understand, let alone replace, in the foreseeable future."

6. Omission from the middle of a sentence through the end of another sentence

"Earth is our home**. . . .** When we debase the global environment and extinguish the variety of life, we are dismantling a support system that is too complex to understand, let alone replace, in the foreseeable future."

7. Omission of the beginning of a sentence, leaving a complete sentence

a. Bracketed capital letter

"**[**H**]**uman physical and spiritual health," Wilson writes, "depends on sustaining the planet in a relatively unaltered state." [No ellipsis mark is needed because the brackets around the *H* indicate that the letter was not capitalized originally and thus that the beginning of the sentence has been omitted.]

b. Small letter

According to Wilson, "human physical and spiritual health depends on sustaining the planet in a relatively unaltered state." [No ellipsis mark is needed because the small *h* indicates that the beginning of the sentence has been omitted.]

c. Capital letter from the original

Hami comments, "**. . .** Wilson argues eloquently for the environmentalist world view." [An ellipsis mark is needed because the quoted part of the sentence begins with a capital letter and it is not clear that the beginning of the original sentence has been omitted.]

8. Use of a word or phrase

Wilson describes the earth as "our home." [No ellipsis mark needed.]

Note the following features of the examples:

ᵛ **Use an ellipsis mark when it is not otherwise clear that you have left out material from the source,** as when you omit one
or more sentences (examples 5 and 6) or when the words you quote form a complete sentence that is different in the original (examples 1–4 and 7c).

ᵛ **You don't need an ellipsis mark when it is obvious that you have omitted something,** such as when capitalization indicates omission (examples 7a and 7b) or when a phrase clearly comes from a larger sentence (example 8).

ᵛ **Place as ellipsis mark after a sentence period** *except* **when a parenthetical source citation follows the quotation,** as in example 3. Then the sentence period falls after the citation.

If you omit one or more lines of poetry or paragraphs of prose from a quotation, use a separate line of ellipsis marks across the full width of the quotation to show the omission:

> In "Song: Love Armed" from 1676, Aphra Behn contrasts two lovers' experiences of a romance:
> > Love in fantastic triumph sate,
> > > Whilst bleeding hearts around him flowed,
> > . . . .
> > But my poor heart alone is harmed,
> > > Whilst thine the victor is, and free. (lines 1-2, 15-16)

(See pp. 688–89 for the format of displayed quotations like this one. And see p. 653 on the source-citation form illustrated here.)

2   The ellipsis mark indicates pauses or unfinished statements.

When writing dialog or when writing informally (not in academic writing), you can show hesitation or interruption with an ellipsis mark instead of a dash (p. 480).

"I wish **. . .**" His voice trailed off.

EXERCISE 32.4   Using ellipsis marks

Use ellipsis marks and any other needed punctuation to follow the num-bered instructions for quoting from the following paragraph. (You can do this exercise online at *ablongman.com/littlebrown.*)

WOMEN IN THE SIXTEENTH AND SEVENTEENTH CENTURIES WERE EDUCATED IN THE HOME AND, IN SOME CASES, IN BOARDING SCHOOLS. MEN WERE EDUCATED AT HOME, IN GRAMMAR SCHOOLS, AND AT THE UNIVERSITIES. THE UNIVERSITIES WERE CLOSED TO FEMALE STUDENTS. FOR WOMEN, "LEARNING THE BIBLE," AS ELIZABETH JOCELINE PUTS IT, WAS AN IMPETUS TO LEARNING TO READ. TO BE ABLE TO READ THE BIBLE IN THE VERNACULAR WAS A LIBERATING EXPERIENCE THAT FREED THE READER FROM HEARING ONLY THE SET PASSAGES READ IN THE CHURCH AND INTERPRETED BY THE CHURCH. A PROTESTANT WOMAN WAS EXPECTED TO READ THE SCRIPTURES DAILY, TO MEDITATE ON THEM, AND TO MEMORIZE PORTIONS OF THEM. IN ADDITION, A WOMAN WAS EXPECTED TO INSTRUCT HER ENTIRE HOUSEHOLD IN "LEARNING THE BIBLE" BY HOLDING INSTRUCTIONAL AND DEVOTIONAL TIMES EACH DAY FOR ALL HOUSEHOLD MEMBERS, INCLUDING THE SERVANTS.

—Charlotte F. Otten, *English Women's Voices, 1540–1700*

1. Quote the fifth sentence, but omit everything from *that freed the reader* to the end.
2. Quote the fifth sentence, but omit the words *was a liberating experience that.*
3. Quote the first and sixth sentences.

32f   Use the slash between options, between lines of poetry, and in electronic addresses.

Option

I don't know why some teachers oppose pass/fail courses.

Between options, the slash is not surrounded by extra space.

Note The options *and/or* and *he/she* should be avoided. (See the Glossary of Usage, pp. 865 and 872.)

Poetry

Many readers have sensed a reluctant turn away from death in Frost's lines "The woods are lovely, dark and deep, / But I have promises to keep" (13–14).

When you run lines of poetry into your text, separate them with a slash surrounded by space. (See pp. 688–89 for more on quoting poetry.)

Electronic address
http://www.stanford.edu/depts/spc/spc.html

EXERCISE 32.5   Revising: Colons, dashes, parentheses, brackets, ellipsis marks, slashes

Insert colons, dashes, parentheses, brackets, ellipsis marks, or slashes as needed in the following paragraph. When different marks would be appropriate in the same place, be able to defend the choice you make. (You can do this exercise online at *ablongman.com/littlebrown.*)

"Let all the learned say what they can, 'Tis ready money makes the man." These two lines of poetry by the Englishman William Somerville 1645–1742 may apply to a current American economic problem. Non-American investors with "ready money" pour some of it as much as $1.3 trillion in recent years into the United States. The investments of foreigners are varied stocks and bonds, savings deposits, service companies, factories, art works, even the campaigns of political candidates. Proponents of foreign investment argue that it revives industry, strengthens the economy, creates jobs more than 3 million, they say, and encourages free trade among nations. Opponents discuss the risks of heavy foreign investment it makes the American economy vulnerable to outsiders, sucks profits from the country, and gives foreigners an influence in governmental decision making. On both sides, it seems, "the learned say 'Tis ready money makes the man or country." The question is, whose money?

EXERCISE ON CHAPTERS 27–32   Revising: Punctuation

The following paragraphs are unpunctuated except for end-of-
sentence periods. Insert periods, commas, semicolons, apostrophes, quotation marks, colons, dashes, or parentheses where they are required. When different marks would be appropriate in the same place, be able to defend the choice you make. (You can do this exercise online at *ablongman.com/littlebrown.*)

Brewed coffee is the most widely consumed beverage in the world. The trade in coffee beans alone amounts to well over $6000000000 a year and the total volume of beans traded exceeds 4250000 tons a year. Its believed that the beverage was introduced into Arabia in the fifteenth century AD probably by Ethiopians. By the middle or late sixteenth century the Arabs had introduced the beverage to the Europeans who at first resisted it because of its strong flavor and effect as a mild stimulant. The French Italians and other Europeans incorporated coffee into their diets by the seventeenth century the English however preferred tea which they were then importing from India. Since America was colonized primarily by the English Americans also preferred tea. Only after the Boston Tea Party 1773 did Americans begin drinking coffee in large quantities. Now though the US is one
of the top coffee-consuming countries consumption having been spurred on by familiar advertising claims Good till the last drop Rich hearty aroma Always rich never bitter.

Produced from the fruit of an evergreen tree coffee is grown primarily in Latin America southern Asia and Africa. Coffee trees require a hot climate high humidity rich soil with good drainage and partial shade consequently they thrive on the east or west slopes of tropical volcanic mountains where the soil is laced with potash and drains easily. The coffee beans actually seeds grow inside bright red berries. The berries are picked by hand and the beans are extracted by machine leaving a pulpy fruit residue that can be used for fertilizer. The beans are usually roasted in ovens a chemical process that releases the beans essential oil caffeol which gives coffee its distinctive aroma. Over a hundred different varieties of beans are produced in the world each with a different flavor attributable to three factors the species of plant *Coffea arabica* and *Coffea robusta* are the most common and the soil and climate where the variety was grown.

http://www.ablongman.com/littlebrown

Distinguishing the colon and the semicolon

v **The *colon* is a mark of introduction that separates elements of *unequal* importance,** such as statements and explanations or introductions and quotations. The first element must be a complete main clause; the second element need not be. (See below.)

The business school caters to working students: it offers special evening courses in business writing, finance, and management.

The school has one goal: to train students to be responsible, competent businesspeople.

v **The *semicolon* separates elements of *equal* importance,** almost always complete main clauses. (See p. 452.)

Few enrolling students know exactly what they want from the school; most hope generally for a managerial career.

Distinguishing dashes, commas, and parentheses

Dashes, commas, and parentheses may all set off nonessential elements.

v *Dashes* **give the information the greatest emphasis** (facing page):

Many students—including some employed by the college—disapprove of the new work rules.

v *Commas* **are less emphatic** (p. 435):

Many students, including some employed by the college, disapprove of the new work rules.

v *Parentheses* **are the least emphatic,** signaling that the information is just worth a mention (next page):

Many students (including some employed by the college) disapprove of the new work rules.

PART 7

Mechanics

CHAPTER 33

Capitals

Generally, capitalize a word only when a dictionary or conventional use says you must. Consult one of the style guides listed on pages 784 and 812 for special uses of capitals in the social, natural, and applied sciences.

Note A grammar and style checker will flag overused capital letters and missing capitals at the beginnings of sentences. It will also spot missing capitals at the beginnings of proper nouns and adjectives—*if* the nouns and adjectives are in the checker's diction-ary. For example, a checker caught *christianity* and *europe* but not *china* (for the country) or *Stephen king*.

Conventions of capitalization vary from language to language. English, for instance, is the only language to capitalize the first-person singular pronoun (*I*), and its practice of capitalizing proper nouns but not most common nouns also distinguishes it from some other languages.

Capitalize the first word of every sentence.

Every writer should own a good dictionary.
Will inflation be curbed?
Watch out!

When quoting other writers, you must either reproduce the capital letters beginning their sentences or indicate with brackets that you have altered the source. Whenever possible, integrate the quotation into your own sentence so that its capital letters coincide with your own:

"Psychotherapists often overlook the benefits of self-deception," the author argues.

The author argues that "the benefits of self-deception" are not always recognized by psychotherapists.

If you need to alter the capitalization in the source, indicate the change with brackets (see p. 483):

"**[T]**he benefits of self-deception" are not always recognized by psychotherapists, the author argues.

The author argues that "**[p]**sychotherapists often overlook the benefits of self-deception."

Note Capitalization of questions in a series is optional. Both examples below are correct:

Is the population a hundred? Two hundred? More?
Is the population a hundred? two hundred? more?

Also optional is capitalization of the first word in a complete sentence after a colon (see p. 477).

Capitalize most words in titles and subtitles of works.

Within your text, capitalize all the words in a title *except* the following: articles (*a, an, the*), *to* in infinitives, and connecting words (prepositions and coordinating and subordinating conjunctions) of fewer than five letters. Capitalize even these short words when they are the first or last word in a title or when they fall after a colon or semicolon.

The Sound and the Fury	*Management: A New Theory*
"Courtship Through the Ages"	"Once More to the Lake"
A Diamond Is Forever	*An End to Live For*
"Knowing Whom to Ask"	"Power: How to Get It"
Learning from Las Vegas	*File Under Architecture*

"The Truth About AIDS"   *Only when I Laugh*

Always capitalize the prefix or first word in a hyphenated word within a title. Capitalize the second word only if it is a noun or an adjective or is as important as the first word.

"Applying Stage Make-up"   *Through the Looking-Glass*
The Pre-Raphaelites

Note The style guides of the academic disciplines have their own rules for capitals in titles. For instance, MLA style for English and some other humanities capitalizes all subordinating conjunctions but no prepositions. In addition, APA style for the social sciences and CSE style for the sciences capitalize only the first word and proper names in book and article titles within source citations. See pages 788–800 (APA) and 814–19 (CSE).

Always capitalize the pronoun *I* and the interjection *O*. Capitalize *oh* only when it begins a sentence.

I love to stay up at night, but, oh, I hate to get up in the morning.

He who thinks himself wise, O heavens, is a great fool.

—Voltaire

Capitalize proper nouns, proper adjectives, and words used as essential parts of proper nouns.

Proper nouns name specific persons, places, and things: *Shake-speare, California, World War I.* **Proper adjectives** are formed from some proper nouns: *Shakespearean, Californian.*

Capitalize proper nouns and proper adjectives.

Capitalize all proper nouns and proper adjectives but not the articles (*a, an, the*) that precede them.

Note Follow your own preference in capitalizing *he, his,* or *him* when referring to God or Allah.

Capitalize common nouns used as essential parts of proper nouns.

Common nouns name general classes of persons, places, or things, and they generally are not capitalized. However, capitalize the common nouns *street, avenue, park, river, ocean, lake, company, college, county,* and *memorial* when they are part of proper nouns naming specific places or institutions:

Main Street   Lake Superior
Central Park   Ford Motor Company
Mississippi River   Madison College
Pacific Ocean   George Washington Memorial

Capitalize trade names.

Trade names identify individual brands of certain products. When a trade name loses its association with a brand and comes to refer to a product in general, it is not capitalized. Refer to a diction-ary for current usage when you are in doubt about a name.

Scotch tape   Xerox
Chevrolet   Bunsen burner

But: nylon, thermos

Capitalize most titles of persons only when they precede proper names.

Professor Otto Osborne	Otto Osborne, a professor of English
Doctor Jane Covington	Jane Covington, a medical doctor
Governor Ella Moore	Ella Moore, the governor

Not   The Senator supported the bill.

But   The senator supported the bill.

Or   Senator Carmine supported the bill.

Exception Many writers capitalize a title denoting very high rank even when it follows a proper name or is used alone:

Ronald Reagan, past President of the United States
the Chief Justice of the United States Supreme Court

Avoid common misuses of capital letters.

Use small letters for common nouns replacing proper nouns.

Not   I am determined to take an Economics course before I graduate from College.

But   I am determined to take an economics course before I graduate from college.

Or   I am determined to take Economics 101 before I graduate from Madison College.

Capitalize compass directions only when they refer to specific geographical areas.

The storm blew in from the northeast and then veered south along the coast. [Here *northeast* and *south* refer to general directions.]

Students from the South have trouble adjusting to the Northeast's bitter winters. [Here *South* and *Northeast* refer to specific regions.]

Use small letters for the names of seasons or the names of academic years or terms.

spring	autumn	senior year
summer	fall quarter	winter term

Capitalize the names of relationships only when they form part of or substitute for proper names.

my mother	the father of my friend
my uncle Brad	Brad's brother

I remember how Dad scolded us.
Aunt Annie and Uncle Jake died within two months of each other.

Use capitals according to convention in online communication.

Online messages written in all-capital letters or with no capital letters are difficult to read. Further, messages in all-capital letters may be considered rude. Use capital letters according to rules 33a–33f in all your online communication.

EXERCISE 33.1   Revising: Capitals

Capitalize words as necessary in the following sentences, or substitute small letters for unnecessary capitals. Consult a dictionary if you are in doubt. If the capitalization in a sentence is already correct, mark the number preceding the sentence. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
The first book on the reading list is mark twain's *a connecticut yankee in king arthur's court*.

The first book on the reading list is Mark Twain's *A Connecticut Yankee in King Arthur's Court.*

1. San Antonio, texas, is a thriving city in the southwest.
2. The city has always offered much to tourists interested in the roots of spanish settlement of the new world.
3. The alamo is one of five Catholic Missions built by Priests to convert native americans and to maintain spain's claims in the area.
4. But the alamo is more famous for being the site of an 1836 battle that helped to create the republic of Texas.
5. Many of the nearby Streets, such as Crockett street, are named for men who gave their lives in that Battle.
6. The Hemisfair plaza and the San Antonio river link new tourist and convention facilities developed during mayor Cisneros's terms.
7. Restaurants, Hotels, and shops line the River. the haunting melodies of "Una paloma blanca" and "malagueña" lure passing tourists into Casa rio and other excellent mexican restaurants.
8. The university of Texas at San Antonio has expanded, and a Medical Center has been developed in the Northwest part of the city.
9. Sea World, on the west side of San Antonio, entertains grandparents, fathers and mothers, and children with the antics of dolphins and seals.
10. The City has attracted high-tech industry, creating a corridor of economic growth between san antonio and austin and contributing to the texas economy.

Note See page 507 for an exercise involving capitals along with underlining or italics and other mechanics.

CHAPTER 34

Underlining or Italics

Underlining and *italic type* indicate the same thing: the word or words are being distinguished or emphasized. If you underline two or more words in a row, underline the space between the words, too: Criminal Statistics: Misuses of Numbers.

Note A grammar and style checker cannot recognize problems with underlining or italics. Use the guidelines in this chapter to edit your work.

Use underlining or italics consistently and appropriately for your writing situation.

Italic type is now used almost universally in business and academic writing. Still, some academic style guides, notably the *MLA Handbook,* continue to prefer underlining, especially in source citations. Ask your instructor for his or her own preference. (We use underlining for the examples in this chapter because it is easier to see than italics.)

Use either italics or underlining consistently throughout a document. For instance, if you are writing an English paper and following MLA style for underlining in source citations, use underlining in the body of your paper as well.

Underline or italicize the titles of works that appear independently.

Within your text, underline or italicize the titles of works that are published, released, or produced separately from other works (see the box below). Use quotation marks for all other titles (see p. 472).

Note Underline or italicize marks of punctuation only when they are part of the title: *Did you read Catch-22?* (not *Catch-22?*). In titles of newspapers underline or italicize the name of the city only when it is part of the title:

New York Times   Manchester Guardian

When giving the title of a periodical in your text, you need not capitalize, underline, or italicize the article *the,* even if it is part of the

title: *She has the New York Times delivered to her in Japan.*

Exceptions Legal documents, the Bible, the Koran, and their parts are generally not underlined or italicized:

Not   They registered their deed.
But   They registered their deed.

Not   We studied the Book of Revelation in the Bible.
But   We studied the Book of Revelation in the Bible.

Many sciences do not use underlining or italics for some or all titles within source citations. (See pp. 814–19 on CSE style.)

Underline or italicize the names of ships, aircraft, spacecraft, and trains.

Underline or italicize foreign words and phrases that have not been absorbed into English.

English has adopted many foreign words and phrases—such as the French "bon voyage"—and these need not be underlined or italicized. Do underline or italicize words considered foreign, consulting a dictionary if needed.

The scientific name for the brown trout is Salmo trutta. [The Latin scientific names for plants and animals are always underlined or italicized.]
What a life he led! He was a true bon vivant.
The Latin De gustibus non est disputandum translates roughly as "There's no accounting for taste."

Underline or italicize words or characters named as words.

Use underlining or italics to indicate that you are citing a character or word as a word rather than using it for its meaning. Words you are defining fall under this convention:

The word syzygy refers to a straight line formed by three celestial bodies, as in the alignment of the earth, sun, and moon.
Some people say th, as in thought, with a faint s or f sound.
Carved into the column, twenty feet up, was a mysterious 7.

Occasionally, underlining or italics may be used for emphasis.

Underlining or italics can stress an important word or phrase, especially in reporting how someone said something:

"Why on earth would you do *that*?" she cried.

But use such emphasis very rarely. Excessive underlining or italics will make your writing sound immature or hysterical:

The settlers had *no* firewood and *no* food. Many of them *starved* or *froze* to death *that* first winter.

In online communication, use alternatives for underlining or italics.

Electronic mail and other forms of online communication sometimes do not allow underlining or italics for the purposes described in this chapter. On Web sites, for instance, underlining often indicates a link to another site.

To distinguish elements that usually require underlining or italics, type an underscore before and after the element: *Measurements coincide with those in _Joule's Handbook_.* You can also emphasize words with asterisks: *I *will not* be able to attend.*

Avoid using all-capital letters for emphasis. (See also p. 495.)

EXERCISE 34.1   Revising: Underlining or italics

Underline or italicize words and phrases as needed in the following sentences, or circle any words or phrases that are underlined unnecessarily. Note that some highlighting is correct as given. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
Of Hitchcock's movies, Psycho is the scariest.
Of Hitchcock's movies, *Psycho* is the scariest.

1. Of the many Vietnam veterans who are writers, Oliver Stone is perhaps the most famous for writing and directing the films Platoon and Born on the Fourth of July.
2. Tim O'Brien has written short stories for Esquire, GQ, and Massachusetts Review.
3. Going After Cacciato is O'Brien's dreamlike novel about the horrors of combat.
4. The word Vietnam is technically two words (Viet and Nam), but most American writers spell it as one word.
5. American writers use words or phrases borrowed from Vietnam-ese, such as di di mau ("go quickly") or dinky dau ("crazy").
6. Philip Caputo's gripping account of his service in Vietnam appears in the book A Rumor of War.
7. Caputo's book was made into a television movie, also titled A Rumor of War.
8. David Rabe's plays—including The Basic Training of Pavlo Hummel, Streamers, and Sticks and Bones—depict the effects of the war not only on the soldiers but on their families.
9. Called the poet laureate of the Vietnam war, Steve Mason has published two collections of poems: Johnny's Song and Warrior for Peace.
10. The Washington Post published rave reviews of Veteran's Day, an autobiography by Rod Kane.

Note See page 507 for an exercise involving underlining or italics along with capitals and other mechanics.

_{CHAPTER} 35

Abbreviations

The following guidelines on abbreviations pertain to the text of a nontechnical document. All academic disciplines use abbreviations in source citations, and much technical writing, such as in the sciences and engineering, uses many abbreviations in the document text. For the requirements of the discipline you are writing in, consult one of the style guides listed on pages 764 (humanities), 784 (social sciences), and 812 (natural and applied sciences).

Usage varies, but writers increasingly omit periods from abbreviations that consist of or end in capital letters: *US, BA, USMC, PhD.* See page 427 on punctuating abbreviations.

Note A grammar and style checker may flag some abbreviations, such as *ft.* (for *foot*) and *st.* (for *street*). A spelling checker will flag abbreviations it does not recognize. But neither checker can tell you whether an abbreviation is appropriate for your writing situation or will be clear to your readers.

Use standard abbreviations for titles immediately before and after proper names.

Before the name	After the name
Dr. James Hsu	James Hsu, MD
Mr., Mrs., Ms., Hon., St.,	DDS, DVM, PhD, EdD,
Rev., Msgr., Gen.	OSB, SJ, Sr., Jr.

Use abbreviations such as *Rev., Hon., Prof., Rep., Sen., Dr.,* and *St.* (for *Saint*) only if they appear with a proper name. Spell them out in the absence of a proper name:

Not	We learned to trust the Dr.
But	We learned to trust the doctor.
Or	We learned to trust Dr. Kaplan.

The abbreviations for academic degrees—*PhD, MA, BA,* and the like—may be used without a proper name: *My brother took seven years to get his PhD. It will probably take me just as long to earn my BA.*

Familiar abbreviations and acronyms are acceptable in most writing.

An **acronym** is an abbreviation that spells a pronounceable word, such as WHO, NATO, and AIDS. These and other abbreviations that use initials are acceptable in most writing as long as they are familiar to readers. Abbreviations of two or more words written in all capital letters may be written without periods (see p. 427):

Institutions	LSU, UCLA, TCU
Organizations	CIA, FBI, YMCA, AFL-CIO
Corporations	IBM, CBS, ITT
People	JFK, LBJ, FDR
Countries	US, USA

Note If a name or term (such as *operating room*) appears often in a piece of writing, then its abbreviation (*OR*) can cut down on extra words. Spell out the full term at its first appearance, give its abbreviation in parentheses, and use the abbreviation from then on.

Use *BC, BCE, AD, CE, AM, PM, no.,* and *$* only with specific dates and numbers.

44 BC	44 BCE	8:05 PM (*or* p.m.)	no. 36 (*or* No. 36)
AD 1492	1492 CE	11:26 AM (*or* a.m.)	$7.41

Not   Hospital routine is easier to follow in the AM than in the PM.

But   Hospital routine is easier to follow in the morning than in the afternoon or evening.

Note The abbreviation BC ("before Christ") always follows a date, whereas AD (*anno Domini,* Latin for "in the year of the Lord") precedes a date. Increasingly, these abbreviations are being re-placed by BCE ("before the common era") and CE ("common era"), respectively. Both follow the date.

Generally, reserve Latin abbreviations for source citations and comments in parentheses.

The following common Latin abbreviations are generally not italicized or underlined.

i.e.   *id est:* that is
cf.   *confer:* compare
e.g.*exempli gratia:* for example
et al.   *et alii:* and others
etc.*et cetera:* and so forth
NB   *nota bene:* note well

He said he would be gone a fortnight (i.e., two weeks).
Trees, too, are susceptible to disease (e.g., Dutch elm disease).
Bloom et al., editors, *Anthology of Light Verse*

Some writers avoid these abbreviations in formal writing, even within parentheses.

Use *Inc., Bros., Co.,* or *&* (for *and*) only in official names of business firms.

Not   The Santini bros. operate a large moving firm in New York City.

But   The Santini brothers operate a large moving firm in New York City.

Or   Santini Bros. is a large moving firm in New York City.

Not   We read about the Hardy Boys & Nancy Drew.

But   We read about the Hardy Boys and Nancy Drew.

Spell out most units of measurement and names of places, calendar designations, people, and courses.

In most academic, general, and business writing, certain words should always be spelled out. (In source citations and technical writing, however, these words are more often abbreviated.)

Units of measurement
The dog is thirty inches [not in.] high.
The building is 150 feet [not ft.] tall.

Exception Long phrases such as *miles per hour* (*m.p.h.*) or *cycles per second* (*c.p.s.*) are usually abbreviated, with or without periods: *The speed limit on that road was once 75 m.p.h.* [or *mph*].

Geographical names

The publisher is in Massachusetts [not Mass. or MA].
He came from Auckland, New Zealand [not NZ].
She lived on Morrissey Boulevard [not Blvd.].

Exceptions The United States is often referred to as the USA or the US. In writing of the US capital, use the abbreviation DC for District of Columbia when it follows the city's name: Washington, DC.

Names of days, months, and holidays

The truce was signed on Tuesday [not Tues.], April [not Apr.] 16.
The Christmas [not Xmas] holidays are uneventful.

Names of people

Virginia [not Va.] Woolf was British.
Robert [not Robt.] Frost wrote accessible poems.

Courses of instruction

I'm majoring in political science [not poli. sci.].
Economics [not Econ.] is a difficult course.

EXERCISE 35.1 Revising: Abbreviations

Revise the following sentences as needed to correct inappropriate use of abbreviations for nontechnical writing. Mark the number preceding any sentence in which abbreviations are appropriate as written. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
One prof. lectured for five hrs.
One professor lectured for five hours.

1. In the Sept. 17, 2003, issue of *Science* magazine, Virgil L. Sharp-ton discusses a theory that could help explain the extinction of dinosaurs.
2. About 65 mill. yrs. ago, a comet or asteroid crashed into the earth.
3. The result was a huge crater about 10 km. (6.2 mi.) deep in the Gulf of Mex.
4. Sharpton's new measurements suggest that the crater is 50 pct. larger than scientists previously believed.
5. Indeed, 20-yr.-old drilling cores reveal that the crater is about 186 mi. wide, roughly the size of Conn.
6. The space object was traveling more than 100,000 m.p.h. and hit earth with the impact of 100 to 300 million megatons of TNT.
7. On impact, 200,000 cubic km. of rock and soil were vaporized or thrown into the air.
8. That's the equivalent of 2.34 bill. cubic ft. of matter.
9. The impact would have created 400-ft. tidal waves across the Atl. Ocean, temps. higher than 20,000 degs., and powerful earthquakes.
10. Sharpton theorizes that the dust, vapor, and smoke from this impact blocked the sun's rays for mos., cooled the earth, and thus resulted in the death of the dinosaurs.

Note See page 507 for an exercise involving abbreviations along with capitals and other mechanics.

CHAPTER 3 6

Numbers

This chapter addresses the use of numbers (numerals versus words) in the text of a document. All disciplines use many more numerals in source citations.

Note Grammar and style checkers will flag numerals beginning sentences and can be customized to ignore or to look for numerals (see p. 61). But they can't tell you whether numerals or spelled-out numbers are appropriate for your writing situation.

Use numerals according to standard practice in the field you are writing in.

Always use numerals for numbers that require more than two words to spell out:

The leap year has 366 days.
The population of Minot, North Dakota, is about 32,800.

In nontechnical academic writing, spell out numbers of one or two words:

Twelve nations signed the treaty.

The ball game drew forty-two thousand people. [A hyphenated num-ber may be considered one word.]

In much business writing, use numerals for all numbers over ten (*five reasons, 11 participants*). In technical academic and business writing, such as in science and engineering, use numerals for all numbers over ten, and use numerals for zero through nine when they refer to exact measurements (*2 liters, 1 hour*). (Consult one of the style guides listed on pp. 784 and 812 for more details.)

Note Use a combination of numerals and words for round numbers over a million: *26 million, 2.45 billion.* And use either all numerals or all words when several numbers appear together in a passage, even if convention would require a mixture:

Inconsistent   The satellite Galatea is about twenty-six thousand miles from Neptune. It is 110 miles in diameter and orbits Neptune in just over ten hours.

Revised   The satellite Galatea is about 26,000 miles from Neptune. It is 110 miles in diameter and orbits Neptune in just over 10 hours.

In American English a comma separates the numerals in long numbers (*26,000*), and a period functions as a decimal point (*2.06*).

Use numerals according to convention for dates, addresses, and other information.

Even when a number requires one or two words to spell out, we conventionally use numerals in the following situations:

Days and years
June 18, 2000   AD 12   456 BCE   1999

Exception The day of a month may be expressed in words when it is not followed by a year (*June fifth; October first*).

Pages, chapters, volumes, acts, scenes, lines	Decimals, percentages, and fractions
Chapter 9, page 123	22.5
Hamlet, act 5, scene 3, lines 35–40	48% (*or* 48 percent) $3\frac{1}{2}$

Addresses	Scores and statistics
RD 2	21 to 7
419 Stonewall Street	a mean of 26
Washington, DC 20036	a ratio of 8 to 1

Exact amounts of money	The time of day
$4.50 9:00 AM	
$3.5 million (*or* $3,500,000)	2:30 PM

Exceptions Round dollar or cent amounts of only a few words may be expressed in words: *seventeen dollars; fifteen hundred dollars; sixty cents.* When the word *o'clock* is used for the time of day, also express the number in words: *two o'clock* (not *2 o'clock*).

Always spell out numbers that begin sentences.

For clarity, spell out any number that begins a sentence. If the number requires more than two words, reword the sentence so that the number falls later and can be expressed as a numeral:

Not   3.7 billion people live in Asia.
But   The population of Asia is 3.7 billion.

EXERCISE 36.1   Revising: Numbers

Revise the following sentences so that numbers are used appropriately for nontechnical writing. Mark the number preceding any sentence in which numbers are already used appropriately. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
Carol paid two hundred five dollars for used scuba gear.
Carol paid $205 for used scuba gear.

1. The planet Saturn is nine hundred million miles, or nearly one billion five hundred million kilometers, from the sun.
2. A year on Saturn equals almost thirty of our years.
3. Thus, Saturn orbits the sun only two and four-tenths times during the average human life span.
4. It travels in its orbit at about twenty-one thousand six hundred miles per hour.
5. 15 to 20 times denser than Earth's core, Saturn's core measures 17,000 miles across.
6. The temperature at Saturn's cloud tops is minus one hundred seventy degrees Fahrenheit.
7. In nineteen hundred thirty-three, astronomers found on Saturn's surface a huge white spot 2 times the size of Earth and 7 times the size of Mercury.
8. Saturn's famous rings reflect almost seventy percent of the sun-light that approaches the planet.
9. The ring system is almost forty thousand miles wide, beginning 8800 miles from the planet's visible surface and ending forty-seven thousand miles from that surface.
10. Saturn generates about one hundred thirty trillion kilowatts of electricity.

EXERCISE ON CHAPTERS 33–36 Revising: Mechanics

Revise the paragraphs below to correct any errors in the use of capital letters, underlining or italics, abbreviations, and numbers. (For abbreviations and numbers follow standard practice for nontechnical writing.) Consult a dictionary as needed. (You can do this exercise online at *ablongman.com/littlebrown.*)

According to many sources—e.g., the Cambridge Ancient History and Gardiner's Egypt of the Pharaohs—the ancient egyptians devoted much attention to making Life more convenient and pleasurable for themselves.

Our word pharaoh for the ancient egyptian rulers comes from the egyptian word pr'o, meaning "great house." Indeed, the egyptians placed great emphasis on family residences, adding small bedrms. as

early as 3500 yrs. bce. By 3000 bce, the egyptians made ice through evaporation of water at night and then used it to cool their homes. About the same time they used fans made of palm fronds or papyrus to cool themselves in the day. To light their homes, the egyptians abandoned the animal-fat lamps Humans had used for 50 thousand yrs. Instead, around 1300 bce the people of Egt. devised the 1st oil lamps.

      egyptians found great pleasure in playing games. Four thousand three hundred yrs. ago or so they created one of the oldest board games known. the game involved racing ivory or stone pieces across a papyrus playing board. By three thousand bce, egyptian children played marbles with semi-precious stones, some of which have been found in gravesites at nagada, EG. Around one thousand three hundred sixty bce, small children played with clay rattles covered in silk and shaped like animals.

      To play the game of love, egyptian men and women experimented with cosmetics applied to skin and eyelids. kohl, history's first eyeliner, was used by both sexes to ward off evil. 5000 yrs. ago egyptians wore wigs made of vegetable fibers or human hair. In 9 hundred bce, queen Isimkheb wore a wig so heavy that she needed assistance in walking. To adjust their make-up and wigs, egyptians adapted the simple metal mirrors devised by the sumerians in the bronze age, ornamenting them with carved handles of ivory, gold, or wood. Feeling that only those who smelled sweet could be attractive, the egyptians made deodorants from perfumed oils, e.g., cinnamon and citrus.

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```
Visit the companion Web site for more help and an additional exercise on
capital letters.
Titles and subtitles of works
```
Proper nouns and adjectives to be capitalized
```
Specific persons and things
```

Stephen King	the Leaning Tower of Pisa
Napoleon Bonaparte	Boulder Dam
Doris Lessing	the Empire State Building

```
Specific places and geographical regions
```

New York City	the Mediterranean Sea
China	Lake Victoria
Europe	the Northeast, the South
North America	the Rocky Mountains

But: northeast of the city, going south

```
Days of the week, months, holidays
```

Monday	Yom Kippur
May	Christmas
Thanksgiving	Columbus Day

```
Historical events, documents, periods, movements
```

World War II	the Middle Ages
the Vietnam War	the Age of Reason
the Boston Tea Party	the Renaissance
the Treaty of Ghent	the Great Depression
the Constitution	the Romantic Movement
the Bill of Rights	the Cultural Revolution

```
Government offices or departments and institutions
```

House of Representatives	Polk Municipal Court
Department of Defense	Warren County Hospital
Appropriations Committee	Northeast High School

```
Political, social, athletic, and other organizations and associations
and their members
```

Democratic Party, Democrats	Rotary Club, Rotarians
Sierra Club	League of Women Voters
Girl Scouts of America, Scout	Boston Celtics
B'nai B'rith	Chicago Symphony Orchestra

```
Races, nationalities, and their languages
```

Native American	Germans
African American	Swahili
Caucasian	Italian

But: blacks, whites

```
Religions and their followers
```

Christianity, Christians	Judaism, Orthodox Jews
Protestantism, Protestants	Hinduism, Hindus
Catholicism, Catholics	Islam, Muslims

```
Religious terms for the sacred
```

God	Buddha
Allah	the Bible [*but* biblical]
Christ	the Koran, the Qur'an

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Visit the companion Web site for more help and an additional exercise on underlining or italics.

Titles of books, periodicals, etc.

Titles to be underlined or italicized

Other titles should be placed in quotation marks. (See p. 472.)

Books
War and Peace
Psychology: An Introduction

Plays
Hamlet
The Phantom of the Opera

Computer software
Microsoft Internet Explorer
Acrobat Reader

Web sites
Google
Friends of Prufrock

Pamphlets
The Truth About Alcoholism
Plants of the Desert

Long musical works
Tchaikovsky's Swan Lake
The Beatles' Revolver
But: Symphony in C

Television and radio programs
All Things Considered
NBC Sports Hour

Long poems
Beowulf
Paradise Lost

Periodicals
Time
Boston Globe
Yale Law Review

Published speeches
Lincoln's Gettysburg Address
Pericles's Funeral Oration

Movies, DVDs, and videos
Schindler's List
How to Relax

Works of visual art
Michelangelo's David
Picasso's Guernica
Queen Elizabeth 2   Challenger

Orient Express
Spirit of St. Louis

Apollo XI   Montrealer
Online communication
http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and an additional exercise on abbreviations.

Abbreviations for nontechnical writing

ᵛ Titles before or after proper names: *Dr. Jorge Rodriguez; Jorge Rodri-guez, PhD.*

ᵛ Familiar abbreviations and acronyms: *USA, AIDS.*

ᵛ *BC, BCE, AD, CE, AM, PM, no.,* and *$* with dates and numbers.

ᵛ *I.e., e.g.,* and other Latin abbreviations within parentheses and in source citations.

ᵛ *Inc., Bros., Co.,* and *&* with names of business firms.

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Visit the companion Web site for more help and an additional exercise on numbers.

PART 8

Effective Words

CHAPTER 37

Using Appropriate Language

Appropriate language suits your writing situation—your subject, purpose, and audience. Like everyone, you vary your words
depending on the context in which you are speaking and writing. Look, for example, at the underlined words in these two sentences:

> Some patients decide to bag counseling because their shrinks seem strung out.

> Some patients decide to abandon counseling because their therapists seem disturbed.

The first sentence might be addressed to friends in casual conversation. The second is more suitable for an academic audience.

The more formal language of the second example is typical of **standard American English.** This is the dialect of English normally expected and used in school, business, government, the professions, and the communications media. (For more on its role in academic writing, see pp. 132–33.)

The vocabulary of standard American English is huge, allowing expression of an infinite range of ideas and feelings; but it does exclude words that only some groups of people use, understand, or find inoffensive. Some of those more limited vocabularies should be avoided altogether; others should be used cautiously and in special situations, as when aiming for a special effect with an audience you know will appreciate it. Whenever you doubt a word's status, consult a dictionary (see p. 536).

Note Many grammar and style checkers can be set to flag potentially inappropriate words (see p. 61), such as nonstandard dialect, slang, colloquialisms, and gender-specific terms (*manmade, mailman*). However, the checker can flag only words listed in its diction-ary of questionable words. For example, a checker flagged *business- man* as potentially sexist in *A successful businessman puts clients first,* but the checker did not flag *his* in *A successful businessperson listens to his clients.* If you use a checker to review your language, you'll need to determine whether a flagged word is or is not appropriate for your writing situation.

37a   Revising nonstandard dialect

Like many countries, the United States consists of scores of regional, social, and ethnic groups with their own distinct dialects, or versions of English. Standard American English is one of these dialects, and so are Black English, Appalachian English, Creole, and the English of coastal Maine. All the dialects of English share many features, but each also has its own vocabulary, pronunciation, and grammar.

If you speak a dialect of English besides standard American English, be careful about using your dialect in situations where standard English is the norm, such as in academic or public writing. Dialects are not wrong in themselves, but forms imported from one dialect into another may still be perceived as unclear or incorrect. When you know standard English is expected in your writing, edit to eliminate expressions in your dialect that you know (or have been told) differ from standard English. These expressions may
include *theirselves, hisn, them books,* and others labeled "non-
standard" by a dictionary. They may also include verb forms, as
discussed on pages 278–92. For help identifying and editing nonstandard language, see " Guide" inside the back cover of this book.

Your participation in the community of standard English does not require you to abandon your own dialect. You may want to use it in writing you do for yourself, such as journals, notes, and drafts, which should be composed as freely as possible. You may want to quote it in an academic paper, as when analyzing or reporting conversation in dialect. And, of course, you will want to use it with others who speak it.

37b   Using regionalisms only when appropriate

Regionalisms are expressions or pronunciations peculiar to a particular area. Southerners may say they *reckon,* meaning "think" or "suppose." People in Maine invite their Boston friends to come *down* rather than *up* (north) to visit. New Yorkers stand *on* rather than *in* line for a movie.

Regional expressions are appropriate in writing addressed to local readers and may lend realism to regional description, but they should be avoided in writing intended for a general audience.

37c   Using slang only when appropriate

All groups of people—from musicians and computer scientists to vegetarians and golfers—create novel and colorful expressions called **slang.** The following quotation, for instance, is from an essay on the slang of "skaters" (skateboarders):

> Curtis slashed ultra-punk crunchers on his longboard, while the Rube-man flailed his usual Gumbyness on tweaked frontsides and lofty fakie ollies.—Miles Orkin, "Mucho Slingage by the Pool"

Among those who understand it, slang may be vivid and forceful. It often occurs in dialog, and an occasional slang expression can enliven an informal essay. Some slang, such as *dropout* (*She was a high school dropout*), has proved so useful that it has passed into the general vocabulary.

But most slang is too flippant and imprecise for effective communication, and it is generally inappropriate for college or business writing. Notice the gain in seriousness and precision achieved in the following revision:

Slang   Many students start out pretty together but then get weird.
Revised   Many students start out with clear goals but then lose their direction.

37d   Using colloquial language only when appropriate

Colloquial language designates the words and expressions appropriate to everyday spoken language. Regardless of our backgrounds and how we live, we all try to *get along with* each other. We play with *kids, go crazy* for something, and in our worst moments try to *get back at* someone who has made us do the *dirty work.*

When you write informally, colloquial language may be appropriate to achieve the casual, relaxed effect of conversation. An occasional colloquial word dropped into otherwise more formal writing can also help you achieve a desired emphasis. But colloquial language does not provide the exactness needed in more formal college, public, and professional writing. In such writing you should generally avoid any words and expressions labeled "informal" or "colloquial" in your dictionary. Take special care to avoid **mixed diction,** a combination of standard and colloquial words:

Mixed   According to a Native American myth, the Great Creator had
diction   a dog hanging around with him when he created the earth.
Revised   According to a Native American myth, the Great Creator was accompanied by a dog when he created the earth.

37e   Revising neologisms

Neologisms are words created (or coined) so recently that they have not come into established use. An example is *prequel* (made up of *pre-,* meaning "before," and the ending of *sequel*), a movie or book that takes the story of an existing movie or book back in time. Some neologisms do become accepted as part of our general vocabulary—*motel,* coined from *motor* and *hotel,* is an example. But most neologisms pass quickly from the language. Unless such words serve a special purpose in your writing and are sure to be understood by your readers, you should avoid them.

37f   Using technical words with care

All disciplines and professions rely on special words or give common words special meanings. Chemists speak of *esters* and *phosphatides,* geographers and mapmakers refer to *isobars* and *isotherms,* and literary critics write about *motifs* and *subtexts.* Such technical language allows specialists to communicate precisely and economically with other specialists who share their vocabulary. But without explanation these words are meaningless to nonspecialists. When you are

writing for nonspecialists, avoid unnecessary technical terms and carefully define terms you must use.

37g   Revising indirect or pretentious writing

In most writing, small, plain, and direct words are preferable to big, showy, or evasive words. Avoid euphemisms, double talk, and pretentious writing.

A **euphemism** is a presumably inoffensive word that a writer or speaker substitutes for a word deemed potentially offensive or too blunt, such as *passed away* for "died." Euphemisms appear whenever a writer or speaker wants to bury the truth, as when a governor mentions the *negative growth* (meaning "decline") in her state. Use euphemisms only when you know that blunt, truthful words would needlessly hurt or offend members of your audience.

A kind of euphemism that deliberately evades the truth is **double talk** (also called **doublespeak** or **weasel words**): language intended to confuse or to be misunderstood. Today double talk is unfortunately common in politics and advertising—the *revenue enhancement* that is really a tax, the *biodegradable* bags that last dec-ades. Double talk has no place in honest writing.

Euphemism and sometimes double talk seem to keep company with fancy writing. Any writing that is more elaborate than its subject requires will sound **pretentious**—that is, excessively showy. Choose your words for their exactness and economy. The big, ornate word may be tempting, but pass it up. Your readers will be grateful.

Pretentious   To perpetuate our endeavor of providing funds for our elderly citizens as we do at the present moment, we will face the exigency of enhanced contributions from all our citizens.
Revised   We cannot continue to fund Social Security and Medi-care for the elderly unless we raise taxes.

37h   Revising sexist and other biased language

Even when we do not mean it to, our language can reflect and perpetuate hurtful prejudices toward groups of people, especially racial, ethnic, religious, age, and sexual groups. Such biased language can be obvious—words such as *nigger, whitey, mick, kike, fag, dyke,* and *broad.* But it can also be subtle, generalizing about groups in ways that may be familiar but that are also inaccurate or unfair. For instance, people with physical disabilities are as varied a group as any other: the only thing they have in common is some form of impairment. To assume that people with disabilities share certain attitudes (shyness, helplessness, victimization, whatever) is to disregard the uniqueness of each person.

Biased language reflects poorly on the user, not on the person or persons whom it mischaracterizes or insults. Unbiased language does not submit to false generalizations. It treats people as individuals and labels groups as they wish to be labeled.

1   Avoiding stereotypes of race, ethnicity, religion, age, and other characteristics

A **stereotype** is a generalization based on poor evidence, a kind of formula for understanding and judging people simply because of their membership in a group:

Men are uncommunicative.
Women are emotional.
Liberals want to raise taxes.
Conservatives are affluent.

At best, stereotypes betray an uncritical writer, one who is not think-ing beyond notions received from others. Worse, they betray a writer who does not mind hurting others or even *wants* to hurt others.

In your writing, be alert for any general statements about people based on only one or a few characteristics. Be especially cautious about substituting such statements for the evidence you should be providing instead.

Stereotype Elderly drivers should have their licenses limited to daytime driving. [Implies that all elderly people are poor night drivers.]
Revised   Drivers with impaired night vision should have their licenses limited to daytime driving.

Some stereotypes have become part of the language, but they are still potentially offensive.

Stereotype The administrators are too blind to see the need for a new gymnasium.
Revised   The administrators do not understand the need for a new gymnasium.

2   Avoiding sexist language

Among the most subtle and persistent biased language is that expressing narrow ideas about men's and women's roles, position, and value in society. This **sexist language** distinguishes needlessly between men and women in such matters as occupation, ability, behavior, temperament, and maturity. Like other stereotypes, it can wound or irritate readers, and it indicates the writer's thoughtlessness or unfairness. The following box suggests some ways of eliminating sexist language.

Forms of address vary widely from culture to culture. In some cultures, for instance, one shows respect by referring to all older women as if they were married, using the equivalent of the title *Mrs.* Usage in the United States is changing toward making no assumptions about marital status, rank, or other characteristics—for instance, using the title *Ms.* for a woman unless she is known to prefer *Mrs.* or *Miss.*

3 Using appropriate labels

We often need to label groups: *swimmers, politicians, mothers, Christians, westerners, students.* But labels can be shorthand stereotypes that slight the person labeled and ignore the preferences of the group members themselves. Showing sensitivity when applying labels reveals you to be alert to readers' needs and concerns. Although sometimes dismissed as "political correctness," such sensitivity hurts no one and helps gain your readers' trust and respect.

ᵛ **Avoid labels that (intentionally or not) disparage the person or group you refer to.** A person with emotional problems is not a *mental patient.* A person with cancer is not a *cancer victim.* A person using a wheelchair is not *wheelchair-bound.*

ᵛ **Use names for racial, ethnic, and other groups that reflect the preferences of each group's members,** or at least many of them. Examples of current preferences include *African American* or *black, latino/latina* (for Americans and American immigrants of Spanish-speaking descent), and *people with disabilities* (rather than *the handicapped*). But labels change often. To learn how a group's members wish to be labeled, ask them directly, attend to usage in reputable periodicals, or check a recent dictionary.

A helpful reference for appropriate labels is *Guidelines for Bias-Free Writing,* by Marilyn Schwartz and the Task Force on Bias-Free Language of the Association of American University Presses.

EXERCISE 37.1 Revising: Appropriate words

Rewrite the following sentences as needed for standard American English. Consult a dictionary to determine whether particular words are appropriate and to find suitable substitutes. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:

If negotiators get hyper during contract discussions, they may mess up chances for a settlement.

If negotiators become excited or upset during contract discussions, they may harm chances for a settlement.

1. Acquired immune deficiency syndrome (AIDS) is a major deal all over the world.
2. The disease gets around primarily by sexual intercourse, ex-change of bodily fluids, shared needles, and blood transfusions.
3. Those who think the disease is limited to homos, druggies, and foreigners are quite mistaken.
4. Stats suggest that in the United States one in every five hundred college kids carries the virus.
5. A person with AIDS does not deserve to be subjected to exclusionary behavior or callousness on the part of his fellow citizens. Instead, he has the necessity for all the compassion, medical care, and financial assistance due those who are in the extremity of illness.
6. An AIDS victim often sees a team of doctors or a single doctor with a specialized practice.
7. The doctor may help his patients by obtaining social services for them as well as by providing medical care.
8. The AIDS sufferer who loses his job may need public assistance.
9. For someone who is very ill, a full-time nurse may be necessary. She can administer medications and make the sick person as comfortable as possible.
10. Some people with AIDS have insurance, but others lack the bread for premiums.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on appropriate language.

Language in academic and public writing

Always appropriate

Standard American English

Sometimes appropriate

Regional words and expressions	Neologisms
Slang	Technical language
Colloquial language	Euphemisms

Rarely or never appropriate

Nonstandard dialect	Biased language: sexist, racist,
Double talk	ethnocentric, etc.

Eliminating sexist language

ᵥ **Avoid demeaning and patronizing language**—for instance, identifying women and men differently or trivializing either gender:

Sexist   Dr. Keith Kim and Lydia Hawkins wrote the article.

Revised   Dr. Keith Kim and Dr. Lydia Hawkins wrote the article.

Revised   Keith Kim and Lydia Hawkins wrote the article.

Sexist   Ladies are entering formerly male occupations.

Revised   Women are entering formerly male occupations.

ᵥ **Avoid occupational or social stereotypes,** assuming that a role or profession is exclusively male or female:

Sexist   The considerate doctor commends a nurse when she provides his patients with good care.

Revised   The considerate doctor commends a nurse who provides good care for patients.

ᵥ **Avoid referring needlessly to gender:**

Sexist   Marie Curie, a woman chemist, discovered radium.

Revised   Marie Curie, a chemist, discovered radium.

Sexist   The patients were tended by a male nurse.

Revised   The patients were tended by a nurse.

ᵥ **Avoid using *man* or words containing *man* to refer to all human beings.** Here are a few alternatives:

businessman	businessperson
chairman	chair, chairperson
congressman	representative in Congress, legislator
craftsman	craftsperson, artisan
layman	layperson
mankind	humankind, humanity, human beings, people
policeman	police officer
salesman	salesperson, sales representative

Sexist   Man has not reached the limits of social justice.

Revised   Humankind [or Humanity] has not reached the limits of so-cial justice.

Sexist   The furniture consists of manmade materials.

Revised   The furniture consists of synthetic materials.

ᵥ **Avoid the generic *he*,** the male pronoun used to refer to both genders. (See also pp. 315–16.)

Sexist   The newborn child explores his world.

Revised   Newborn children explore their world. [Use the plural for the pronoun and the word it refers to.]

Revised   The newborn child explores the world. [Avoid the pronoun altogether.]

Revised   The newborn child explores his or her world. [Substitute male and female pronouns.]

Use the last option sparingly—only once in a group of sentences and only to stress the singular individual.

CHAPTER 38

Using Exact Language

To write clearly and effectively, you will want to find the words that fit your meaning exactly and convey your attitude precisely. Don't worry too much about choosing exact words while you are drafting an essay. If the right word doesn't come to you, leave a blank. Revision (p. 48) or editing (p. 58) is the stage to consider tone, specificity, and precision.

Note A grammar and style checker can provide some help with inexact language. For instance, you can set it to flag commonly confused words (such as *continuous/continual*), misused prepositions in idioms (such as *accuse for* instead of *accuse of*), and clichés. (See p. 61 on setting a checker.) But the checker can flag only words stored in its dictionary. It can't help you at all with inappropriate connotation, excessive abstraction, or other problems discussed in this chapter.

38a   Using the right word for your meaning

Precisely expressing your meaning requires understanding both the denotations and the connotations of words. A word's **de-notation** is the thing or idea it refers to, the meaning listed in the dictionary without reference to the emotional associations it may arouse in a reader. Using words according to their established denotations is essential if readers are to grasp your meaning. Here are a few guidelines:

ᵛ **Become acquainted with a dictionary.** Consult it whenever you are unsure of a word's meaning.

ᵛ **Distinguish between similar-sounding words that have widely different denotations:**

Inexact   Older people often suffer infirmaries [places for the sick].

Exact   Older people often suffer infirmities [disabilities].

Some words, called **homonyms** (from the Greek meaning "same name"), sound exactly alike but differ in meaning: for example, *principal/principle* or *rain/reign/rein.* (See pp. 543–44 for a list of commonly confused homonyms.)

ᵛ **Distinguish between words with related but distinct denotations:**

Inexact   Television commercials continuously [unceasingly] interrupt programming.

Exact   Television commercials continually [regularly] interrupt programming.

In addition to their emotion-free denotations, many words also carry associations with specific feelings. These **connotations** can shape readers' responses and are thus a powerful tool for writers. (At the same time they are a potential snare for readers. See p. 189.) Some connotations are personal: the word *dog,* for instance, may have negative connotations for the letter carrier who has been bitten three times. Usually, though, people agree about connotations. The following word pairs are just a few of many that have related denotations but very different connotations:

pride: sense of self-worth
vanity: excessive regard for oneself

firm: steady, unchanging, unyielding
stubborn: unreasonable, bullheaded

enthusiasm: excitement
mania: excessive interest or desire

Understanding connotation is especially important in choosing among **synonyms,** words with approximately, but often not exactly, the same meanings. For instance, *cry* and *weep* both denote the shedding of tears, but *cry* more than *weep* connotes a sobbing sound accompanying the tears. *Sob* itself connotes broken, gasping crying, with tears, whereas *wail* connotes sustained sound, perhaps without tears.

Several resources can help you track down words with the exact connotations you want:

ᵛ **A standard dictionary distinguishes among synonyms.** See page 539 for an example.
ᵛ **A dictionary of synonyms lists and defines synonyms in groups.** See page 538 for a title.
ᵛ **A thesaurus lists synonyms but does not distinguish among them.** See page 538 for a title.

Note Because a thesaurus lacks definitions, it can only suggest possibilities. You will still need a dictionary to discover words' exact denotations and connotations.

EXERCISE 38.1   Revising: Denotation

Revise any underlined word below that is not used according to its established denotation. Circle any word used correctly. Consult a diction-ary if you are uncertain of a word's precise meaning. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
Sam and Dave are going to Bermuda and Hauppauge, respect-fully, for spring vacation.
Sam and Dave are going to Bermuda and Hauppauge, respec-tively, for spring vacation.

1. Maxine Hong Kingston was rewarded many prizes for her first two books, *The Woman Warrior* and *China Men*.
2. Kingston sites her mother's tales about ancestors and ancient Chinese customs as the sources of these memoirs.
3. In her childhood Kingston was greatly effected by her mother's tale about a pregnant aunt who was ostracized by villagers.
4. The aunt gained avengeance by drowning herself in the village's water supply.
5. Kingston decided to make her nameless relative infamous by giving her immortality in *The Woman Warrior*.

EXERCISE 38.2   Considering the connotations of words

Fill the blank in each sentence below with the most appropriate word from the list in parentheses. Consult a dictionary to be sure of your choice. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
CHANNEL 5 OSHU THE WINNER BEFORE THE POLLS CLOSED. (*ADVERTISED, DECLARED, BROADCAST, PROMULGATED*)

Channel 5 declared Oshu the winner before the polls closed.

1. AIDS is a serious health . (*problem, worry, difficulty, plight*)
2. Once the virus has entered the blood system, it T-cells. (*murders, destroys, slaughters, executes*)
3. The of T-cells is to combat infections. (*ambition, function, aim, goal*)
4. Without enough T-cells, the body is nearly against infections. (*defenseless, hopeless, desperate*)
5. To prevent exposure to the disease, one should be especially in sexual relationships. (*chary, circumspect, cautious, calculating*)

38b   Balancing the abstract and concrete, the general and specific

To understand a subject as you understand it, your readers need ample guidance from your words. When you describe a building as *beautiful* and nothing more, you force readers to provide their own ideas of what makes a building beautiful. If readers bother (and they may not), they surely will not conjure up the image you had in mind. Use words to tell readers what you want them to know, that the beautiful building is *a sleek, silver skyscraper with blue-tinted windows,* for instance, or *a Victorian brick courthouse with tall, arched windows.*

Clear, exact writing balances abstract and general words, which outline ideas and objects, with concrete and specific words, which sharpen and solidify.

ᵛ **Abstract words** name qualities and ideas: *beauty, inflation, management, culture, liberal.* **Concrete words** name things we can know by our five senses of sight, hearing, touch, taste, and smell: *sleek, humming, brick, bitter, musty.*

ᵛ **General words** name classes or groups of things, such as *buildings, weather,* or *birds,* and include all the varieties of the class. **Specific words** limit a general class, such as *buildings,* by naming a variety, such as *skyscraper, Victorian courthouse,* or *hut.*

Note that *general* and *specific* are relative terms: the same word may be more general than some words but more specific than others.

	General	
weather		bird
rain		parrot
downpour		cockatoo
sudden downpour		my pet cockatoo Moyshe
	Specific	

Abstract and general words are useful in the broad statements that set the course for your writing:

The wild horse in America has a romantic history.

We must be free from government interference in our affairs.

Relations between the sexes today are only a little more relaxed than they were in the past.

But the sentences following these would have to develop the ideas with concrete and specific details. When your meaning calls for an abstract or general word, make sure you define it, explain it, and narrow it. Look at how concrete and specific information turns vague sentences into exact ones in the examples below:

Vague   The size of his hands made his smallness real. [How big were his hands? How small was he?]

Exact   Not until I saw his delicate, doll-like hands did I realize that he stood a full head shorter than most other men.

Vague   The long flood caused a lot of awful destruction in the town. [How long did the flood last? What destruction did it cause? Why was the destruction awful?]

Exact   The flood waters, which rose swiftly and then stayed stubbornly high for days, killed at least six townspeople and made life a misery for the hundreds who had to evacuate their ruined homes and stores.

Note You can use your computer's Find function to help you find and revise abstract and general words that you tend to overuse. Examples of such words might include *nice, interesting, things, very, good, a lot, a little,* and *some.*

EXERCISE 38.3   Revising: Concrete and specific words

Make the following paragraph vivid by expanding the sentences with appropriate details of your own choosing. Substitute concrete and specific words for the abstract and general ones that are underlined. (You can do this exercise online at *ablongman.com/littlebrown*.)

I remember clearly how awful I felt the first time I attended Mrs. Murphy's second-grade class. I had recently moved from a small town in Missouri to a crowded suburb of Chicago. My new school looked big from the outside and seemed dark inside as I walked down the long corridor toward the classroom. The class was noisy as I neared the door; but when I entered, everyone became quiet and looked at me. I felt uncomfortable and wanted a place to hide. However, in a loud voice Mrs. Murphy directed me to the front of the room to introduce myself.

EXERCISE 38.4 Using concrete and specific words

For each abstract or general word below, give at least two other words or phrases that illustrate increasing specificity or concreteness. Consult a dictionary as needed. Use the most specific or concrete word from each group in a sentence of your own. (You can do this exercise online at *ablongman.com/littlebrown*.)

Example:
awake, watchful, vigilant
Vigilant guards patrol the buildings.

1. fabric	6. green	11. teacher
2. delicious	7. walk (*verb*)	12. nice
3. car	8. flower	13. virtue
4. narrow-minded	9. serious	14. angry
5. reach (*verb*)	10. pretty	15. crime

38c   Using idioms

Idioms are expressions in any language whose meanings cannot be determined simply from the words in them or whose component words cannot be predicted by any rule of grammar; often, they violate conventional grammar. Examples of English idioms include *put up with, plug away at,* and *make off with.*

Idiomatic combinations of verbs or adjectives and prepositions can be confusing for both native and nonnative speakers of English. A number of these pairings are listed in the box below.

   If you are learning standard American English, you are justified in stumbling over its prepositions: their meanings can shift depending on context, and they have many idiomatic uses. In mastering the prepositions of standard English, you probably can't avoid memorization. But you can help yourself by memorizing related groups, such as the following.

At, in, or on in expressions of time

ᵥ   Use *at* before actual clock time: *at 8:30.*

ᵥ   Use *in* before a month, year, century, or period: *in April, in 2007, in the twenty-first century, in the next month.*

ᵥ   Use *on* before a day or date: *on Tuesday, on August 3, on Labor Day.*

At, in, or on in expressions of place

ᵥ   Use *at* before a specific place or address: *at the school, at 511 Iris Street.*

ᵥ   Use *in* before a place with limits or before a city, state, country, or continent: *in the house, in a box, in Oklahoma City, in China, in Asia.*

ᵥ   Use *on* to mean "supported by" or "touching the surface of": *on the table, on Iris Street, on page 150.*

For or since in expressions of time

ᵥ   Use *for* before a period of time: *for an hour, for two years.*

ᵥ   Use *since* before a specific point in time: *since 1999, since Friday.*

   A dictionary of English as a second language is the best source for the meanings of prepositions; see the recommendations on page 537. In addition, some references focus on prepositions. See, for
instance, volume 1 (*Verbs with Prepositions and Particles*) of the *Ox-ford Dictionary of Current Idiomatic English.*

EXERCISE 38.5   Using prepositions in idioms

Insert the preposition that correctly completes each idiom in the following sentences. Consult the box on the previous page or a diction-ary as needed. (You can do this exercise online at *ablongman.com/ littlebrown*.)

Example:

I disagree many feminists who say women should not be homemakers.

I disagree with many feminists who say women should not be homemakers.

1. As Mark and Lana waited the justice of the peace, they seemed oblivious the other people in the lobby.
2. But Mark inferred Lana's glance at a handsome man that she was no longer occupied him alone.
3. Angry Lana, Mark charged her not loving him enough to get married.
4. Impatient Mark's childish behavior, Lana disagreed his interpretation of her glance.
5. They decided that if they could differ so violently a minor incident, they should part each other.

38d   Using figurative language

Figurative language (or a **figure of speech**) departs from the literal meanings (the denotations) of words, usually by comparing very different ideas or objects:

Literal   As I try to write, I can think of nothing to say.

Figurative   As I try to write, my mind is a slab of black slate.

Imaginatively and carefully used, figurative language can capture meaning more precisely and feelingly than literal language.

Figurative language is commonplace in speech. Having *slept like a log,* you may get up to find it *raining cats and dogs*. But the rapid exchange of speech leaves little time for inventiveness, and most figures of daily conversation, like those above, are worn and hackneyed. Writing gives you time to reject the tired figure and to search out fresh, concrete words and phrases.

The two most common figures of speech are the simile and the metaphor. Both compare two things of different classes, often one abstract and the other concrete. A **simile** makes the comparison explicit and usually begins with *like* or *as:*

Whenever we grow, we tend to feel it, as a young seed must feel the weight and inertia of the earth when it seeks to break out of its shell on its way to becoming a plant.   —Alice Walker

To hold America in one's thoughts is like holding a love letter in one's hand—it has so special a meaning.   —E. B. White

Instead of stating a comparison, a **metaphor** implies it, omitting such words as *like* or *as:*

I cannot and will not cut my conscience to fit this year's fashions.

—Lillian Hellman

A school is a hopper into which children are heaved while they are young and tender; therein they are pressed into certain standard shapes and covered from head to heels with official rubber stamps.

—H. L. Mencken

Two other figures of speech are personification and hyperbole. **Personification** treats ideas and objects as if they were human:

The economy consumes my money and gives me little in return.

I could hear the whisper of snowflakes, nudging each other as they fell.

Hyperbole deliberately exaggerates:

She appeared in a mile of billowing chiffon, flashing a rhinestone as big as an ostrich egg.

He yelled so loud that his voice carried to the next county.

To be successful, figurative language must be fresh and unstrained, calling attention not to itself but to the writer's meaning. One kind of figurative language gone wrong is the **mixed metaphor,** in which the writer combines two or more incompatible figures. Since metaphors often generate visual images in the reader's mind, a mixed metaphor can be laughable:

Mixed   Various thorny problems that we try to sweep under the rug continue to bob up all the same.

To revise a mixed metaphor, follow through consistently with just one image:

Improved   Various thorny problems that we try to weed out continue to thrive all the same.

EXERCISE 38.6   Analyzing figurative language

Identify each figure of speech in the following sentences as a simile or a metaphor, and analyze how it adds to the writer's meaning. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. A distant airplane, a delta wing out of nightmare, made a gliding shadow on the creek's bottom that looked like a stingray crossing upstream.   —Annie Dillard
2. Her roots ran deep into the earth, and from those roots she drew strength enough to hold still against all the forces of chance and disorder.   —N. Scott Momaday
3. As a member of the winning team (the graduating class of 1940) I had outdistanced unpleasant sensations by miles. I was headed for the freedom of open fields.—Maya Angelou
4. All artists quiver under the lash of adverse criticism.

—Catherine Drinker Bowen

5. Every writer, in a roomful of writers, wants to be the best, and the judge, or umpire, or referee is soon overwhelmed and shouted down like a chickadee trying to take charge of a caucus of crows.

—James Thurber

EXERCISE 38.7   USING FIGURATIVE LANGUAGE

Invent appropriate figurative language of your own (simile, meta-phor, hyperbole, or personification) to describe each scene or quality below, and use the figure in a sentence. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
The attraction of a lake on a hot day
The small waves like fingers beckoned us irresistibly.

1. The sound of a kindergarten classroom
2. People waiting in line to buy tickets to a rock concert
3. The politeness of strangers meeting for the first time
4. A streetlight seen through dense fog
5. The effect of watching television for ten hours straight

38e   Using fresh, not trite, expressions

Trite expressions, or **clichés,** are phrases so old and so often repeated that they have become stale. They include the following:

acid test	beyond the shadow of a doubt
add insult to injury	brought back to reality
better late than never	cold, hard facts
cool as a cucumber	
crushing blow	
easier said than done	
face the music	
flat as a pancake	
green with envy	
hard as a rock	
heavy as lead	
hit the nail on the head	
hour of need	
ladder of success	
moving experience	
needle in a haystack	

Besides these old phrases, stale writing may also depend on fashionable words that are losing their effect: for instance, *lifestyle, enhance, excellent, fantastic,* and *caring.*

Many of these expressions were once fresh and forceful, but constant use has dulled them. They, in turn, will dull your writing by suggesting that you have not thought about what you are saying and have resorted to the easiest phrase.

Clichés may slide into your drafts while you are trying to express your meaning. In editing, then, be wary of any expression you have heard or used before. Substitute fresh words of your own or restate the idea in plain language.

Trite   A healthful lifestyle enhances your ability to go for the gold, allows you to enjoy life to the fullest, and helps you live to a ripe old age.
Revised   Living healthfully helps you perform well, enjoy life thor-oughly, and live long.

EXERCISE 38.8   Revising: Trite expressions

Revise the following sentences to eliminate trite expressions. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:
The basketball team had almost seized victory, but it faced the test of truth in the last quarter of the game.
The basketball team seemed about to win, but the real test came in the last quarter of the game.

1. The disastrous consequences of the war have shaken the small nation to its roots.

    2.   Prices for food have shot sky high, and citizens have sneaking suspicions that others are making a killing on the black market.

3. Medical supplies are so few and far between that even civilians who are as sick as dogs cannot get treatment.
4. With most men fighting or injured or killed, women have had to bite the bullet and bear the men's burden in farming and manufacturing.
5. Last but not least, the war's heavy drain on the nation's pocketbook has left the economy in a shambles.

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Visit the companion Web site for more help and additional exercises on exact language.

Idioms with prepositions

abide by a rule
abide in a place or state

accords with
according to

accuse of a crime

adapt from a source
adapt to a situation

afraid of

agree on a plan as a group
agree to someone else's plan
agree with a person

angry with

aware of

based on

capable of

certain of
charge for a purchase
charge with a crime

concur in an opinion
concur with a person

contend for a principle
contend with a person

dependent on

differ about or over a question

differ from in some quality

differ with a person

disappointed by or in a person
disappointed in or with a thing

familiar with

identical with or to

impatient for a raise
impatient with a person

independent of

infer from

inferior to

involved in a task
involved with a person

oblivious of or to one's surroundings
oblivious of something forgotten

occupied by a person
occupied in study
occupied with a thing

opposed to

part from a person
part with a possession

prior to

proud of

related to

rewarded by the judge
rewarded for something done
rewarded with a gift

similar to

superior to

wait at a place

wait for a train, a person

wait on a customer
point with pride
   ripe old age
   shoulder the burden
   smart as a whip
   sneaking suspicion
   sober as a judge
   stand in awe
   strong as an ox
   thin as a rail
   tired but happy
   tried and true
   untimely death
   wise as an owl

CHAPTER 39

Writing Concisely

Concise writing makes every word count. Conciseness is not the same as mere brevity: detail and originality should not be cut along with needless words. Rather, the length of an expression should be appropriate to the thought.

You may find yourself writing wordily when you are unsure of your subject or when your thoughts are tangled. It's fine, even necessary, to stumble and grope while drafting. But you should straighten out your ideas and eliminate wordiness during revision and editing.

Note Any grammar and style checker will identify at least some wordy structures, such as repeated words, weak verbs, passive voice, and *there is* and *it is* constructions. But a checker can't identify all potentially wordy structures, nor can it tell you whether a structure is appropriate for your ideas.

As you'll see in the examples that follow, wordiness is not a problem of incorrect grammar. A sentence may be perfectly grammatical but still contain unneeded words that interfere with your idea.

39a   Focusing on the subject and verb

Using the subjects and verbs of your sentences for the key actors and actions will reduce words and emphasize important ideas. (See pp. 384–86 for more on this topic.)

Wordy   The reason why most of the country shifts to daylight savings time is that winter days are much shorter than summer days.

Concise   Most of the country shifts to daylight savings time because winter days are much shorter than summer days.

Focusing on subjects and verbs will also help you avoid several other causes of wordiness (also discussed further on pp. 384–86):

Nouns made from verbs

Wordy   The occurrence of the winter solstice, the shortest day of the year, is an event occurring about December 22.

Concise   The winter solstice, the shortest day of the year, occurs about December 22.

Weak verbs

Wordy   The earth's axis has a tilt as the planet is in orbit around the sun so that the northern and southern hemispheres are alternately in alignment toward the sun.

Concise   The earth's axis tilts as the planet orbits the sun so that the northern and southern hemispheres alternately align toward the sun.

Passive voice
Wordy   During its winter the northern hemisphere is tilted farthest away from the sun, so the nights are made longer and the days are made shorter.

ConciseDuring its winter the northern hemisphere tilts away from the sun, making the nights longer and the days shorter.

See also pages 302–03 on changing the passive voice to the active voice, as in the example above.

39b   Cutting or shortening empty words and phrases

Empty words and phrases walk in place, gaining little or nothing in meaning. When you cut or shorten them, your writing will move faster and work harder.

Many empty phrases can be cut entirely:

all things considered	in a manner of speaking
as far as I'm concerned	in my opinion
for all intents and purposes	last but not least
for the most part	more or less

Wordy   As far as I am concerned, discrimination against women still exists in medicine for all intents and purposes.
Revised   Discrimination against women still exists in medicine.

Other empty words can be cut along with some words around them:

angle	character	kind	situation
area	element	manner	thing
aspect	factor	nature	type
case	field		

Wordy   The type of large expenditures on advertising that manufacturers must make is a very important aspect of the cost of detergents.
Concise   Manufacturers' large advertising expenditures increase the cost of detergents.

Still other empty phrases can be reduced from several words to a single word:

For	Substitute
at all times	always
at the present time	now
at this point in time	now
in today's society	now
in the nature of	like
for the purpose of	for
in order to	to
until such time as	until

For	Substitute
for the reason that	because
due to the fact that	because
because of the fact that	because
by virtue of the fact that	because
despite the fact that	although
in the event that	if
by means of	by
in the final analysis	finally

Wordy   At this point in time, the software is expensive due to the fact that it has no competition.
Revised   The software is expensive now because it has no competition.

**EXERCISE 39.1   Revising: Subjects and verbs; empty words
and phrases**

Revise the following sentences to achieve conciseness by focusing on subjects and verbs and by cutting or reducing empty words and phrases. (You can do this exercise online at *ablongman.com/littlebrown.*) See also page 386 for an additional exercise in focusing on subjects and verbs.

Example:

I made college my destination because of many factors, but most of all because of the fact that I want a career in medicine.

I came to college mainly because I want a career in medicine.

1. *Gerrymandering* refers to a situation in which the lines of a voting district are redrawn so that a particular party or ethnic group has benefits.
2. The name is a reference to the fact that Elbridge Gerry, the governor of Massachusetts in 1812, redrew voting districts in Essex County.
3. On the map one new district was seen to resemble something in the nature of a salamander.
4. Upon seeing the map, a man who was for all intents and purposes a critic of Governor Gerry's administration cried out, "Gerrymander!"
5. At the present time, changes may be made in the character of a district's voting pattern by a political group by gerrymandering to achieve the exclusion of rival groups' supporters.

39c   Cutting unnecessary repetition

Planned repetition and restatement can make writing more coherent (p. 83) or emphatic (pp. 390–91). But unnecessary repetition weakens sentences:

Wordy   Many unskilled workers without training in a particular job are unemployed and do not have any work.

Concise   Many unskilled workers are unemployed.

The use of one word two different ways within a sentence is confusing:

Confusing   Preschool instructors play a role in the child's understanding of male and female roles.

Clear   Preschool instructors contribute to the child's understanding of male and female roles.

The simplest kind of useless repetition is the phrase that says the same thing twice. In the following examples, the unneeded words are underlined:

biography of his life	habitual custom
circle around	important [basic] essentials
consensus of opinion	large in size
continue on puzzling in nature	
cooperate together	repeat again
few in number	return again
final completion	revert back
frank and honest exchange	square [round] in shape
the future to come	surrounding circumstances

Phrases like those above are redundant because the main word already implies the underlined word or words. The repetition is not emphatic but tedious. A dictionary will tell you what meanings a word implies. *Assassinate,* for instance, means "mur-der someone well known," so the following sentence is redundant: *Julius Caesar was assassinated and killed.*

EXERCISE 39.2   Revising: Unnecessary repetition

Revise the following sentences to achieve conciseness. Concentrate on eliminating repetition and redundancy. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

Because the circumstances surrounding the cancellation of classes were murky and unclear, the editor of the student newspaper assigned a staff reporter to investigate and file a report on the circumstances.

Because the circumstances leading to the cancellation of classes were unclear, the editor of the student newspaper assigned a staffer to investigate and report the story.

1. Some Vietnam veterans coming back to the United States after their tours of duty in Vietnam had problems readjusting again to life in America.
2. Afflicted with post-traumatic stress disorder, a psychological disorder that sometimes arises after a trauma, some veterans had psychological problems that caused them to have trouble holding jobs and maintaining relationships.
3. Some who used to use drugs in Vietnam could not break their drug habits after they returned back to the United States.
4. The few veterans who committed crimes and violent acts gained so much notoriety and fame that many Americans thought all veterans were crazy, insane maniacs.
5. As a result of such stereotyping of Vietnam-era veterans, veterans are included in the same antidiscrimination laws that protect other victims of discrimination.

39d   Reducing clauses to phrases, phrases to single words

Modifiers—subordinate clauses, phrases, and single words—can be expanded or contracted depending on the emphasis you want to achieve. (See pp. 254–58 on phrases and clauses and 398–401 on working with modifiers.) When editing your sentences, consider whether any modifiers can be reduced without loss of emphasis or clarity:

Wordy   The Channel Tunnel, which runs between Britain and France, bores through a bed of solid chalk that is twenty-three miles across.

Concise   The Channel Tunnel between Britain and France bores through twenty-three miles of solid chalk.

39e   Eliminating *there is* and *it is* constructions

You can postpone the sentence subject with the words *there is* (*there are, there was, there were*) and *it is* (*it was*). (See p. 264.) These constructions can be useful to emphasize the subject (as when introducing it for the first time) or to indicate a change in direction. But often they just add words and create limp substitutes for more vigorous sentences:

Wordy   There were delays and cost overruns that plagued construction of the Channel Tunnel. It is the expectation of investors to earn profits at last, now that there are trains passing daily through the tunnel.

Concise   Delays and cost overruns plagued construction of the Channel Tunnel. Investors expect to earn profits at last, now that trains pass daily through the tunnel.

39f   Combining sentences

Often the information in two or more sentences can be combined into one tight sentence:

Wordy   An unexpected problem with the Channel Tunnel is stowaways. The stowaways are mostly illegal immigrants. They are trying to smuggle themselves into England. They cling to train roofs and undercarriages.

Concise   An unexpected problem with the Channel Tunnel is stowaways, mostly illegal immigrants who are trying to smuggle themselves into England by clinging to train roofs and undercarriages.

A number of exercises in this handbook give you practice in sentence combining. For a list, see "Sentence combining" in the Index.

39g   Rewriting jargon

Jargon can refer to the special vocabulary of any discipline or profession (see p. 513). But it has also come to describe vague, inflated language that is overcomplicated, even incomprehensible. When it comes from government or business, we call it *bureaucratese*.

Jargon   The weekly social gatherings stimulate networking by members of management from various divisions, with the aim of developing contacts and maximizing the flow of creative information.

Translation   The weekly parties give managers from different divisions a chance to meet and to share ideas.

EXERCISE 39.3   Revising: Conciseness

Rewrite each passage below into a single concise sentence, using the techniques described in this chapter. (You can do this exercise online at *ablongman.com/littlebrown.*)

Example:

He was taking some exercise in the park. Then several thugs were suddenly ahead of him in his path.

He was exercising [or jogging or strolling] in the park when several thugs suddenly loomed in his path.

1. Chewing gum was originally introduced to the United States by Antonio López de Santa Anna. He was the Mexican general.
2. After he had been defeated by the Texans in 1845, the general, who was exiled, made the choice to settle in New York.
3. A piece of chicle had been stashed by the general in his baggage. Chicle is the dried milky sap of the Mexican sapodilla tree.
4. There was more of this resin brought into the country by Santa Anna's friend Thomas Adams. Adams had a plan to make rubber.
5. The plan failed. Then the occasion arose for Adams to get a much more successful idea on the basis of the use to which the resin was put by General Santa Anna. That is, Adams decided to make a gum that could be chewed.

EXERCISE 39.4   Revising: Conciseness

Make the following passage as concise as possible. Be merciless. (You can do this exercise online at *ablongman.com/littlebrown.*)

At the end of a lengthy line of reasoning, he came to the conclusion that the situation with carcinogens [cancer-causing substances] should be regarded as similar to the situation with the automobile. Instead of giving in to an irrational fear of cancer, we should consider all aspects of the problem in a balanced and dispassionate frame of mind, making a total of the benefits received from potential carcinogens (plastics, pesticides, and other similar products) and measuring said total against the damage done by such products. This is the nature of most discussions about the automobile. Instead of responding irrationally to the visual, aural, and air pollution caused by automobiles, we have decided to live with them (while simultaneously working to improve on them) for the benefits brought to society as a whole.

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Visit the companion Web site for more help and additional exercises on writing concisely.

Ways to achieve conciseness

Wordy (87 words)

The highly pressured nature of critical-care nursing is due to the fact that the patients have life-threatening illnesses. Critical-care nurses must have possession of steady nerves to care for patients who are critically ill and very sick. The nurses must also have posses- sion of interpersonal skills. They must also have medical skills. It is considered by most health-care professionals that these nurses
are essential if there is to be improvement of patients who are now in critical care from that status to the status of intermediate care.

Concise (37 words)

Critical-care nursing is highly pressured because the patients have life-threatening illnesses. Critical-care nurses must possess steady nerves and interpersonal and medical skills. Most health-care professionals consider these nurses essential if patients are to improve to intermediate care.
Focus on subject and verb, and cut or shorten empty words and phrases.
Avoid nouns made from verbs.
Cut unneeded repetition.
Combine sentences.
Change passive voice to active voice.
 Eliminate *there is* constructions.
Cut unneeded repetition, and reduce clauses and phrases.

CHAPTER 40

Using Dictionaries

A dictionary can answer most questions about words. This chapter shows you how to choose a dictionary that suits your purpose and how to read a dictionary without difficulty.

40a   Choosing a dictionary
1   Abridged dictionaries

Abridged dictionaries are the most practical for everyday use. Often called desk dictionaries because of their convenient size, they usually list 150,000 to 200,000 words and concentrate on fairly common words and meanings.

The American Heritage College Dictionary

Merriam-Webster's Collegiate Dictionary
The Random House Webster's College Dictionary
Webster's New World College Dictionary

Most of these dictionaries are available both in print and on CD-ROM, and some are available online (visit *ablongman.com/*
littlebrown for links). Your computer may include a dictionary that you can customize with words or meanings it does not cover. With an electronic dictionary, as with a print dictionary, you can look up words as you write, checking spellings, meanings, synonyms, and other information.
 If English is not your first language, you probably should have a dictionary prepared especially for ESL students in addition to one of the dictionaries listed above. The dictionaries listed below give much more information on such matters as count versus noncount nouns, prepositions with verbs and adjectives, and other concerns of ESL students.

COBUILD English Language Dictionary
Longman Dictionary of Contemporary English. Longman Dictionary of American English is the
    American version.
Oxford Advanced Learner's Dictionary. Oxford Dictionary of American English is the American version.
2   Unabridged dictionaries

Unabridged dictionaries are the most scholarly and comprehensive of all dictionaries, sometimes consisting of many volumes. They emphasize the history of words and the variety of their uses. An unabridged dictionary is useful when you are studying a word in depth, reading or writing about the literature of another century, or looking for a quotation containing a particular word. The following unabridged dictionaries are available at most libraries.

The Oxford English Dictionary, 20 volumes
The Random House Webster's Unabridged Dictionary
Webster's Third New International Dictionary of the English Language

3　　Special dictionaries

Special dictionaries limit their attention to a single class of word (for example, slang, engineering terms, abbreviations), to a single kind of information (synonyms, usage, word origins), or to a specific subject (African American culture, biography, history). (See Chapters 50–53 for lists of subject dictionaries in various academic disciplines.)

ν **For guidance on English usage**

Usage guides provide help with commonly confused and misused words, phrases, idioms, and other matters:

R. W. Burchfield, *The New Fowler's Modern English Usage*
Bryan A. Garner, *A Dictionary of Modern American Usage*

 Practical English Usage, by Michael Swan, is a usage guide prepared especially for nonnative speakers of English.

ν **For the origins of words**

Dictionaries of etymology, or word history, explain how words have evolved:

Charles T. Onions et al., eds., *Oxford Dictionary of English Etymology*
Eric Partridge, *Origins: A Short Etymological Dictionary of Modern English*

ν **For information on slang**

Dictionaries of slang explain the histories and meanings of conversational expressions. They can make entertaining reading.

J. E. Lighter, ed., *Historical Dictionary of American Slang*
Harold Wentworth and Stuart Berg Flexner, *Dictionary of American Slang*

ν **For information about synonyms**

A thesaurus like *Roget's* provides extensive lists of words with related meanings. A dictionary of synonyms like *Webster's* contains discussions and illustrations of shades of meaning.

Robert L. Chapman, ed., *Roget's International Thesaurus*
Webster's New Dictionary of Synonyms

Many electronic dictionaries include a thesaurus as well, and some thesauruses are available independently on CD-ROM or online. (Visit *ablongman.com/littlebrown* for links.) With an online thesaurus, you can easily find synonyms and insert them into your documents. Take care with any thesaurus, ensuring that you know the meaning of a synonym before you use it.

40b　　Working with a dictionary's contents

Dictionaries use abbreviations and symbols to squeeze a lot of information into a relatively small book. This system of condensed information may at first seem difficult to read. But all dictionaries include in their opening pages detailed information on the arrangement of entries, pronunciation symbols, and abbreviations.

Here is a fairly typical entry, from *Merriam-Webster's Collegiate Dictionary*. The labeled parts are discussed on the pages that follow.

ν **Spelling and word division**

The small initial letters for *reckon* indicate that it is not normally capitalized. (In contrast, *Franklin stove* is capitalized in *Merriam-Webster's* because *Franklin* is a proper noun.)

The centered period in **reck·on** shows the division into syllables. If you are breaking a word at the end of a line, follow the dictionary's division of the word into syllables. For a hyphenated compound word, such as *cross-question,* a dictionary shows the hyphen as part of the spelling: **cross-ques·tion.**

Dictionaries provide any acceptable variant spellings of a word at the beginning of an entry. For the word *dexterous, Merriam-Webster's* has "**dex·ter·ous** *or* **dex·trous.**"

ν Pronunciation

In *Merriam-Webster's* the pronunciation appears between reversed slashes (\\). The stressed syllable is preceded by an accent mark ('re-k@n).

Dictionaries use symbols to indicate how to pronounce a word because the alphabet itself does not record all the sounds in the language. (Listen, for example, to the different sounds of *a* in only three words: *far, make,* and *answer.*) Most dictionaries provide a key to the pronunciation symbols at least every other page.

ν Grammatical functions and forms

Dictionaries give helpful information about a word's functions and forms. The *Merriam-Webster's* entry for *reckon* shows the word to be a verb (*vb*), with the past tense and past participle *reckoned* and the present participle *reckoning,* and with both transitive (*vt*) and intransitive (*vi*) meanings. (For the definitions of these terms, see p. 238.)

Most dictionaries provide not only the principal forms of regular and irregular verbs but also the plural forms of irregular nouns and the *-er* and *-est* forms of adjectives and adverbs. An adjective or adverb without *-er* and *-est* forms in the dictionary requires the addition of *more* and *most* to show comparison (see pp. 322–23).

ν Etymology

Dictionaries provide the **etymology** of a word (its history) to indicate its origin and the evolution of its meanings and forms. The dictionary can compress much information about a word into
a small space through symbols, abbreviations, and different type fonts. An explanation of these systems appears in the dictionary's opening pages. *Merriam-Webster's* traces *reckon* back most recently to Middle English (ME) and then further back to Old English (OE). The notation "(13c)" before the first definition indicates that the first recorded use of *reckon* to mean "count" occurred in the thirteenth century. When seeking the etymology of a word, be sure to read the entire history, not just the most recent event.

ν Meanings

Dictionaries divide the general meaning of a word into particular meanings on the basis of how the word is or has been actually used. They arrange a word's meanings differently, either in order of their appearance in the language, earliest first, or in order of their frequency of use, most common first. (*Merriam-Webster's* follows the former practice.) To learn your dictionary's arrangement, consult its opening pages. Then read through a word's entire entry before settling on the meaning that fits the context of what you're reading or writing.

The *Merriam-Webster's* entry for *reckon* ends with two uses of the word in idiomatic expressions (*reckon with* and *reckon without*). These phrases are defined because, as with all idioms, their meanings cannot be inferred simply from the words they consist of (see p. 523).

ν Labels

Dictionaries apply labels to words or to particular meanings that have a special status or use. **Style labels** restrict a word or one of its meanings to a particular level of usage:

- ν *Slang:* words or meanings inappropriate in writing except for a special effect, such as *crumb* for "a worthless or despicable person."
- ν *Informal* **or** *colloquial:* words or meanings appropriate for informal writing but not formal writing, such as *great* to mean "very good," as in *a great movie.*
- ν *Nonstandard* **or** *substandard:* words or meanings inappropriate for standard American English, such as *ain't.*

ᵛ ***Vulgar* or *vulgar slang:*** words or meanings considered offensive in speech and writing, such as profanity.

ᵛ ***Poetic* or *literary:*** words or meanings used only in poetry or the most formal writing, such as *eve* for *evening* and *o'er* for *over*.

Subject labels tell us that a word or one of its meanings has a special use in a discipline or profession. In its entry for *relaxation,* for instance, *American Heritage* presents specialized meanings with the subject labels *physiology, physics*, and *mathematics*.

Region labels indicate that a particular spelling, pronunciation, or meaning of a word is not national but limited to an area. A regional difference may be indicated by the label *dialect. Merriam-Webster's* labels as dialect (*dial*) the uses of *reckon* to mean "suppose" or "think" (as in *I reckon I'll do that*). More specific region labels may designate areas of the United States or other countries.

Time labels indicate words or their meanings that the language, in evolving, has discarded. *Obsolete* designates words or mean-ings that are no longer used; *archaic* designates words or meanings that are out of date but are used occasionally.

See pages 510–17 for further discussion of levels of usage and their appropriateness in your writing.

ᵛ **Synonyms**

Synonyms are words whose meanings are approximately the same, such as *small* and *little. Merriam-Webster's* defines *reckon* with some words in small capital letters (COUNT, ESTIMATE, CONSIDER, and so on). These are both synonyms and cross-references, in that each word may be looked up in its alphabetical place. Some diction-aries devote separate paragraphs to words with many synonyms.

ᵛ **Illustrative quotations**

Dictionaries are made by collecting quotations showing actual uses of words in all kinds of speech and writing. Some of these quotations, or others that the dictionary makers invent, may appear in the dictionary's entries as illustrations of how a word may be used. Five such quotations illustrate uses of *reckon* in the *Merriam-Webster's* entry (in these quotations, ~ stands for the word being illustrated).

EXERCISE 40.1   Using a dictionary

Consult your dictionary on five of the following words. First find out whether your dictionary lists the oldest or the most common meanings first in its entries. Then, for each word, write down (*a*) the division into syllables, (*b*) the pronunciation, (*c*) the grammatical functions and forms, (*d*) the etymology, (*e*) each meaning, and (*f*) any special uses
indicated by labels. Finally, use the word in at least two sentences of your own. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. depreciation	4. manifest	7. potlatch	10. toxic
2. secretary	5. assassin	8. plain (*adj.*)	11. steal
3. grammar	6. astrology	9. ceremony	12. obelisk

http://www.ablongman.com/littlebrown

Visit the companion Web site for links to online dictionaries and other language resources.

Dictionary entry for *reckon*

CHAPTER41

Spelling and the Hyphen

English spelling is difficult, even for some very experienced and competent writers. You can train yourself to spell better, and this chapter will help you. But you can also improve instantly by acquiring three habits:

ᵛ **Carefully proofread all of your writing.**
ᵛ **Be suspicious of your spellings.**
ᵛ **Check a dictionary *every time* you doubt a spelling.**

Note A spelling checker can help you find and track spelling errors in your papers. But its usefulness is limited, mainly because it can't spot the common error of confusing words with similar spellings, such as *now/not, to/too, their/they're/there,* and *principal/ principle.* See pages 60–61 for more on spelling checkers.

41a Recognizing typical spelling problems

Spelling well involves recognizing situations that commonly lead to misspelling: pronunciation can mislead you in several ways; different forms of the same word may have different spellings; and some words have more than one acceptable spelling.

1 Being wary of pronunciation

In English, unlike some other languages, pronunciation of words is an unreliable guide to their spelling. The same letter or combination of letters may have different sounds in different words. (Say aloud these different ways of pronouncing the letters *ough: tough, dough, cough, through, bough.*) In addition, some words contain letters that are not pronounced clearly or at all, such as the *ed* in *asked,* the silent *e* in *swipe,* or the unpronounced *gh* in *tight.*

Pronunciation is a particularly unreliable guide in spelling **homonyms,** words pronounced the same though they have different spellings and meanings: *great/grate, to/too/two.* Some commonly confused homonyms and near-homonyms, such as *accept/except,* are listed below. (See p. 551 for tips on how to use spelling lists.)

2 Distinguishing between different forms of the same word

Spelling problems may occur when forms of the same word have different spellings, as in the following examples.

Verbs and nouns

Verb	Noun	Verb	Noun
advise	advice	enter	entrance
describe	description	marry	marriage
speak	speech	omit	omission

Nouns and adjectives

Noun	Adjective	Noun	Adjective
comedy	comic	height	high
courtesy	courteous	Britain	British
generosity	generous		

Irregular verbs

begin, began, begun   know, knew, known
break, broke, broken   ring, rang, rung

Irregular nouns

child, children   shelf, shelves
goose, geese   tooth, teeth
mouse, mice   woman, women

Other differences

four, forty   thief, theft

3   Using preferred spellings

Many words have variant spellings as well as preferred spell-ings. Often the variant spellings listed in an American dictionary are British spellings.

American   British

color, humor   colour, humour
theater, center   theatre, centre
canceled, traveled   cancelled, travelled
judgment   judgement
realize   realise

41b   Following spelling rules

Misspelling is often a matter of misspelling a syllable rather than the whole word. The following general rules focus on troublesome syllables, with notes for the occasional exceptions.

1   Distinguishing between *ie* and *ei*

Words like *believe* and *receive* sound alike in the second syllable, but the syllable is spelled differently. Use the familiar jingle to distinguish between *ie* and *ei:*

I before *e*, except after *c*, or when pronounced "ay" as in *neighbor* and *weigh*.

i before *e*	believe	bier	hygiene	
	grief	thief	friend	
ei after *c*	ceiling	conceive	perceive
	receive	deceit	conceit
ei sounded	neighbor	weight	eight
as "ay"	sleigh	freight	vein

Exceptions In some words an *ei* combination neither follows *c* nor is pronounced "ay." These words include *either, neither, foreign, forfeit, height, leisure, weird, seize,* and *seizure.* This sentence might help you remember some of them: *The weird foreigner neither seizes leisure nor forfeits height.*

EXERCISE 41.1   Distinguishing between *ie* and *ei*

Insert *ie* or *ei* in the words below. Check doubtful spellings in a diction-ary. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. br f	5. for gn	9. l surely	13. h ght
2. dec ve	6. pr st	10. ach ve	14. fr ght
3. rec pt	7. gr vance	11. pat nce	15. f nt
4. s ze	8. f nd	12. p rce	16. s ve

2   Keeping or dropping a final *e*

Many words end with an unpronounced or silent *e: move, brave, late, rinse.* Drop the final *e* when adding an ending that begins with a vowel:

advise + able = advisable   surprise + ing = surprising
force + ible = forcible   guide + ance = guidance

Keep the final, silent *e* when adding an ending that begins with a consonant:

battle + ment = battlement   care + ful = careful

accurate + ly = accurately   like + ness = likeness

Exceptions The silent *e* is sometimes retained before an ending beginning with a vowel. It is kept when *dye* becomes *dyeing,* to avoid confusion with *dying.* It is kept to prevent mispronunciation of words like *shoeing* (not *shoing*) and *mileage* (not *milage*). And the final *e* is often retained after a soft *c* or *g,* to keep the sound of the consonant soft rather than hard:

courageous	changeable	noticeable
outrageous	manageable	embraceable

The silent *e* is also sometimes *dropped* before an ending beginning with a consonant, when the *e* is preceded by another vowel:

argue + ment = argument
due + ly = duly
true + ly = truly

EXERCISE 41.2   Keeping or dropping a final *e*

Combine the following words and endings, keeping or dropping a final *e* as necessary to make correctly spelled words. Check doubtful spellings in a dictionary. (You can do this exercise online at *ablongman .com/littlebrown.*)

1. malice + ious	4. retire + ment	7. note + able
2. love + able	5. sue + ing	8. battle + ing
3. service + able	6. virtue + ous	9. suspense + ion

3   Keeping or dropping a final *y*

Words ending in *y* often change their spelling when an ending is added to them. Change the final *y* to an *i* when it follows a consonant:

beauty, beauties	worry, worried	supply, supplies
folly, follies	merry, merrier	deputy, deputize

But keep the *y* when it follows a vowel, when the ending is *-ing,* or when it ends a proper name:

day, days	cry, crying	May, Mays
obey, obeyed	study, studying	Minsky, Minskys

EXERCISE 41.3   Keeping or dropping a final *y*

Combine the following words and endings, changing or keeping a final *y* as necessary to make correctly spelled words. Check doubtful spellings in a dictionary. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. imply + s	4. delay + ing	7.	solidify + s
2. messy + er	5. defy + ance	8. Murphy + s	
3. apply + ing	6. say + s	9. supply + ed	

4   Doubling consonants

Whether to double a word's final consonant depends first on the number of syllables in the word. In one-syllable words, double the final consonant when a single vowel precedes the final consonant. Otherwise, don't double the consonant.

slap, slapping	pair, paired
tip, tipping	park, parking

In words of more than one syllable, double the final consonant when a single vowel precedes the final consonant *and* the consonant ends a stressed syllable once the ending is added. Otherwise, don't double the consonant.

refer, referring	refer, reference
begin, beginning	relent, relented
occur, occurrence	despair, despairing

EXERCISE 41.4   Doubling consonants

Combine the following words and endings, doubling final consonants as necessary to make correctly spelled words. Check doubtful spellings in a dictionary. (You can do this exercise online at *ablongman.com/ littlebrown.*)

1. repair + ing	4. shop + ed	7. drip + ing
2. admit + ance	5. conceal + ed	8. declaim + ed
3. benefit + ed	6. allot + ed	9. parallel + ing

5   Attaching prefixes

Adding a prefix such as *dis, mis,* and *un* does not change the spelling of a word. When adding a prefix, do not drop a letter from or add a letter to the original word:

uneasy	anti-intellectual	defuse	misstate
unnecessary	disappoint	de-emphasize	misspell
antifreeze	dissatisfied	misinform	

(See also p. 555 for when to use hyphens with prefixes: *prehistory* versus *ex-student.*)

6   Forming plurals

ν Nouns

Most nouns form plurals by adding *s* to the singular form:

boy, boys	table, tables
carnival, carnivals	Murphy, Murphys

Some nouns ending in *f* or *fe* form the plural by changing the ending to *ve* before adding *s:*

leaf, leaves	wife, wives
life, lives	yourself, yourselves

Singular nouns ending in *s, sh, ch,* or *x* form the plural by adding *es:*

kiss, kisses	church, churches
wish, wishes	Jones, Joneses

(Notice that verbs ending in *s, sh, ch,* or *x* form the third-person singular in the same way. *Taxes* and *lurches* are examples.)

Nouns ending in *o* preceded by a vowel usually form the plural by adding *s:*

ratio, ratios	zoo, zoos

Nouns ending in *o* preceded by a consonant usually form the plural by adding *es:*

hero, heroes	tomato, tomatoes

Exceptions Some very common nouns form irregular plurals:

child, children	man, men
mouse, mice	woman, women

Some English nouns that were originally Italian, Greek, Latin, or French form the plural according to their original language:

analysis, analyses	datum, data
basis, bases	medium, media
beau, beaux	phenomenon, phenomena
crisis, crises	piano, pianos
criterion, criteria	thesis, theses

A few such nouns may form irregular or regular plurals: for instance, *index, indices, indexes*; *curriculum, curricula, curriculums*. The regular plural is more contemporary.

 Noncount nouns do not form plurals, either regularly (with an added *s*) or irregularly. Examples of noncount nouns include *equipment, courage,* and *wealth.* (See p. 327.)

ν Compound nouns

Form plurals of compound nouns in one of two ways. Add *s* to the last word when the component words are roughly equal in importance, whether or not they are hyphenated:

city-states	breakthroughs

painter-sculptors   bucket seats

Add *s* to a noun combined with other parts of speech:

fathers-in-law   passersby

Note, however, that most modern dictionaries give the plural of *spoonful* as *spoonfuls.*

EXERCISE 41.5   Forming plurals

Make the correct plural of each of the following singular words. Check doubtful spellings in a dictionary. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. pile	5. mile per hour	9. Bales	13. thief
2. donkey	6. box	10. cupful	14. goose
3. beach	7. switch	11. libretto	15. hiss
4. summary	8. sister-in-law	12. video	16. appendix

41c   Developing spelling skills

The following techniques can help you improve your spelling. In addition, do not overrely on your computer's spelling checker (see pp. 60–61).

1   Editing and proofreading carefully

If spelling is a problem for you, give it high priority while editing your writing (p. 48) and again while proofreading, your last chance to catch misspelled words (p. 58). Reading a draft backward, word by word, can help you spot mistakes such as switched or omitted letters in words you know. Because the procedure forces you to consider each word in isolation, it can also highlight spellings you may be less sure of. A sense of uncertainty is crucial in spotting and correcting spelling errors, even for good spellers who make relatively few errors. Listen to your own uncertainty, and let it lead you to the dictionary.

2   Using a dictionary

How can you look up a word you can't spell? Start by guessing at the spelling and looking up your guess. If that doesn't work, pronounce the word aloud to come up with other possible spellings, and look them up. Unless the word is too specialized to be included in your dictionary, trial and error will eventually pay off.

If you're using a spelling checker, it may do the guessing for you by providing several choices for misspelled words. But you may still need to check a dictionary to verify your choice.

3   Pronouncing carefully

Careful pronunciation is not always a reliable guide to spelling (see p. 543), but it can keep you from misspelling words that are often mispronounced. For example:

athletics (*not* atheletics)	laboratory (*not* labratory)
disastrous (*not* disasterous)	library (*not* libary)
environment (*not* envirnment)	lightning (*not* lightening)
frustrate (*not* fustrate)	mischievous (*not* mischievious)
government (*not* goverment)	nuclear (*not* nucular)
height (*not* heighth)	recognize (*not* reconize)
history (*not* histry)	representative (*not* representive)
irrelevant (*not* irrevelant)	strictly (*not* stricly)

4   Tracking and analyzing your errors

Keep a list of the words marked "misspelled" or "spelling" or "sp" in your papers. This list will contain hints about your particular spelling problems, such as confusing *affect* and *effect* or forming plurals incorrectly. (If you need help analyzing the list, consult your writing instructor.) The list will also provide a personalized study guide, a focus for your efforts to spell better.

5   Using mnemonics

Mnemonics (pronounced with an initial *n* sound) are techniques for assisting your memory. The *er* in *letter* and *paper* can remind you that *stationery* (meaning "writing paper") has an *er* near the end; *stationary* with an *a* means "standing in place." Or the word *dome* with its long *o* sound can remind you that the building in which the legislature meets is spelled *capitol,* with an *o.* The *capital* city is spelled with *al* like *Albany,* the capital of New York. If you identify the words you have trouble spelling, you can think of your own mnemonics, which may work better for you than someone else's.

6   Studying spelling lists

Learning to spell commonly misspelled words will reduce your spelling errors. For general improvement, work with the following list of commonly misspelled words. Study only six or seven words at a time. If you are unsure of the meaning of a word, look it up in a dictionary and try using it in a sentence. Pronounce the word out loud, syllable by syllable, and write the word out. (The list of similar-sounding words on pp. 543–44 should be considered an extension of the one below.)

41d   Using the hyphen to form or divide words

The hyphen (-) is a mark of punctuation used either to form words or to divide them at the ends of lines.

1   Forming compound adjectives

When two or more words serve together as a single modifier before a noun, a hyphen or hyphens form the modifying words clearly into a unit:

> She is a well-known actor.
> The conclusions are based on out-of-date statistics.
> Some Spanish-speaking students work as translators.

When the same compound adjectives follow the noun, hyphens are unnecessary and are usually left out.

> The actor is well known.
> The statistics were out of date.
> Many students are Spanish speaking.

Hyphens are also unnecessary in compound modifiers containing an *-ly* adverb, even when these fall before the noun: *clearly defined terms; swiftly moving train.*

When part of a compound adjective appears only once in two or more parallel compound adjectives, hyphens indicate which words the reader should mentally join with the missing part:

> School-aged children should have eight- or nine-o'clock bedtimes.

2   Writing fractions and compound numbers

Hyphens join the numerator and denominator of fractions and the parts of the whole numbers twenty-one to ninety-nine:

three-fourths	twenty-four
one-half	eighty-seven

3   Forming coined compounds

Writers sometimes create (coin) temporary compounds and join the words with hyphens:

> Muhammad Ali gave his opponent a come-and-get-me look.

4   Attaching some prefixes and suffixes

Do not use hyphens with prefixes except as follows:

- **With the prefixes *self-*, *all-*, and *ex-*:** *self-control, all-inclusive, ex-student.*
- **With a prefix before a capitalized word:** *un-American.*
- **With a capital letter before a word:** *T-shirt.*
- **To prevent misreading:** *de-emphasize, anti-intellectual.*

The only suffix that regularly requires a hyphen is *-elect,* as in *president-elect.*

5   Eliminating confusion

If you wrote the sentence *Doonesbury is a comic strip character,* the reader might stumble briefly over your meaning. Is Doonesbury a character in a comic strip or a comic (funny) character who strips? A hyphen would prevent any possible confusion: *Doonesbury is a comic-strip character.*

Adding prefixes to words can sometimes create ambiguity. *Recreation* (*creation* with the prefix *re-*) could mean either "a new creation" or "diverting, pleasurable activity." The use of a hyphen, *re-creation,* limits the word to the first meaning. Without a hyphen the word suggests the second meaning.

6   Dividing words at the ends of lines

You can avoid occasional short lines in your documents by dividing some words between the end of one line and the beginning of the next. On a word processor, you can set the program to

divide words automatically at appropriate breaks (in the Tools menu, select Language and then Hyphenation). To divide words manually, follow these guidelines:

- **Divide words only between syllables**—for instance, *win-dows*, not *wi-ndows*. Check a dictionary for correct syllable breaks.
- **Never divide a one-syllable word.**
- **Leave at least two letters on the first line and three on the second line.** If a word cannot be divided to follow this rule (for instance, *a-bus-er*), don't divide it.
- **Break an electronic address only after a slash.** Do not hyphenate, because readers may preceive any added hyphens as part of the address.

EXERCISE 41.6   Using hyphens in compound words

Insert hyphens as needed in the following compounds. Mark all compounds that are correct as given. Consult a dictionary as needed. (You can do this exercise online at *ablongman.com/littlebrown.*)

1.	reimburse	6.	seventy eight	11.	two and six
2.	deescalate 7.		happy go lucky		person
	cars				
3.	forty odd soldiers	8.	preexisting12.		ex songwriter
4.	little known bar	9.	senator elect	13.	V shaped
5.	seven eighths	10.	postwar	14.	reeducate

Visit the companion Web site for more help and an additional exercise on spelling and the hyphen.

Words commonly confused

accept (to receive)
except (other than)

affect (to have an influence on)
effect (result)

all ready (prepared)
already (by this time)

allude (to refer to indirectly)
elude (to avoid)

allusion (indirect reference)
illusion (erroneous belief or
      perception)

ascent (a movement up)
assent (agreement)

bare (unclothed)
bear (to carry, or an animal)

board (a plane of wood)
bored (uninterested)

born (brought into life)
borne (carried)

brake (stop)
break (smash)

buy (purchase)
by (next to)

capital (the seat of a government)
capitol (the building where a
legislature meets)

cite (to quote an authority)
sight (the ability to see)
site (a place)
desert (to abandon)
dessert (after-dinner course)

discreet (reserved, respectful)
discrete (individual or distinct)

elicit (to bring out)
illicit (illegal)

eminent (well known)
imminent (soon to happen)

fair (average, or lovely)
fare (a fee for transportation)

forth (forward)
fourth (after *third*)

gorilla (a large primate)
guerrilla (a kind of soldier)

hear (to perceive by ear)
here (in this place)

heard (past tense of *hear*)
herd (a group of animals)

hole (an opening)
whole (complete)

its (possessive of *it*)
it's (contraction of *it is* or *it has*)

lead (heavy metal)
led (past tense of *lead*)

lessen (to make less)
lesson (something learned)

meat (flesh)
meet (encounter)

no (the opposite of *yes*)
know (to be certain)

passed (past tense of *pass*)
past (after, or a time gone by)

patience (forbearance)
patients (persons under medical care)

peace (the absence of war)
piece (a portion of something)

persecute (to oppress, to harass)
prosecute (to pursue, to take
    legal action against)

plain (clear)
plane (a carpenter's tool, or an airborne vehicle)

presence (the state of being at hand)
presents (gifts)

principal (most important, or the head of a school)
principle (a basic truth or law)

rain (precipitation)
reign (to rule)
rein (a strap for controlling an
    animal)

raise (to build up)
raze (to tear down)

right (correct)
rite (a religious ceremony)
write (to make letters)

road (a surface for driving)
rode (past tense of *ride*)

scene (where an action occurs)
seen (past participle of *see*)

seam (a junction)
seem (appear)

stationary (unmoving)
stationery (writing paper)

straight (unbending)
strait (a water passageway)

their (possessive of *they*)
there (opposite of *here*)
they're (contraction of *they are*)

to (toward)
too (also)
two (following *one*)

waist (the middle of the body)
waste (discarded material)

weak (not strong)
week (Sunday through Saturday)

weather (climate)
whether (*if*, or introducing a choice)

which (one of a group)
witch (a sorcerer)

who's (contraction of *who is* or *who has*)
whose (possessive of *who*)

your (possessive of *you*)
you're (contraction of *you are*)

absence
abundance
acceptable
accessible
accidentally
accommodate
accomplish
accumulate
accuracy
accustomed
achieve
acknowledge
acquire
across
actually
address
admission
adolescent
advice
advising
against
aggravate
aggressive
all right
all together
allegiance
almost
a lot
already
although
altogether
amateur

among
amount
analysis
analyze
angel

annual
answer
apology
apparent
appearance
appetite
appreciate
appropriate
approximately
argument
arrest
ascend
assassinate
assimilation
assistance
associate
atheist
athlete
attendance
audience
average
bargain
basically
because
beginning
belief
believe
beneficial
benefited
boundary
breath
Britain
bureaucracy
business
calculator
calendar
caricature
carrying
cede
ceiling
cello
cemetery
certain
changeable
changing
characteristic
chief
chocolate
choose
chose
climbed
coarse
column
coming
commercial
commitment
committed
committee
competent
competition

complement
compliment
conceive
concentrate
concert
condemn
conquer
conscience
conscious
consistency
consistent
continuous
controlled
controversial
convenience
convenient
coolly
course
courteous
criticism
criticize
crowd
cruelty
curiosity
curious
curriculum
deceive
deception
decide
decision
deductible
definitely
degree
dependent

descend
descendant
describe
description
desirable
despair
desperate
destroy
determine
develop
device
devise
dictionary
difference
dining
disagree
disappear
disappoint
disapprove
disastrous
discipline
discriminate
discussion
disease
disgusted
dissatisfied
distinction
divide
divine
division
doctor

drawer
easily
ecstasy
efficiency
efficient
eighth
either
eligible
embarrass
emphasize
empty
enemy
entirely
entrepreneur
environment
equipped
especially
essential
every
exaggerate
exceed
excellent
exercise
exhaust
exhilarate
existence
expense
experience
experiment
explanation
extremely
familiar
fascinate
favorite
February
fiery
finally
forcibly
foreign
foresee
forty
forward
friend
frightening
fulfill
gauge
generally
ghost
government
grammar
grief
guarantee
guard
guidance
happily
harass
height
heroes
hideous
humorous
hungry
hurriedly

hurrying
hypocrisy
hypocrite

ideally
illogical
imaginary
imagine
imitation
immediately
immigrant
incidentally
incredible
independence
independent
individually
inevitably
influential
initiate
innocuous
inoculate
insistent
integrate
intelligence
interest
interference
interpret
irrelevant
irresistible
irritable
island
jealousy
judgment
kindergarten
knowledge
laboratory
leisure
length
library
license
lieutenant
lightning
likelihood
literally
livelihood
loneliness
loose
lose
luxury
lying
magazine
maintenance
manageable
marriage
mathematics
meant
medicine
miniature
minor
minutes
mirror
mischievous
missile
misspelled
morale
morals
mortgage
mournful
muscle

mysterious
naturally
necessary
neighbor
neither
nickel
niece
ninety
ninth
noticeable
nuclear
nuisance
numerous
obstacle
occasion
occasionally
occur
occurrence
official
omission
omit
omitted

opinion
opponent
opportunity
opposite
ordinary
originally
paid
panicky
paralleled
parliament
particularly
peaceable
peculiar
pedal
perceive
perception
performance
permanent
permissible
persistence
personnel
perspiration
persuade
persuasion
physical
physiology
physique
pitiful
planning
playwright
pleasant
poison
politician
pollute
possession
possibly
practically
practice
prairie
precede
preference
preferred
prejudice

preparation
prevalent
primitive
privilege
probably
procedure
proceed
process
professor
prominent
pronunciation
psychology
purpose
pursue
pursuit
quandary
quantity
quarter
questionnaire
quiet
quizzes
realistically
realize
really
rebel
rebelled
recede
receipt
receive
recognize
recommend
reference
referred
relief
relieve
religious
remembrance
reminisce
renown
repetition
representative
resemblance
resistance
restaurant
rhyme
rhythm
ridiculous
roommate
sacrifice
sacrilegious

safety
satellite
scarcity
schedule
science
secretary
seize
separate
sergeant
several
sheriff
shining
shoulder
siege
significance

similar
sincerely
sophomore
source
speak
specimen
speech
sponsor
strategy
strength
strenuous
stretch
strict
strictly
studying
succeed
successful
sufficient
summary
superintendent
supersede
suppress
surely
surprise
suspicious
teammate
technical
technique
temperature
tendency
than
then
thorough
though
throughout
together
tomatoes
tomorrow
tragedy
transferred
truly
twelfth
tyranny
unanimous
unconscious
undoubtedly
unnecessary
until
usable
usually
vacuum
vegetable
vengeance
vicious
villain
visible
weather
Wednesday
weird
wherever
whether
wholly
woman
women
writing

yacht

PART 9

Research Writing

CHAPTER 42

Planning a Research Project

If you've ever watched a TV or movie detective pursue a culprit, you know that research can be exciting. When an investigator has a goal in sight, the seemingly mundane work of digging

through files, interviewing witnesses, and piecing together clues becomes a concentrated and enthusiastic search.

This same excitement can be yours as you conduct research in school. Honest and inquisitive research writing does demand close attention to details, but the work will not be tedious if you see the details as steadily contributing to discoveries about yourself and the world around you. As you consider what others have to say about your subject and build on that to create new knowledge, you will become an expert in your own right. You will have a significant, in-depth understanding of a subject you care about, and you will communicate that understanding to others.

Through research writing, you will also learn skills that will help you in school, in work, and in life:

- **Using the library and the Internet for research,** carefully re-cording information on where you find sources.
- **Analyzing and evaluating others' work.**
- **Drawing on others' work** to form, support, and extend your own opinions.
- **Practicing intellectual integrity** by presenting others' work accurately and acknowledging your sources fully.

Your investigation will be influenced by whether you are expected mainly to report, to interpret, or to analyze sources.

- In **reporting,** you survey, organize, and objectively present the available evidence about a topic.
- In **interpreting,** you examine a range of views on a topic in order to answer a question with your own conclusions.
- In **analyzing,** you attempt to solve a problem or answer a question through critical thinking about texts such as scholarly or literary works. (In this context, *analysis* stands for the entire process of critical reading and writing. See pp. 150–63.)

Throughout Chapters 42–46, we will follow the development of research papers by two students, Edward Begay and Vanessa Haley. Begay's work, emphasizing interpretation, receives somewhat more attention; Haley's work, emphasizing analysis, enters the discussion whenever her process differed significantly from Begay's. Both students' final papers appear in Chapter 48.

42a   Starting out

With its diverse and overlapping activities, research writing demands more planning than other kinds of writing. A thoughtful plan and systematic procedures will help you anticipate your needs, schedule your time, and complete the work successfully.

1   Preparing a schedule

As soon as you receive an assignment for a research project, you can begin developing a strategy for completing it. The first step should be making a schedule that apportions the available time to the necessary work. A possible schedule appears on the next page. In it the research-writing process corresponds to the general writing process discussed in Chapters 1–3: planning or developing (steps 1–9), drafting (step 10), and revising and editing (step 11), plus the additional important stage of documenting the sources you use (steps 12–13).

2   Keeping a research journal

To keep track of your activities and ideas during research, maintain a research journal throughout the process. (See pp. 17 and 154 on journal keeping.) Make your journal portable so that you can carry it with you conveniently. Many researchers use paper notebooks or handheld or notebook computers. Some schools offer students Web log space for recording research and other learning activities.

In the research journal's dated entries, you can keep a record of sources you consult, the leads you want to pursue, any dead ends you reach, and, most important, your thoughts about sources, leads, dead ends, new directions, relationships, and anything else that strikes you. You will probably find that the very act of writing in your journal opens your mind and clarifies your thinking, making your research increasingly productive and rewarding.

Note The research journal is the place to track and develop your own ideas. To avoid mixing up your thoughts and those of oth-ers, keep separate notes on what your sources actually say, using one of the methods discussed on pages 615–17.

42b   Finding a researchable subject and question

Before reading this section, review the suggestions given on pages 6–9 for finding and limiting an essay subject. Generally, the same procedure applies to writing any kind of research paper: begin with an assigned subject or one that interests you (perhaps one you've already written about without benefit of research), and then narrow the subject to manageable size by asking questions about it. However, selecting and limiting a subject for a research paper can present special opportunities and problems.

1   Choosing an appropriate subject

A subject for a research paper has four primary requirements, each with corresponding pitfalls:

1. **Ample sources of information are available on the subject.** Other researchers should have had a chance to produce evidence on the subject, weigh the evidence, and publish their conclusions. And the sources should be accessible.

   Avoid very recent subjects, such as a new medical discovery or a breaking story in today's newspaper.

2. **The subject encourages research in the kinds and number of sources required by the assignment.**

   Avoid (*a*) subjects that depend entirely on personal opinion and experience, such as the virtues of your hobby; and (*b*) subjects that require research in only one source, such as a straight
   factual biography or a how-to like "Making Lenses for Eyeglasses." (An exception to *b* is a paper in which you analyze a single work such as a novel or painting.)

3. **The subject will lead you to an assessment of sources and to defensible conclusions.** Even when a research paper is intended to persuade, the success of the argument will depend on the bal-anced presentation of all significant points of view.

   Avoid controversial subjects that rest entirely on belief or prejudice, such as when human life begins or why women (or men) are superior. Though these subjects may certainly be disputed, your own preconceptions could slant your research or conclusions. Further, your readers are unlikely to be swayed from their own beliefs.

4. **The subject suits the length of paper assigned and the time given for research and writing.**

   Avoid broad subjects that have too many sources to survey adequately, such as a major event in history or the collected works of a poet.

2   Posing a research question

Asking a question about your subject can give direction to your research by focusing your thinking on a particular approach. You can even begin asking questions before you find your specific subject, as a way of opening avenues you may not have considered.

The students Edward Begay and Vanessa Haley arrived at their research questions by slightly different paths. For a composition course, Begay's instructor assigned an interpretation with a persuasive purpose but left the selection of subject to the student. Begay had recently read several newspaper articles on a subject that intrigued him: how computers will alter the future. Taking this broad subject as his starting point, he used clustering (see p. 22) to pursue some ideas. While generating the cluster diagram on the facing page, Begay found himself giving the most thought to the Internet. He posed questions until a cluster about access to the Internet led him to a question that seemed interesting and significant: *Will the poor be excluded from the Internet?*

In developing a topic and question for an analysis paper assigned in a composition course, Vanessa Haley followed a somewhat different procedure. Instead of starting with a general subject, as Begay did, Haley began by looking for an unresolved question, an interesting problem, or a disagreement among the experts in some field of study. She had recently been reading an anthology of writings on the environment, and she had been disturbed by how many naturalists and environmentalists view human beings not as part of "nature" but as something separate from it, usually as its destroyer. In her journal, Haley wrote this entry:

> Many writers see nature as a place for humans to retreat to, or a wonderful thing that humans are ruining. Humans aren't considered natural themselves—human civilization isn't considered natural. Human civ. is "anti-natural." Isn't such a separation unrealistic and damaging? We *are* natural. We're here to stay, and we're not going back to the Stone Age, so we'd better focus on the connections between "us" and "it"

(nature) rather than just the differences. Dillard seems to do this—seems to connect human and natural worlds. People are neither better nor worse than nature but just bound up in it. "Nature is as careless as it is bountiful, and . . . with that extravagance goes a crushing waste that will one day include our own cheap lives" ("Fecundity").

At the end of this entry, Haley refers to and quotes the writer Annie Dillard, one of the authors represented in the anthology. Haley decided to explore Dillard's views further by reading and analyzing more of her work. Haley's opening question for investigation, then, was *How does Annie Dillard see the place of humanity in nature?*

EXERCISE 42.1   Finding a topic and question

Choose three of the following subjects (or three subjects of your own), and narrow each one to at least one subject and question suitable for beginning work on a research paper. (This exercise can be the first step in a research-writing project that continues through Chapters 42–46.)

1. Bilingual education
2. National security and civil rights
3. Distribution of music by conventional versus electronic means
4. Dance in America
5. The history of women's suffrage
6. Genetically modified foods
7. Immigrants in the United States
8. Space exploration
9. Business espionage
10. The effect of television on professional sports
11. Child abuse
12. African Americans and civil rights
13. Successes in cancer research
14. Computer piracy
15. The European exploration of North America before Columbus
16. Hazardous substances in the workplace
17. Television evangelism
18. Science fiction
19. Treatment or prevention of AIDS in the United States or Africa
20. Water pollution
21. Women writers
22. Campaign financing
23. Comic film actors
24. An unsolved crime
25. Alternative fuels
26. Male and female heroes in modern fiction
27. Computers and the privacy of the individual
28. Gothic or romance novels in the nineteenth and twenty-first centuries
29. The social responsibility of business
30. Stem-cell research

42c   Developing a research strategy

Before you start looking for sources, consider what you already know about your subject and where you are likely to find information on it.

1   Tapping into your own knowledge

Discovering what you already know about your subject will guide you in discovering what you don't know. Take some time to spell out facts you have learned, opinions you have heard or read elsewhere, and of course your own opinions. Use one of the discovery techniques discussed in Chapter 2 to explore and develop your ideas: keeping a journal, observing your surroundings, freewriting, list making, clustering, asking the journalist's questions, using the patterns of development, or thinking critically.

When you've explored your thoughts, make a list of questions for which you don't have answers, whether factual (*What is the distribution of computers among affluent and poor schools?*) or more open-ended (*Are computers a positive force in education?*). These questions will give you clues about the sources you need to look for first.

2   Setting goals for sources

For many research projects, you'll want to consult a mix of sources, as described on the following pages. You may start by seeking the outlines of your topic—the range and depth of opinions about it—in reference works and articles in popular periodicals or through a Web search. Then, as you refine your views and your research question, you'll move on to more specialized sources, such as scholarly books and periodicals and your own interviews or surveys. (See pp. 575–97 for more on each kind of source.)

v Library and Internet sources

The print and electronic sources available through your library—mainly reference works, periodicals, and books—have two big advantages over most of what you'll find on the Internet: they are cataloged and indexed for easy retrieval; and they are generally reliable, having been screened first by their publishers and then by the library's staff. In contrast, the Internet's retrieval systems are more difficult to use effectively, and Internet sources tend to be less reliable because most do not pass through any screening before being posted. (There are many exceptions, such as online scholarly journals and reference works. But these sources are generally available through your library's Web site as well.)

Most instructors expect research writers to consult sources found in and through the library, including print sources. But most will accept Internet sources, too, if you have used them judiciously. Even with its disadvantages, the Internet can be a valuable resource for primary sources, current information, and a diversity of views. For guidelines on evaluating both library and Internet sources, see pages 599–609.

v Primary and secondary sources

As much as possible, you should rely on **primary sources,** or firsthand accounts: historical documents (letters, speeches, and so on), eyewitness reports, works of literature, reports on experiments or surveys conducted by the writer, or your own interviews, experiments, observations, or correspondence.

In contrast, **secondary sources** report and analyze information drawn from other sources (often primary ones): a reporter's summary of a controversial issue, a historian's account of a battle, a critic's reading of a poem, a physicist's evaluation of several studies. Secondary sources may contain helpful summaries and interpretations that direct, support, and extend your own thinking. However, most research-writing assignments expect your ideas to go beyond those in such sources.

v Scholarly and popular sources

The scholarship of acknowledged experts is essential for depth, authority, and specificity. Most instructors expect you to emphasize scholarly sources in your research. But the general-interest views and information of popular sources can help you apply more scholarly approaches to daily life.

- v **Check the title.** Is it technical, or does it use a general vocabulary?
- v **Check the publisher.** Is it a scholarly journal (such as *Education Forum*) or a publisher of scholarly books (such as Harvard University Press), or is it a popular magazine (such as *Time* or *Newsweek*) or a publisher of popular books (such as Random House)?
- v **Check the length of periodical articles.** Scholarly articles are generally much longer than magazine and newspaper articles.
- v **Check the author.** Have you seen the name elsewhere, which might suggest that the author is an expert?
- v **Check the electronic address.** Addresses, or URLs, for Internet sources often include an abbreviation that tells you something about the origin of the source: *edu* means the source comes from an educational institution, *gov* from a government body, *org* from a nonprofit organization, *com* from a commercial organization such as a corporation. The abbreviation is not a firm guide to the kind of source—*edu* sites, for instance, may include student papers and

Web logs as well as works by scholars—but it can indicate the context. (See pp. 592–93 for more on types of online sources.)

ν **Older and newer sources**

ν **Check the publication date.** For most subjects a combination of older, established sources (such as books) and current sources (such as newspaper articles, interviews, or Web sites) will provide both background and up-to-date information. Only historical subjects or very current subjects like Edward Begay's (the Internet) require an emphasis on one extreme or another.

ν **Impartial and biased sources**

Seek a range of viewpoints. Sources that attempt to be impartial can offer trustworthy facts and an overview of your subject. Sources with clear biases can offer a diversity of opinion. Of course, to discover bias, you may have to read the source carefully (see p. 601); but even a bibliographical listing can be informative.

ν **Check the title.** It may reveal something about point of view. (Consider these contrasting titles uncovered by Edward Begay: "Computer Literacy and Ideology" versus "The Process of In-troducing Internet-Based Classroom Projects and the Role of School Librarians.")

ν **Check the author.** You may have heard of the author before as a respected researcher (thus more likely to be objective) or as a leading proponent of a certain view (less likely to be objective).

Note Internet sources must be approached with particular care. See pages 602–09.

ν **Sources with helpful features**

Depending on your topic and how far along your research is, you may want to look for sources with features such as illustrations (which can clarify important concepts), bibliographies (which can direct you to other sources), and indexes (which can help you develop keywords for electronic searches; see pp. 573–75).

EXERCISE 42.2   DEVELOPING A RESEARCH STRATEGY

Following the suggestions on page 564, write what you already know about the topic you selected in Exercise 42.1 (pp. 563–64), and then frame some questions for which you'll need to find answers. Also in writing, consider the kinds of sources you'll probably need to consult, using the categories given on the preceding pages.

42d   **Making a working, annotated bibliography**

When you begin searching for sources, it may be tempting to pursue each possibility as you come across it. But that approach would prove inefficient and probably ineffective. Instead, you'll want to find out the *full range* of sources available—from scholarly and popular articles to books and Web sites—and then decide on a good number to consult. For a paper of 1800 to 2500 words, try for ten to thirty promising titles as a start.

To keep track of where sources are, compile a **working bibliography,** as you uncover possibilities. Record the information for a source as soon as you think you may want to use it, following the guidelines on pages 568–69. Then you'll be able to find the source when you're ready to consult it, and you'll have the information needed to cite the source in your paper.

Many instructors ask student to prepare an annotated bibliography that records not only *where* sources are but also *what* they are. Suggestions for compiling an annotated bibliography appear on pages 570 and 600.

1   Tracking source information

You have several options for making a working bibliography:

ν **Copy source information by hand on note cards** (usually 3" υ 5"), one source to a card.

With this system, you can record source information no matter where you are, as long as you have a pen or pencil, and you can easily add, delete, and rearrange sources. Some instructors require that a working bibliography be submitted on note cards.

ν **Create the working bibliography on your word processor or handheld computer,** either typing the information yourself
or downloading it from online indexes, catalogs, and other sources. You'll be able to sort

sources by subject or by author and to copy bibliographic data into your paper when you prepare final source citations.

ᵛ **Combine the two systems:** print and cut up computer-generated source listings, and then paste or tape each source on a note card.

Whatever system you use, be sure to record all the information you will need. A downloaded listing, for instance, may look complete but lack the name of the database and other crucial information.

The two records below come from Edward Begay's working bibliography. The first, for a book, Begay handwrote on a note card. The second, for a magazine article, Begay downloaded from a subscription service, printed out, and then annotated with information he knew he would need.

2 Recording source information

When you turn in your paper, you will be expected to attach a list of the sources you have used. So that readers can check or follow up on your sources, your list must include all the information needed to find the sources, in a format readers can understand. The box below shows the information you should record for each type of source so that you will not have to retrace your steps later. See later pages for illustrations of how to locate this information for books (660), journal articles (667), newspaper articles (669), Web sites (675), and sources you find through subscription databases (672).

Note Whenever possible, record source information in the correct format for the documentation style you will be using. Then you will be less likely to omit needed information or to confuse dates, numbers, and other data when it's time to write your citations. This book describes four styles: MLA (p. 647), Chicago (p. 764), APA (p. 784), and CSE (p. 812). For others, consult one of the guides listed on pages 784 and 812. (Begay's first card on p. 568 follows MLA style.) See also page 638 for tips on using bibliography software to format source information.

3 Annotating your bibliography

Annotating a working bibliography converts a simple list into a tool for assessing sources. When you discover a possible source, record not only its publication information but also the following:

ᵛ **What you know about the source's content.** Periodical databases and book catalogs generally include abstracts or summaries of sources that can help you with this part of the annotation.

ᵛ **How you think the source may be helpful in your research.** Does it offer expert opinion, statistics, an important example, or a range of views? Does it place your subject in a historical, social, or economic context?

Taking time to prepare thorough annotations can help you discover gaps that may remain in your sources and will later help you decide which sources to pursue in depth. Edward Begay annotated a bibliography entry on his computer with a summary and a note on the source features he thought would be most useful to him:

As you become more familiar with your sources, you can use your initial annotated bibliography to record your evaluation of them and more detailed thoughts on how they fit into your research. See page 600 on this later stage.

EXERCISE 42.3   Compiling an annotated working bibliography

Prepare an annotated working bibliography of at least ten sources for a research paper on one of the following people or on someone of your own choosing. Begin by limiting the subject to a manageable size, posing a question about a particular characteristic or achievement of the person. Then consult reference works, periodical indexes, the library's book catalog, and the Web. (See pp. 575–91 for more on these resources.) For each source, record complete publication information as well as a summary and a note on the source's potential use.

1. Steven Jobs (a founder of Apple Computer), or another business entrepreneur
2. Ruth Bader Ginsburg, or another Supreme Court justice
3. Emily Dickinson, or another writer
4. Shaquille O'Neal, or another sports figure
5. Isamu Noguchi, or another artist

Visit the companion Web site for more help and an additional exercise on planning a research project.
Starting out
Planning a research project

Scheduling steps in research writing

(See the pages in parentheses for discussion of the steps.)

Complete
by:

1. Setting a schedule and beginning a research journal (previ-ous page)
2. Finding a researchable subject and question (below)
3. Developing a research strategy (p. 564)
4. Finding sources, both print and electronic (p. 571), and mak-ing a working bibliography (p. 567)

5. Evaluating and synthesizing sources (pp. 599, 610)
6. Mining and interacting with sources (p. 613), often using summary, paraphrase, and direct quotation (p. 617)
7. Taking steps to avoid plagiarism (p. 629)
8. Developing a thesis statement (p. 639)

9. Creating a structure (p. 640)
10. Drafting the paper (p. 643), integrating summaries, paraphrases, and direct quotations into your ideas (p. 623)

11. Revising and editing the paper (p. 645)
12. Citing sources in your text (p. 637)
13. Preparing the list of works cited (p. 637)
14. Preparing and proofreading the final manuscript (p. 646)

Final paper due

Each segment marked off by a horizontal line will occupy *roughly* one-fourth of the total time. The most unpredictable segments are the first two, so get started early enough to accommodate the unexpected.

You can download this schedule from *ablongman.com/littlebrown*. Use a duplicate to plan and time the specific steps of each research project you work on.

Finding a subject and question

Checklist for a good research subject

1. **Published sources are ample:** the subject is not so recent that other re-searchers will still be discovering it.
2. **Sources are diverse:** the subject is neither wholly personal nor wholly factual.
3. **Sources can be assessed objectively:** the subject is not solely a matter of belief or prejudice.
4. **Sources can be examined thoroughly** in the assigned time and length: the subject is not too broad.

Planning a research project
Clustering for a research question
Finding a subject and question
Planning a research project
Developing a research strategy
Planning a research project
Making a working, annotated bibliography
Planning a research project
Basic entries for a working bibliography
Making a working, annotated bibliography

Information for a working bibliography

For books
Library call number

Name(s) of author(s), editor(s), translator(s), or others listed
Title and subtitle
Publication data:
   Place of publication
   Publisher's name
   Date of publication
Other important data, such as
    edition or volume number

For periodical articles

Name(s) of author(s)

Title and subtitle of article
Title of periodical
Publication data:
   Volume number and issue number (if any) in which
    article appears
   Date of issue
   Page numbers on which
    article appears

For electronic sources

Name(s) of author(s)
Title and subtitle
Publication data for books and articles (see above)
Date of release, online posting,
    or latest revision

You can download these lists from *ablongman.com/littlebrown.* Copy the appropriate list for each source you're using, and fill in the required in-formation.

Medium (online, CD-ROM, etc.)
Format of online source (Web site, Web page, e-mail, etc.)
Date you consulted the source
Complete URL (unless source was obtained through a subscription service and has no
    usable address)
For source obtained through a subscription service:
    Name of database
    Name of service
    Electronic address of the service home page *or* search terms used to reach the source

For other sources

Name(s) of author(s), creator(s), or others listed, such as a government department, recording artist, or
    photographer
Title of work
Format, such as unpublished letter, live performance, or photograph
Publication or production data:
    Publication title
    Publisher's or producer's name
    Date of publication, release, or production
    Identifying numbers (if any)
Planning a research project
Entry for an annotated working bibliography
Publication and access information for source

```
United States. Dept. of Education. National Center for Education Statistics.
    Internet Access in US Public Schools and Classrooms. 24 Feb. 2005. 12 Mar.
    2005 <http://nces.ed.gov/
    pubsearch/pubsinfo.asp?pubid=2005015>.
```

Report on the annual NCES survey of the quantity and quality
of technology used in K-12 classrooms. Includes important
statistics on trends—student-to-computer ratios, teacher training, computer availability to students in different socio-
economic brackets.

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Summary of source

Ideas on use of source

Searching electronically
```

CHAPTER 43

Finding Sources

    Once you have discovered a research subject and question, have developed a research strategy, and know how to make an annotated working bibliography, you're ready to find sources. This chapter discusses electronic searches and the kinds of sources, both print and electronic, that are available to you.

    Note If you require sources that are not available from your own library, you may be able to obtain them from another library by mail, fax, or computer. Ask your librarian for help, and plan ahead: interlibrary loans can take a week or longer.

43a   Searching electronically

1   Beginning with your library's Web site

    As you conduct research, the World Wide Web will be your gateway to ideas and information. Always start with the Web site of your library, not with a public search engine such as *Google*. (*Google Scholar*, a new tool that searches for scholarly articles, is discussed on p. 583.) The library's site will lead you to vast resources, includ-ing books, periodical articles, and reference works. More important, every source you find on the library's site will have passed through filters to ensure its value. A scholarly journal article, for instance, undergoes at least three successive reviews: first, subject-matter experts deem it worth publishing in the journal; next, a database

vendor deems the journal worth including in the database; and finally, your school's librarians deem the database worth subscribing to.

Google and other search engines may seem more user-friendly than the library's Web site and may seem to return plenty of sources for you to work with. Many of the sources may indeed be reliable and relevant to your research, but many more will not be. In the end, a library Web search will be more efficient and more effective than a direct Web search. (For help with evaluating sources from any resource, see pp. 599–609.)

Note Start with your library's Web site, but don't stop there. Many books, periodicals, and other excellent sources are available only on library shelves, not online, and most instructors expect research papers to be built to some extent on these resources. When you spot promising print sources while browsing a library's online databases, make records of them and then look them up at the library. You can also browse the bookshelves to discover sources (see p. 580).

2   Anticipating the kinds of electronic sources

Your school's library and the Web offer several kinds of electronic resources that are suitable for academic research. For more on searching these resources, see pages 575–92.

ν **The library's catalog of holdings** is a database that lists all the resources that the library owns or subscribes to: books, journals, magazines, newspapers, reference works, and more. The catalog may also include the holdings of other school libraries nearby or in your state.

ν **Online databases** include indexes, bibliographies, and other reference works. They are your main route to articles in periodicals, providing publication information, summaries, and often full text (see below). Your library subscribes to the databases and makes them available through its Web site. (You may also discover databases directly on the Web, but, again, the library is the more productive starting place.)

ν **Databases on CD-ROM** include the same information as online databases, but they must be read at a library computer terminal. Increasingly, libraries are providing CD-ROM databases through their Web sites or are moving away from CD-ROMs in favor of online databases.

ν **Full-text resources** contain the entire contents of articles, book chapters, even whole books. The library's databases provide access to the full text of many listed sources. In addition, many Web sites, such as those for government agencies, offer the full text of articles, reports, and other publications.

3   Using keywords

Once you determine what resources are available, you should plan your search. Careful planning is essential: a too-casual search can miss helpful sources while returning hundreds, even thousands, of irrelevant sources.

Probably the most important element in planning a search is to develop **keywords,** or **descriptors,** that name your subject for databases and Web search engines.

ν **Databases vs. the Web**

To develop keywords it helps to understand an important difference in how library databases and the open Web work:

ν **A database indexes sources by authors, titles, publication years, and its own subject headings.** The subject headings reflect the database's directory of terms and are assigned by people who have read the sources. You can find these subject headings by using your own keywords until you locate a promising source. The information for the source will list the headings under which the database indexes it and other sources like it. (See p. 585 for an illustration.) You can then use those headings for further searches.

ν **A Web search engine seeks your keywords in the titles and texts of sites.** The process is entirely electronic, so the results from a search engine depend on how well your keywords describe your subject and anticipate the words used in sources. If you describe your subject too broadly or describe it specifically but don't match the vocabulary in relevant sources, your search will turn up few relevant sources and probably many that aren't relevant.

ν **Keyword refinement**

Every database and search engine provides a system that you can use to refine your keywords for a productive search. The basic operations appear in the box below, but resources do differ. For instance, some assume that *AND* should link two or more keywords, while others provide options

specifying "Must contain all the words," "May contain any of the words," and other equivalents for the operations in the box. You can learn a search engine's system by consulting its Advanced Search page.

ν **Trial and error**

You will probably have to use trial and error in developing your keywords. Because different databases have different directories and many search tools have no directory at all, you should count
on occasionally running dry (turning up few or no sources) or hitting uncontrollable gushers (turning up hundreds or thousands of mostly irrelevant sources). But the process is not busywork—far from it. Besides leading you eventually to worthwhile sources, it can also teach you a great deal about your subject: how you can or should narrow it, how it is and is not described by others, what others consider interesting or debatable about it, and what the major arguments are.

43b   Finding reference works

Reference works, often available online or on CD-ROM, include encyclopedias, dictionaries, digests, bibliographies, indexes, atlases, and handbooks. Your research *must* go beyond reference works; indeed, many instructors discourage students from relying on such sources for ideas and information in final papers. But reference works can help you get started:

ν **They can help you decide whether your subject interests you and meets the requirements for a research paper** (p. 561).
ν **They can direct you to more detailed sources on your subject**.
ν **They can help you refine keywords for electronic searches**, giv-ing you the terminology of the field you're researching.
ν **They can identify the main debates in a field and the proponents of each side.**

Edward Begay's use of reference works illustrates how helpful such sources can be as a starting point, even for a topic as current as the Internet. Begay first consulted *Bibliographic Guide to the History of Computing, Computers, and the Information Processing Industry* (to get some background on computers and the Internet) and *Encyclopedia of Sociology* (to explore the concept of equality in education).

The following lists give the types of reference works. Ask a reference librarian if you're unsure of where to start. The librarian can also advise you which sources are available through the library's Web site, in print or on CD-ROM at the library, or directly via the Web.

ν **General encyclopedias**

General encyclopedias give brief overviews and bibliographies. Covering all fields, they are convenient but very limited.

Academic American Encyclopedia
Collier's Encyclopedia
The Columbia Encyclopedia
Encyclopedia Americana
Encyclopaedia Britannica
Encyclopedia International
Random House Encyclopedia

ν **Specialized encyclopedias, dictionaries, bibliographies**

A specialized encyclopedia, dictionary, or bibliography generally covers a single field or subject. These works will give you more detailed and more technical information than a general reference work will, and many of them (especially bibliographies) will direct you to particular books and articles on your subject. For information on specialized reference works in various disciplines, consult lists elsewhere in this book:

ν # Literature (p. 744)

ᵛ **Other humanities,** including history, the arts, philosophy, and religion (p. 761)
ᵛ **Social sciences,** such as business and economics, criminal justice, education, and psychology (p. 781)
ᵛ **Natural and applied sciences,** such as biology, engineering, mathematics, and physics (p. 810)

Two general references provide a wide range of information in many fields:

Essay and General Literature Index. Lists tens of thousands of articles and essays that appear in books (rather than periodicals) and that might not be listed elsewhere.
Oxford Reference Online. A compilation of general and specialized dictionaries, encyclopedias, and other sources.

ᵛ Unabridged dictionaries and special dictionaries on language

Unabridged dictionaries are more comprehensive than college or abridged dictionaries. Special dictionaries give authoritative information on aspects of language. (See Chapter 40 for more on the kinds of dictionaries and how to use them.)

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Unabridged dictionaries
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A Dictionary of American English on Historical Principles
The Oxford English Dictionary
Webster's Third New International Dictionary of the English Language

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Special dictionaries
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R. W. Burchfield, ed., *The New Fowler's Modern English Usage*
Frederic G. Cassidy et al., eds., *Dictionary of American Regional English*
Robert L. Chapman, ed., *Roget's International Thesaurus*
Bryan A. Garner, *A Dictionary of Modern American Usage*
J. E. Lighter, ed., *Historical Dictionary of American Slang*
Charles T. Onions et al., eds., *The Oxford Dictionary of English Etymology*

ᵛ Biographical reference works

If you want to learn about someone's life, achievements, credentials, or position, or if you want to learn the significance of a name you've come across, consult one of the reference works below.

American Men and Women of Science
Contemporary Authors
Current Biography
Dictionary of American Biography
Dictionary of American Negro Biography
Dictionary of Literary Biography
Dictionary of National Biography (British)
Dictionary of Scientific Biography
Marquis Who's Who (nearly twenty publications organized by geography, profession, and other categories)
Notable American Women
Webster's New Biographical Dictionary
World Authors

ᵛ Atlases and gazetteers

Atlases are bound collections of maps; gazetteers are geographical dictionaries.

Britannica Atlas
Cosmopolitan World Atlas
National Atlas of the United States of America
National Geographic Atlas of the World
Times Atlas of the World
Times Atlas of World History
Webster's New Geographical Dictionary

ᵥ **Almanacs and yearbooks**

Both almanacs and yearbooks are annual compilations of facts. Yearbooks record information about the previous year in a country, field, or other subject. Almanacs give facts about a variety of fields.

Americana Annual
Britannica Book of the Year
Facts on File Yearbook
Information Please Almanac
US Bureau of the Census, *Statistical Abstract of the United States*
World Almanac and Book of Facts

43c   Finding books

Books can provide background information, subject surveys, popular views of culture, statements of scholarly theory, research results—in short, a broad range of secondary and primary sources (see p. 565).

1   Using the library catalog

Your library's catalog is searchable at terminals in the library and via the library's Web site. With *WorldCat*, available through most libraries, you can also search for specific books in the catalogs of tens of thousands of libraries worldwide. You may be able to borrow books from another library in your area. Ask a librarian for assistance with remote searches and loans. And allow time for a book to be sent after your request.

All book catalogs contain similar information, though it may be organized differently from one library to the next. By far the most widely used format derives from the Library of Congress cataloging system and includes author, title, publisher, date of publication, description (number of pages, size, and other data), subject headings the book is listed under, and the library's call number (which directs you to the book's location in the stacks). See page 581 for a complete book record showing all this information.

2   Using a search strategy

Unless you seek a specific author or title, you'll want to find books with a subject or keyword search of the library's catalog. In a subject search, you start with headings found in *Library of Congress Subject Headings* (*LCSH*), the massive directory under which the Library of Congress catalogs books. In a keyword search, you start with your own description of your subject as a way of locating appropriate *LCSH* headings.

The keyword approach is illustrated by part of Edward Begay's catalog search, shown below and on the next page. In his initial keyword search (screen 1), Begay used *Internet and access.* The search returned several books (screen 2), including a promising one titled *Social Consequences of Internet Use.* The complete record for this book (screen 3) showed that it was indexed under three *LCSH* subject headings: *Internet—Social aspects—United States; Digital divide —United States;* and *Telecommunication—Social aspects—United States.* Begay then used these headings to search the catalog further.

Note In addition to searching the book catalog, you can also browse the library shelves. The first part of the call number for a promising title (*HM851* in the full record opposite) will lead you to other books on the same subject that a catalog search might miss.

3   Using references to books

Two types of references can help you identify general books that have information about your topic:

ᵥ **Publishing bibliographies** tell whether a book is still in print, whether a paperback edition is available, what books were published on a certain topic in a certain year, and so on:

Books in Print. Books indexed by author, title, and subject.
Cumulative Book Index

You might, for example, want to know if the author of an encyclopedia article has published any relevant books since the date of the encyclopedia. You could look up the author's name in the latest *Books in Print* to find out.

ᵥ **Review indexes** list published reviews of books and can help you evaluate whether a book is relevant to your subject:

Book Review Digest. Summarizes and indexes reviews of books.
Book Review Index
Current Book Review Citations

For specialized review indexes, see pages 783 (social sciences) and 811 (natural and applied sciences).

43d   Finding periodicals

Periodicals include newspapers, journals, and magazines. News-papers, the easiest to recognize, are useful for detailed accounts of past and current events. Journals and magazines can be harder to distinguish, but their differences are important. Most college instructors expect students' research to rely more on journals than on magazines.

Journals

Examples: *American Anthropologist, Journal of Black Studies, Journal of Chemical Education*

Available mainly through college and university libraries.

Articles are intended to advance knowledge in a particular field.

Writers and readers are specialists in the field.

Articles always include source citations.

Articles are usually long, ten pages or more

Appearance is bland, with black-only type, little or no decoration, and only illustrations that directly amplify the text, such as graphs.

Issues may appear quarterly or less often.

Issues may be paged separately (like a magazine) or may be paged sequentially throughout an annual volume, so that issue number 3 (the third issue of the year) could open on page 327. (The method of pagination affects source citations. See p. 666.)

Magazines

Examples: *The New Yorker, Time, Rolling Stone, People*

Available in public libraries, on newsstands, and in bookstores.

Articles are intended to express opinion, inform, or entertain.

Writers may or may not be specialists in their subjects. Readers are members of the general public or a subgroup with a particular interest.

Articles rarely include source citations.

Articles are usually short, fewer than ten pages

Appearance varies but is generally lively, with color, decoration (headings, sidebars, and other elements), and illustrations (drawings, photographs).

Issues may appear weekly, bi-weekly, or monthly.

Issues are paged separately, each beginning on page 1.

1   Using periodical databases

Periodical databases index the articles in journals, magazines, and newspapers. Often, these databases include abstracts, or summaries, of the articles, and they may offer the full texts of the articles as well. Your library subscribes to many periodical databases and to services that offer multiple databases. (See p. 586 for a list.) Most databases and services will be searchable through the library's Web site.

Note The search engine *Google* is developing *Google Scholar*, an engine at *scholar.google.com* that seeks out scholarly articles. Al-though it could eventually prove a valuable research tool, at this point *Google Scholar* produces results that are far from complete and include more from science and engineering than from the hu-manities and social sciences. Your library probably subscribes to most of the periodicals searched by *Google Scholar*, so begin there.

ν **Selection of databases**

To decide which databases to consult, you'll need to consider what you're looking for:

ν **How broadly and deeply should you search?** Periodical databases vary widely in what they index. Some, such as *ProQuest Research Library,* cover many subjects but don't index the full range of periodicals in each subject. Others, such as *Historical Abstracts,* cover a single subject but then include most of the available periodicals and other resources as well. If your subject ranges across disciplines, as Edward Begay's Internet subject does, then start with a broad database. If your subject focuses on a particular discipline, then start with a narrower database.

ν **Which databases most likely include the kinds of resources you need?** The Web sites of most libraries allow you to narrow a database search to a particular kind of periodical (such as newspapers or journals) or to a particular discipline. You can then discover each database's focus by checking the description of the database (sometimes labeled "Help" or "Guide") or the list of indexed resources (sometimes labeled "Publications" or "Index"). The description will also tell you the time period the database covers, so you'll know whether you also need to consult older print indexes at the library.

ν **Database searches**

When you first search a database, use your own keywords to locate sources. The general procedure is discussed on page 573. Your goal is to find at least one source that seems just right for your subject, so that you can then see what subject headings the database itself uses for such sources. Using one or more of those headings will focus and speed your search.

Edward Begay first searched *EBSCOhost Academic Search Elite*, a broad database covering nearly 3500 periodicals. His keywords *Internet AND access* returned more than 2000 articles, and none on the first page dealt with his subject. He then tried *Internet AND access AND education*, getting fewer returns but still nothing us-able on the first page. He stopped there to brainstorm other terms that might work better, some of them synonyms and some narrower:

Internet	access	education
World Wide Web	use	schools
Web	equality	public schools
computers	poverty	
technology		

The three screen shots here show Begay's use of one combination of these terms, *Internet AND equality AND education*. The returns (screen 2) included one source clearly related to Begay's subject. The full record for the source (screen 3) provided an abstract of the source along with the database's headings for the article. Begay had seen one of these headings, *DIGITAL divide,* in his background research, but he had thought the term might be too current to produce good results. Now he tried it on *Academic Search Elite* and found dozens of additional source possibilities. To broaden his search, he also tried some of the subject headings for these other sources, such as *Educational technology* and *Technology—sociological aspects.* When he thought he had found a good range of possible sources, including government publications as well as scholarly and popular articles, he moved on to other databases.

Many databases allow you to limit your search to so-called peer-reviewed or refereed journals—that is, scholarly journals whose articles have been reviewed before publication by experts in the field and then revised by the author. (Begay's initial search of *EBSCOhost Academic Search Elite* included this limitation, as shown in screen 1.) Limiting your search to peer-reviewed journals can help you navigate huge databases that might otherwise return scores of unusable articles from other kinds of periodicals.

Note As you follow leads in online indexes, it's easy to lose track of what database you're using. You'll need this information for any article you obtain online, so make sure you have it. If you print search records or e-mail them to yourself, the database information will appear on the record along with other bibliographic information (see screen 3 above).

ᵛ **The use of abstracts**

The full article record on the previous page shows a key feature of many databases' periodical listings: an abstract that summarizes the article. Describing research methods, conclusions, and other information, an abstract can tell you whether you want to pursue an article and thus save you time. However, the abstract cannot replace the actual article. If you want to use the work as a source, you must consult the full text, as described on the facing page.

ᵛ **Helpful databases**

The list below includes databases to which academic librar-
ies commonly subscribe. Some of these databases—for instance, *ProQuest Research Library* and *EBSCOhost Academic Search*—cover much the same material, so your library may subscribe to several of them but not all.

Note More specific lists of indexes for academic disciplines appear later in this book: see pages 745 (literature), 762 (other humanities), 782–83 (social sciences), and 810 (natural and applied sciences).

EBSCOhost Academic Search. A periodical index covering magazines and journals in the social sciences, sciences, arts, and humanities. Many articles are available full-text.

FirstSearch. A Web interface to more than sixty databases, including *WorldCat, Books in Print, Dissertation Abstracts, Wilson Select, Article-First, Biography Index, Book Review Index, Education Abstracts, ERIC, Medline, PAIS,* and many more.

InfoTrac Expanded Academic. The Gale Group's general periodical index covering the social sciences, sciences, arts, and humanities as well as national news periodicals. It includes full-text articles.

JSTOR. Full-text articles from older volumes of several hundred journals in the sciences, social sciences, arts, humanities, and business.

LexisNexis Academic. An index of news and business, legal, and reference information, with full-text articles. *LexisNexis* includes international, national, and regional newspapers, newsmagazines, legal and business publications, and court cases.

Nineteenth-Century Masterfile. Perhaps the only electronic database for materials from the nineteenth century, including *Poole's Index to Periodical Literature* (1802–1906), W. T. Stead's *Index to Periodicals* (1890–1902), and indexes to books and journals.

ProQuest Research Library. A periodical index covering the sciences, social sciences, arts, and humanities, including many full-text articles.

Wilson Databases. A collection of indexes, often provided in a package, including *Business Periodicals Index, Education Index, General Science Index, Humanities Index, Readers' Guide to Periodical Literature*, and *Social Sciences Index*.

While using databases like those above, you may want to consult a **citation index** to see what has been written *about* an article or book, as when one scholar comments on the work of another. The three main citation indexes are *Arts and Humanities Citation Index, Social Science Citation Index,* and *Science Citation Index.* All three are available on the database *ISI Web of Science,* which many libraries subscribe to.

2   Locating the articles in periodicals

Many article listings you find will include or link directly to the full text of the article, which you'll be able to read online and print or e-mail to yourself. If the full text is not available online, you'll need to consult the periodical itself. Usually the article listing will also say whether the periodical is available in your library. If you don't see this information, then consult the library's list of periodicals (often called *serials*) either in the main catalog or in a separate catalog.

Your library probably holds recent issues of periodicals in the periodicals room. Back issues are usually stored elsewhere, in one of three forms:

ᵛ **In bound volumes**
ᵛ **On *microfilm*,** a filmstrip showing pages side by side
ᵛ **On *microfiche*,** a sheet of film with pages arranged in rows and columns.

Consulting periodicals stored on microfilm or microfiche requires using a special machine, or "reader," with which you locate the page and project it on a screen. (Some readers are also attached to scanners or photocopiers.) Any member of the library's staff will show you how to operate the reader.

If the periodical you seek is not available in your library, you may be able to obtain the article by interlibrary loan. The article may arrive online, by mail, or by fax, and there may be a fee for the service. Even electronic loans can sometimes take a week or more, so place your order early.

Note Many periodicals are available both online and in print, and most documentation styles require you to specify which version you consulted. For scholarly journals, the two versions are likely to be identical in content though not in format: for in-stance, the online version may not include the print version's page breaks and numbers. (However, a full-text version in PDF format reproduces the actual pages of the print journal. To open PDF files, you may need to download a program called *Acrobat Reader.*) For newspapers and magazines, the two versions often differ more: for instance, the online version may be shorter or longer than the print version, may contain fewer illustrations, or may include links to other resources.

43e   Finding sources on the Web

As an academic researcher, you enter the World Wide Web in two ways: through your library's Web site, and through public search engines such as *Yahoo!* and *Google.* The library entrance, covered in the preceding sections, is your main path to the books and periodicals that, for most subjects, should make up most of your sources. The public entrance, discussed here, can lead to a wealth of information and ideas, but it also has a number of disadvantages:

- ν **The Web is a wide-open network.** Anyone with the right hardware and software can place information on the Internet, and even a carefully conceived search can turn up sources with widely varying reliability: journal articles, government documents, scholarly data, term papers written by high school students, sales pitches masked as objective reports, wild theories. You must be especially diligent about evaluating Internet sources (see pp. 602–09).
- ν **The Web changes constantly.** No search engine can keep up with the Web's daily additions and deletions, and a source you find today may be different or gone tomorrow. You should not put off consulting an online source that you think you may want to use. If it seems appropriate for your needs, take notes from it or (if the source allows) download it to your own computer. Be sure to record complete source information at the same time (see p. 569 for a list of what to record).
- ν **The Web provides limited information on the past.** Sources dat-ing from before the 1980s or even more recently probably will not appear on the Web.
- ν **The Web is not all-inclusive.** Most books and many periodicals are available only via the library, not directly via the Web.

Clearly, the Web warrants cautious use. It should not be the only resource you work with.

1   Using a search engine

To find sources on the Web, you use a **search engine** that catalogs Web sites in a series of directories and conducts keyword searches. Generally, use a directory when you haven't yet refined your topic or you want a general overview. Use keywords when you have refined your topic and you seek specific information.

ν **Current search engines**

Dozens of search engines are available. The box opposite lists the currently most popular engines. (To reach any of them, enter its URL in the Address or Location field of your Web browser.)

Note For a good range of reliable sources, try out more than a single search engine, perhaps as many as four or five. No search en-gine can catalog the entire Web—indeed, even the most powerful engine may not include half the sites available at any given time, and most engines include only a fifth or less. In addition, most search engines accept paid placements, giving higher billing to sites that pay a fee. These so-called sponsored links are usually marked as such, but they can compromise a search engine's method for ar-ranging sites in response to your keywords.

ν   **A sample search engine**

The screen shot on the following page from *Google* shows the features common to most search engines. Any search engine's Advanced Search option allows you to customize your search (for instance, by selecting a date range, a language, or a number of results to see) and to limit or expand your keywords (for instance, by using *AND, NOT,* and other operators). It may also tell you how the search engine determines the order in which it presents results. (Criteria include the

number of times your keywords appear on a site, whether the terms appear in the site's title or address, and, in *Google*'s case, which other sites link to the site.)

ν **Search records**

Your Web browser includes functions that allow you to keep track of Web sources and your search:

ν *Favorites* or *Bookmarks* **save site addresses as links.** Click one of these terms near the top of the browser screen to add a site you want to return to. A favorite or bookmark remains on file until you delete it.

ν *History* **records the sites you visited over a certain period,** such as a day, a week, or a month. (You can set the period from the browser's Tools menu.) After the period elapses, the history is deleted. If you forgot to bookmark a site, click History or Go to recover the site from the search history.

Note If you do Web research on a public computer, such as in a lab at school, your favorites and history probably will not be saved from one day to the next. To track sources that you may want to return to, copy the site URLs and e-mail them to yourself.

2   Following a sample Web search

For his initial search of the Web, Edward Begay started with the keywords *digital divide* on *Google*. But the search returned more than 6.6 *million* items, as shown on screen 1 opposite. Although some sources on the first page looked promising, Begay realized he had to alter his strategy to get more focused results. Following the same procedure he used with a periodical database, Begay experimented with combinations of synonyms and narrower terms. The keywords "*digital divide*" "*public education*" *US* did refine the search but still produced 31,000 results.

From *Google*'s Advanced Search help, Begay learned that he could specify what he wanted to see in the URLs of sources. Adding *site:.gov* limited the results to government publications, whose URLs end in *gov*. With "*digital divide*" "*public education*" *US site:.gov,* Begay received 547 results (see screen 2). Although the number was still large, the government origin combined with *Google*'s criteria for ranking sources gave Begay confidence that the first fifty or so would serve his needs. He continued to limit the search by replacing *site:.gov* with *site:.edu* (educational institutions), *site:.org* (nonprofit organizations), and *site:.com* (commercial organizations).

Knowing that no search engine catalogs every Web site, Begay also tried his successful keywords at two other engines, *AlltheWeb* and *Dogpile.* The *AlltheWeb* search turned up an additional promising site among the first thirty. The *Dogpile* search, which worked through multiple search engines, returned more than a thousand items, including many irrelevant ones but also (among the first thirty) one more possible source.

Begay's Web search illustrates the trial-and-error approach required to refine keywords so that they locate worthwhile sources. Almost any successful Web search will require similar persistence and patience.

43f   Finding other online sources

Several online sources can put you directly in touch with experts and others whose ideas and information may inform your research. Because these sources, like Web sites, are unfiltered, you must always evaluate them carefully. (See pp. 607–09.)

1   Using electronic mail

As a research tool, e-mail allows you to communicate with others who are interested in your topic. You may, for instance, carry on an e-mail conversation with a teacher at your school or interview an expert in another state to follow up on a scholarly article he or she published. (See pp. 826–29 on using e-mail.)

2   Using discussion lists

A **discussion list** (sometimes called a **listserv** or just a **list**) uses e-mail to connect individuals who are interested in a common subject, often with a scholarly or technical focus. By sending a question to an appropriate list, you may be able to reach scores of people who know something about your topic. For an index of discussion lists, see *tile.net/lists.*

When conducting research on a discussion list, follow the guide-lines for e-mail etiquette on pages 828–29 as well as these:

ν *Lurk* **for a while**—reading without posting messages. Make sure the discussion is relevant to your topic, and get a sense of how the group interacts.

ᵛ **Don't ask for information you can find elsewhere.** Most list members are glad to help with legitimate questions but resent messages that rehash familiar debates or that ask them to do someone else's work.

ᵛ **Evaluate messages carefully.** Many list subscribers are passionate experts with fair-minded approaches to their topics, but almost anyone with an Internet connection can post a message to a list. See pages 607–09 on evaluating online sources.

3 Using Web forums and newsgroups

Web forums and newsgroups are more open and less scholarly than discussion lists, so their messages require even more diligent evaluation. **Web forums** allow participants to join a conversation simply by selecting a link on a Web page. For a directory of forums, see *delphiforums.com.* **Newsgroups** are organized under subject headings such as *soc* for social issues and *biz* for business. For a directory of newsgroups, see *groups.google.com.*

4 Using Web logs

Web logs, or **blogs,** are personal sites on which an author posts time-stamped comments, generally centering on a common theme, in a format that allows readers to respond to the author and to one another. You can find directories of blogs at *bloglines.com* and *blogwise.com.* See also pages 830–32 for a discussion and example of communicating via blogs.

Like all other online media discussed in this section, Web logs consulted as potential sources must be evaluated carefully. Some are reliable sources of opinion, news, or evolving scholarship, and many refer to worthy books, articles, Web sites, and other resources. But lots of blogs are little more than outlets for their authors' gripes and prejudices. See pages 607–09 for tips on telling the good from the bad.

5 Using synchronous communication

Synchronous (or simultaneous) **communication** allows conversations in real time, the way we talk on the phone. Synchronous programs include instant-messaging applications, Web courseware, Internet relay chat (IRC), and virtual environments called MOOs.

Synchronous communication can be used to conduct interviews or hold debates. Your instructor may ask you to use it for your coursework or research and will provide the software and instructions to get started. You can also find out more about synchronous communication at *du.org/cybercomp.html* or *internet101.org/ chat.html.*

43g   Finding government publications

Government publications provide a vast array of data compilations, reports, policy statements, public records, and other historical and contemporary information. For US government publications, by far the most numerous, consult the Government Printing Office's *GPO Access* at *gpoaccess.gov/index.html.* Many federal, state, and local government agencies post important publications—legislation, reports, press releases—on their own Web sites. You can find lists of sites for various federal agencies by using the keywords *United States federal government* with any search engine. Edward Begay took this approach to find statistics from the Department of Commerce on computer use by people of various incomes and races (see the screen shot below).

Besides what's available online, your library will have a large collection of printed government publications only if it is a depository library (that is, designated to receive such documents). If yours is a depository library, ask a librarian to help you locate the documents you seek.

43h   Finding images

Pages 225–29 discuss the use of images to support an argument. To find images, you have a number of options. (The Web links in the following lists are available online at *ablongman.com/ littlebrown.*)

ᵛ **Scout for images while reading print or online sources.** Your sources may include charts, graphs, photographs, and other images that can support your ideas. When you find an image you may want to use, photocopy or download it so you'll have it available later.

ᵛ **Create your own images,** such as photographs or charts. See pages 120–21 for suggestions on graphics software programs.

ᵛ **Use an image search engine.** *Google, Yahoo!, AlltheWeb*, and some other search engines conduct specialized image searches. They can find scores of images, but the results may be inaccurate or incomplete because the sources surveyed often do not include descriptions of the images. (The engines search file names and any text accompanying the images.)

ᵛ **Use a public image database.** The following sites generally conduct accurate searches because their images are filed with information such as a description of the image, the artist's name, and the image's date:

Adflip (*adflip.com*). Historical and contemporary print advertisements.
Duke University, *Ad*Access* (*scriptorium.lib.duke.edu/adaccess*). Print advertisements spanning 1911–55.
Library of Congress, *American Memory* (*memory.loc.gov/ammem*). Maps, photographs, and prints documenting the American experience.
Library of Congress, *Prints and Photographs Online Catalog* (*loc.gov/rr/ print/catalog.html*). Images from the library's collection, including those available through *American Memory.*
New York Public Library Digital Gallery (*digitalgallery.nypl.org/nypldigital*). Maps, drawings, photographs, and paintings from the library's collection.
Political Cartoons (*politicalcartoons.com*). Cartoons on contemporary issues and events.

ᵛ **Use a public image directory.** The following sites collect links to image sources:

Art Source (*ilpi.com/artsource/general.html*). Sources on art and architecture.
ARTstor (*artstor.org*). Museum collections and a database of images typically used in art history courses.
Museum Computer Network (*mcn.edu/resources/sitesonline.htm*). Museum collections.
Washington State University, *Popular Culture. Resources for Critical Analysis* (*wsu.edu/%7Eamerstu/pop/tvrguide.html*). Sources on advertising, fashion, magazines, toys, and other artifacts of popular culture.
Yale University Arts Library, *Image Resources* (*www.library.yale.edu/art/ imageresources.html*). Sources on the visual and performing arts.

ᵛ **Use a subscription database.** Your library may subscribe to the following resources:

Associated Press, *AccuNet/AP Multimedia Archives.* Historical and contemporary news images.
Grove Art Online. Art images and links to museum sites.

Many images you find will be available at no charge for copying or downloading, but some sources do charge a fee for use. Before paying for an image, check with a librarian to see if it is available elsewhere for free.

Note You must cite every image source fully in your paper, just as you cite text sources, with author, title, and publication information. In addition, some sources will require that you seek permission from the copyright holder, either the source itself or a third party such as a photographer. Permission is especially likely to be required if you are submitting your paper on the public Web. See pages 635–37 for more about online publication.

43i   Generating your own sources

Many of the sources you consult for a research project—and most of the resources of the library—are likely to be secondary sources whose authors draw their information from other authors. However, academic writing will also require you to consult primary sources and to conduct primary research for information of your own. In many papers this primary research will be the sole basis for your writing, as when you analyze a poem or report on an experiment you conducted. In other papers you will be expected to use your research to support, extend, or refute the ideas of others.

Chapters 49–53 discuss the textual analyses, surveys, experiments, and other primary sources you may use in writing for various academic disciplines. One primary source not covered there is the personal interview with an expert in the topic you are researching. Because of the give-and-take of an interview, you can obtain answers to questions precisely geared to your topic, and you can follow up on points of confusion and unexpected leads. In addition, quotations and paraphrases from an interview can give your paper immediacy and authority. Edward Begay used just such an interview in his paper about the Internet (see p. 704).

You can conduct an interview in person, over the telephone, or online using electronic mail or a form of synchronous communication. A personal interview is preferable if you can arrange it because you can see the person's expressions and gestures as well as hear his or her tone and words. But telephone and online interviews allow you to consult someone who resists a personal interview or who lives far away from you, while still retaining most advantages of interaction.

A few precautions will help you get the maximum information from an interview with the minimum disruption to the person you are interviewing:

ᵛ **Choose your interviewee carefully.** If you do not already know whom to consult for an interview, ask a teacher in the field or do some telephone or library research. Likely sources, depending on your topic, are those who have written about your topic or something closely related, officials in government, businesspeople, even a relative, if he or she is an expert in your topic because of experience, scholarship, or both.

ᵛ **Call or write for an appointment.** Tell the person exactly why you are calling, what you want to discuss, and how long you expect the interview to take. Be true to your word on all points.

ᵛ **Prepare a list of open-ended questions to ask**—perhaps ten or twelve for a one-hour interview. Plan on doing some research for these questions to discover background on the issues and your subject's published views on the issues.

ᵛ **Give your subject time to consider your questions.** Don't rush into silences with more questions.

ᵛ **Pay attention to your subject's answers** so that you can ask appropriate follow-up questions and pick up on unexpected but worthwhile points.

ᵛ **Take care in interpreting answers,** especially if you are online and thus can't depend on facial expressions, gestures, and tone of voice to convey the subject's attitudes. Ask for clarification when you need it.

ᵛ **Keep thorough notes.** Take notes during an in-person or telephone interview, or tape-record the interview, if you have the equipment and your subject agrees. For online interviews, save the discussion in a file of its own.

ᵛ **Verify quotations.** Before you quote your subject in your paper, check with him or her to ensure that the quotations are accurate.

ᵛ **Send a thank-you note immediately after the interview.** Promise your subject a copy of your finished paper, and send the paper promptly.

EXERCISE 43.1   Using the library

To become familiar with the research sources available through your
library, visit both the library and its Web site for answers to the following questions. Ask a librarian for help whenever necessary. (You can do this exercise online at *ablongman.com/littlebrown.*)

1. Which resources does the library include on its Web site? Which resources require a visit to the library?
2. Where are reference books stored in the library? How are they cataloged and arranged? Which ones are available through the Web site or on CD-ROM? Where and in what format(s) are (*a*) *Contemporary Authors,* (*b*) *Encyclopaedia Britannica,* and (*c*) *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures*?
3. Where is the catalog of the library's periodicals? Where and in what format(s) does the library have current and back issues of the following periodicals: (*a*) the *New York Times*, (*b*) *Harper's* magazine, and (*c*) *Journal of Social Psychology*?
4. What tools does the library's Web site offer for finding periodical databases that are appropriate for a particular research subject?
5. Research the focus and indexed publications of two periodical data-bases, such as *InfoTrac, JSTOR, LexisNexis, PAIS,* or *ProQuest Research Library*. What disciplines does each database seem most suited for?
6. Does the book catalog cover all of the library's book holdings? If not, which books are not included, and where are they cataloged?

7. What are the library call numbers of the following books: (*a*) *The Power Broker*, by Robert Caro; (*b*) *Heart of Darkness*, by Joseph Conrad; and (*c*) *The Hero with a Thousand Faces*, by Joseph Campbell?

EXERCISE 43.2   Finding library sources

Locate at least six promising articles and books for the subject you began working on in the previous chapter (Exercise 42.1, p. 563, and Exercise 42.2, p. 567). Consider the sources "promising" if they seem directly to address your central research question. Following the guide- lines on pages 567–70, make an annotated working bibliography of the sources. Be sure to include all the information you will need to acknowledge the sources in your final paper.

EXERCISE 43.3   Finding Web sources

Use at least two Web search engines to locate six or seven promising sources for your research project. Begin by developing a list of keywords that can be used to query one of the search engines (see pp. 574–75). Check the Advanced Search option of the engine if you need to narrow your search. Then try your refined keywords on the other search engine as well. How do the results differ? What keyword strategies worked best for finding relevant information? Add promising sources to your annotated working bibliography.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and additional exercises on finding sources, including searching electronically.

A tip for researchers

Take advantage of two valuable resources offered by your library:

ν **An orientation,** which introduces the library's resources and explains how to reach and use the Web site and the print holdings.

ν **Reference librarians,** whose job it is to help you and others navigate the library's resources. Even very experienced researchers often consult reference librarians.

Ways to refine keywords

Most databases and many search engines work with **Boolean operators,** terms or symbols that allow you to expand or limit your keywords and thus your search.

ν **Use *AND* or + to narrow the search** by including only sources that use all the given words. The keywords *Internet AND access* request only the sources in the shaded area:

v **Use *NOT* or – ("minus") to narrow the search** by excluding irrelevant words. *Internet AND access NOT provider* excludes sources that use the word *provider:*

ᵛ **Use *OR* to broaden the search** by giving alternate keywords. *Inter-net AND access OR use* allows for sources that use a synonym for
access:

ᵛ **Use parentheses or quotation marks to form search phrases.** For instance, *(Internet access)* requests the exact phrase, not the separate words. Only sources using *Internet access* would turn up.

ᵛ **Use *NEAR* to narrow the search** by requiring the keywords to be close to each other—for instance, *Internet NEAR education.* Depending on the resource you're using, the words could be directly next to each other or many words apart. Some resources use *WITHIN* so that you can specify the exact number of words apart—for instance, *Internet WITHIN 10 education.*

ᵛ **Use wild cards to permit different versions of the same word.** In *child**, for instance, the wild card * indicates that sources may include *child, children, childcare, childhood, childish, childlike,* and *childproof.* The example suggests that you have to consider all the variations allowed by a wild card and whether it opens up your search too much. If you seek only two or three from many variations, you may be better off using *OR: child OR children.* (Note that some systems use ?, :, or + for a wild card instead of *.)

ᵛ **Be sure to spell your keywords correctly.** Some search tools will look for close matches or approximations, but correct spelling gives you the best chance of finding relevant sources.

Guide to research sources

Reference works: helpful for summaries of topics and information for further research

ᵛ General encyclopedias *577*
ᵛ Specialized encyclopedias, dictionaries, bibliographies *577*
ᵛ Unabridged dictionaries and special dictionaries on language *578*
ᵛ Biographical reference works *578*
ᵛ Atlases and gazetteers *578*
ᵛ Almanacs and yearbooks *579*

General books: literary works, nonfiction surveys, in-depth studies, and other materials, available for circulation

ᵛ The library catalog *579*
ᵛ Search strategy *579*
ᵛ References to books *581*

Periodicals: magazines, journals, and newspapers, containing detailed and current information

ᵛ Periodical databases *582*
ᵛ Abstracts *586*
ᵛ Helpful databases *586*
ᵛ Locating articles *587*

The Web: a network of computers providing access to libraries, publications, organizations, governments, and individuals

ᵛ Search engines *588*

ᵛ Sample search *589*

Other online sources:

ᵛ Electronic mail *592*
ᵛ Discussion lists *592*
ᵛ Web forums and newsgroups *593*
ᵛ Web logs *593*
ᵛ Synchronous communication *593*

Government publications: practical advice, raw data, reports, and other information *594*

Images: photographs, paintings, graphs, and other illustrations *594*

Your own sources: interviews, surveys, and other primary sources you create *596*

1. Initial keyword search of book catalog

Keywords

2. Book catalog search results

3. Book catalog full record

Title and subtitle

Author

Publisher and date

Subject headings for book

Coauthor

Library call number

1. Initial keyword search of periodical database

Database

Keywords

Search limited
to peer-reviewed journals

2. Partial keyword search results

Article title

Author

Journal and publication information

Available full text

3. Full article record with abstract

Article title

Author

Journal and publication information

Database subject headings

Abstract

Database

Web search engines

The features of search engines change often, and new ones appear constantly. For the latest on search engines, see the links collected by *Search Engine Watch* at *searchenginewatch.com/links*.

Directories that review sites

BUBL Link (*bubl.ac.uk*)
Internet Public Library (*ipl.org/div/subject*)
Internet Scout Project (*scout.wisc.edu/archives*)
Librarians' Index to the Internet (*lii.org*)

The most advanced and efficient engines

AlltheWeb (*alltheweb.com*)

One of the fastest and most comprehensive engines, *AlltheWeb* updates its database frequently so that it returns more of the Web's most recent sites. It allows searches for news, pictures, and audio and video files.

Google (*google.com*)

Also fast and comprehensive, *Google* ranks a site based not only on its content but also on the other sites that are linked to it, thus providing a measure of a site's usefulness. *Google* also allows searches for news, discussion groups, and images.

Other engines

AltaVista (*altavista.com*)
Ask Jeeves (*ask.com*)
Dogpile (*dogpile.com*)
Excite (*excite.com*)
Lycos (*lycos.com*)
MetaCrawler (*metacrawler.com*)
Yahoo! (*yahoo.com*)

***Google* home page**
Saved sites
History: record
    of sites visited
Specific collections to search
Search help
Keywords

1. First *Google* search results

Keywords used for search

Number of results

2. *Google* results with refined keywords

Keywords used for search

Number of results

Chart from a government publication

Government Web sites can be sources for data, policy, consumer advice, and other
information.

CHAPTER 44

Working with Sources

The previous chapters helped you lay the groundwork for a research project. This chapter takes you into the most personal, most intensive, and most rewarding part of research writing: using the sources you've found to extend and support your own ideas, to make your subject your own. As before, the work of Edward Begay (on access to the Internet) and Vanessa Haley (on the work of Annie Dillard) will illustrate the activity and thought that go into research writing.

Making a subject your own requires thinking critically about sources and developing independent ideas. These goals may at first be uncomfortable if your native culture emphasizes understanding and respecting established authority more than questioning and enlarging it. This chapter offers guidance in working with sources so that you can become an expert in your own right and convincingly convey your expertise to others.

Evaluating sources

Gaining an overview

Once you have a satisfactory working bibliography, you want to get a sense of your sources' usefulness and value.

- v **Look first at sources that seem most likely to define your subject.** Edward Begay initially consulted a government report on computer use by different segments of society. Vanessa Haley turned first to a book by Annie Dillard, Haley's subject. (For a paper like Haley's that analyzes a writer's work, that work is always the starting point.)
- v **Scan sources to gauge the kind and extent of their ideas and information.** Don't get bogged down collecting information at this point. Instead, ensure that your sources are appropriately detailed and cover the full range of your subject—that together they promise to help you answer your research question.
- v **Update your annotated bibliography with assessments of sources.** As you take the measure of sources, add your evaluations to your working bibliography. The writing will help you differentiate sources and start you on building connections among them. In each annotation, summarize the purpose, main argument, and any apparent bias of the source. Also note any questions you have about it. Here is an example from Edward Begay's evolving bibliography, adding to the entry on page 570.

Judging relevance and reliability

Not all the sources you find will prove worthwhile: some may be irrelevant to your subject, and others may be unreliable. Gauging the relevance and reliability of sources is the essential task of evaluating them. If you haven't already done so, read this book's Chapters 8 and 9 on critical reading. They provide a foundation for answering the questions in the box opposite.

Note In evaluating sources, you need to consider how they came to you. The sources you find through the library, both print and online, have been previewed for you by their publishers and by the library's staff. They still require your critical reading, but you can have some confidence in the information they contain. With online sources you reach directly, however, you cannot assume similar previewing, so your critical reading must be especially rigorous. Special tips for evaluating Web sites and other online sources appear on the following pages.

Evaluating a Web site

To a great extent, the same critical reading that helps you evaluate library sources will help you evaluate Web sites. But most Web sites have not undergone prior screening by editors and librarians. On your own, you must distinguish scholarship from corporate promotion, valid data from invented statistics, well-founded opinion from clever propaganda.

The following strategy, summarized in the box below, can help you make such distinctions. We'll apply the strategy to the Web site shown on the next several pages, *Global Warming Information Center,* which turned up in a search for views and data on global warming.

Note To evaluate a Web document, you'll often need to travel to the site's home page to discover the author or sponsoring organization, date of publication, and other relevant information. The page you're reading may include a link to the home page. If it doesn't, you can find it by editing the URL in the Address or Location field of your browser. Working backward, delete the end of the URL up to the last slash and hit Enter. Repeat this step until you reach the home page. There you may also find a menu option, often labeled "About," that will lead you to a description of the site's author or sponsor.

ν **Determine the type of site.**

When you search the Web, you're likely to encounter various types of sites. Although they overlap—a primarily informational site may include scholarship as well—the types can usually be identified by their content and purposes. Here are the main types:

- ν **Sites focusing on scholarship:** These sites have a knowledge-building interest and include research reports with supporting data and extensive documentation of scholarly sources. The URLs of the sites generally end in *edu* (originating from an educational institution), *org* (a nonprofit organization), or *gov* (a government department or agency). Such sites are more likely to be reliable than the others described below.
- ν **Sites with an informational purpose:** Individuals, nonprofit organizations, schools, corporations, and government bodies all produce sites intended to centralize information on subjects as diverse as astronomy, hip-hop music, computer architecture, and zoo design. The sites' URLs may end in *edu, org, gov,* or *com* (originating from a commercial organization). Such sites generally do not have the knowledge-building focus of scholarly sites and may omit supporting data and documentation, but they can provide useful information and often include links to scholarly and other sources.
- ν **Sites focusing on advocacy:** Many sites present the views of individuals or organizations that advocate certain policies or actions. Their URLs usually end in *org*, but they may end in *edu* or *com*. Some advocacy sites include serious, well-documented research to support their positions, but others select or distort evidence.
- ν **Sites with a commercial purpose:** Corporations and other busi-nesses maintain Web sites to explain themselves, promote them-selves, or sell goods and services. The URLs of commercial sites end in *com*. Although the information on such a site furthers the sponsor's profit-making purpose, it can include reliable data.
- ν **Personal sites:** The sites maintained by individuals range from diaries of a family's travels to opinions on political issues to reports on evolving scholarship. The sites' URLs usually end in *com* or *edu*. Personal sites are only as reliable as their authors, but some do provide valuable eyewitness accounts, links to worthy sources, and other usable information. A particular kind of personal site, the Web log, is discussed on pages 607–09.

The following home page of the *Global Warming Information Center* gives some information that can be used to tell what type of site it is:

ν **Identify the author or sponsor.**

A reputable site will list the author or group responsible for the site and will provide information or a link for contacting the author or group. If none of this information is provided, you should not use the source. If you have only the author or group name, you may be able to discover more in a biographical dictionary, through a keyword search, or in your other sources.

As screen 1 shows, the *Global Warming* site names its sponsor right up front: the John P. McGovern M.D. Center for Environmental and Regulatory Affairs. The bottom of this home page

gives links to information about the McGovern Center and its parent organization, the National Center for Public Policy Research. Their names imply that both groups are involved in research, so the site does indeed seem to be informational or possibly even scholarly.

ν **Gauge purpose.**

A Web site's purpose determines what ideas and information it offers. Inferring that purpose tells you how to interpret what you see on the site. If a site is intended to sell a product or an opinion, it will likely emphasize favorable ideas and information while ignoring or even distorting what is unfavorable. In contrast, if a site is intended to build knowledge—for instance, a scholarly project or journal—it will likely acknowledge diverse views and evidence.

Determining the purpose of a site often requires looking beyond the first page and beneath the surface of words and images. The elements of the *Global Warming* site—the title, the green color, the photo of a child carrying a globe through a field of grass—suggest an environmentalist purpose of informing readers about the theory and consequences of rising earth temperatures caused by pollution. The site's purpose is actually different, though. The home- page links lead to statements about the aims of the McGovern Center and its parent, the National Center. Screen 2 shows the McGovern Center statement.
The National Center's purpose statement expands the McGovern Center's:

> The National Center for Public Policy Research is a communications and research foundation supportive of a strong national defense and dedicated to providing free market solutions to today's public policy problems. We believe that the principles of a free market, individual liberty and personal responsibility provide the greatest hope for meeting the challenges facing America in the 21st century.

These two statements imply that the purpose of the McGovern Center's *Global Warming* site is to inform readers about the evidence against global warming in the interest of reducing or overturning environmental regulations.

ν **Consider context.**

Your evaluation of a Web site should be informed by considerations outside the site itself. Chief among these is your own knowledge: What do you already know about the site's subject and the prevailing views of it? Where does this site seem to fit into that picture? What can you learn from this site that you don't already know?

In addition, you can follow some of the site's links to see how they support, or don't support, the site's credibility. For instance, links to scholarly sources lend authority to a site—but *only if* the scholarly sources actually relate to and back up the site's claims.

The *Global Warming* site has a clear anti-regulatory bias, but this view is a significant one in the debates over global warming, that is, the bias does not necessarily disqualify the site as a source on global warming. The question is how reliable its information is: does it come from trustworthy, less biased sources? All the site's links lead to publications of the McGovern Center or the National Center, so the question can be answered only by looking more deeply at these publications.

ν **Look at presentation.**

Considering both the look of a site and the way it's written can illuminate its intentions and reliability. Are the site's elements all functional and well integrated, or is the site cluttered with irrelevant material and graphics? Does the site seem carefully constructed and well maintained, or is it sloppy and outdated? Does the design reflect the apparent purpose of the site, or does it undercut or conceal that purpose in some way? Is the text clearly written, or is it difficult to understand? Is it error-free, or does it contain typos and grammatical errors?

At first glance, as noted earlier, the *Global Warming* site casts a pro-environmentalist image that turns out not to coincide with its purpose. Otherwise, the site is cleanly designed, with minimal elements laid out clearly. The text on other pages is straightfor- ward and readable. Together, design and readability indicate that the sponsor takes its purpose seriously and has thought out its presentation.

ν **Analyze content.**

With information about a site's author, purpose, and context, you're in a position to evaluate its content. Are the ideas and information slanted and, if so, in what direction? Are the views and

data authoritative, or do you need to balance them—or even reject them? These questions require close reading of both the text and its sources.

The *Global Warming* site links to a wealth of reports and prominently features "Questions and Answers on Global Warming." The screen shots opposite show two of the items from this page and the footnotes citing sources for the answers. The source mix in the footnotes is similar in the other publications found through the *Global Warming* site. Scholars do disagree over whether the earth's temperatures are rising significantly, whether human-made pollution is an important cause, how serious the consequences may be, and how to solve the problem. However, the *Global Warming* site does not offer or refer to the scholarly research. As a result, the claims and evidence must be viewed suspiciously and probably rejected for use in a research paper. A usable source need not be less biased, but it must be more substantial.

Evaluating other online sources

Web logs and the postings to online discussions require the same critical scrutiny as Web sites do. Web logs can be sources of in-depth information and informed opinion, but they can also be virtually useless. Web forums and newsgroups are similarly suspect. Even if a reliable blog or discussion-group message provides very current information or eyewitness testimony, it will not have the authority of a scholarly publication. An e-mail discussion list may be more trustworthy if its subscribers are professionals in the field, but you will still find wrong or misleading data and skewed opinions.

Use the following strategy for evaluating blogs and messages in online discussions.

ν **Identify the author.**

Checking out the author of a blog or online posting can help you judge the reliability of the message. If the author uses a screen name, write directly to him or her requesting full name and credentials. Do not use the message as a source if the author fails to respond. Once you know an author's name, you may be able to obtain background information from a keyword search of the Web or a biographical dictionary.

You can also get a sense of the interests and biases of an author by tracking down his or her other writing. For a blog, check whether the author cites or links to other publications. For a newsgroup message, look for a feature that allows you to find other messages by the author of any posting. For a discussion list or Web forum, use the group's archive to locate other messages by a particular author.

ν **Analyze the author's purpose.**

As with Web sites, you can use cues in the author's writing to figure out *why* he or she is writing and thus how to position the blog or message among your other sources. The claims, use (or not) of evidence, and treatment of opposing views all convey the author's stand on the subject and general fairness.

ν **Consider the context.**

Web logs and discussion-group postings are often difficult to evaluate in isolation. Looking outside a particular contribution to the responses of others will give you a sense of how the author's view is regarded. On a blog, look at the comments others have posted. Do the same with discussion-group messages, going back to the initial posting in the discussion thread and reading forward.

ν **Analyze content.**

A reliable source will offer evidence for claims and sources for evidence. If you don't see such supporting information, ask the author for it. (If he or she fails to respond, don't use the source.) Then verify the sources with your own research: are they reputable?

The tone of the writing can also be a clue to its purpose and reliability. Blogs and online discussions tend to be more informal and often more heated than other kinds of dialog, but look askance at writing that's contemptuous, dismissive, or shrill.

ν **Compare with other sources.**

Always consider blogs and discussion-group messages in comparison to other sources so that you can distinguish singular, untested views from more mainstream views that have been subject to verification. Don't assume that a blog author's information and opinions are mainstream just because you see them on other blogs. The technology allows content to be picked up instantly on other blogs, so widespread distribution indicates only popularity, not reliability.

Be wary of blogs or messages that reproduce periodical articles, reports, or other publications. Try to locate the original version of the publication to be sure it has been reproduced fully and accurately, not quoted selectively or distorted. If you can't locate the original version, then don't use the publication as a source.

EXERCISE 44.1 Evaluating a source

Imagine that you are researching a paper on the advertising techniques that are designed to persuade consumers to buy products. You have listed the following book in your working bibliography:

Vance Packard, *The Hidden Persuaders*, revised edition, 1981.

On your own or with your classmates (as your instructor wishes), obtain this book from a library and evaluate it as a source for your paper. Use the guidelines on page 601. (You can do this exercise on-line at *ablongman.com/littlebrown.*)

EXERCISE 44.2 Evaluating Web sites

Find and evaluate three Web sites: a commercial site, such as Microsoft's or Apple's; a site for a nonprofit organization, such as the American Medical Association or Greenpeace; and the personal site of an individual. What do you know or can you infer about each site's sponsor or author? What seems to be the site's purpose or purposes? What do the site's links contribute? How effective is the site's design? How reliable do you judge the site's information to be? How do the three types of sites differ in these respects?

EXERCISE 44.3 Evaluating a Web log

Visit *bloglines.com* or *blogwise.com* to find a Web log on a controversial subject such as stem-cell research or online sharing of music files. Who is responsible for the blog? What can you tell about its purpose? How reliable do you judge its ideas and information to be?

EXERCISE 44.4 Evaluating an online discussion

Using *groups.google.com,* locate a newsgroup on a subject that interests you. (If you already participate in an online discussion group, you can use it instead.) Pick one series of at least ten related messages on a single topic. Write a brief summary of each message (see pp. 140–42 on summarizing). Then analyze and synthesize the messages to develop a one- or two-paragraph evaluation of the discussion. Which messages seem reliable? Which don't? Why?

Synthesizing sources

When you begin to locate the differences and similarities among sources, you move into the most significant part of research writing: forging relationships for your own purpose. This **synthesis,** an essential step in critical reading (pp. 161–62), continues through the drafting and revision of a research paper. As you infer connections—say, between one writer's ideas and another's or between two works by the same author—you create new knowledge.

All kinds of connections may occur to you as you work with sources. Edward Begay, researching the potential accessibility of the Internet to both the affluent and the poor, found data in one source to support another source's assertions about a technological gap between private and public schools. He also uncovered a central disagreement among sources over whether the Internet would prove a boon or an obstruction to education. Vanessa Haley, writing about Annie Dillard, sought and found similarities in Dillard's ideas about the place of humanity in nature, ideas expressed in varying contexts throughout Dillard's best-known book. Haley also discovered that

her view of Dillard was partly supported by some of the critics she consulted but not supported by others. She knew she would have to take account of these divergent views in her paper.

Your synthesis of sources will grow more detailed and sophisticated as you proceed through the research-writing process. Unless, like Vanessa Haley, you are analyzing primary sources such as the works of a writer, at first read your sources quickly and selectively to obtain an overview of your subject and a sense of how the sources approach it. Instead of taking detailed notes about what sources say, record your own ideas about the sources in your research journal (p. 559) or your annotated bibliography (p. 600).

ν **Respond to sources.**

Write down what your sources make you think. Do you agree or disagree with the author? Do you find his or her views narrow, or do they open up new approaches for you? Is there anything in the source that you need to research further before you can understand it? Does the source prompt questions that you should keep in mind while reading other sources?

ν **Connect sources.**

When you notice a link between sources, jot it down. Do two sources differ in their theories or their interpretations of facts? Does one source illuminate another—perhaps commenting or clarifying or supplying additional data? Do two or more sources report studies that support a theory you've read about or an idea of your own?

ν **Heed your own insights.**

Apart from ideas prompted by your sources, you are sure to come up with independent thoughts: a conviction, a point of confusion that suddenly becomes clear, a question you haven't seen anyone else ask. These insights may occur at unexpected times, so it's good practice to keep a notebook or computer handy to record them.

ν **Use sources to support your own ideas.**

As your research proceeds, the responses, connections, and insights you form through synthesis will lead you to answer your starting research question with a statement of your thesis (see p. 639). They will also lead you to the main ideas supporting your thesis—conclusions you have drawn from your synthesis of sources, forming the main divisions of your paper. When drafting the paper, make sure each paragraph focuses on an idea of your own, with the support for the idea coming from your sources. In this way, your paper will synthesize others' work into something wholly your own.

EXERCISE 44.5 Synthesizing sources

The following three passages address the same issue, the legalization of drugs. What similarities do you see in the authors' ideas? What differences? Write a paragraph of your own in which you use these authors' views as a point of departure for your own view about drug legalization. (You can do this exercise online at *ablongman.com/littlebrown*.)

Perhaps the most unfortunate victims of drug prohibition laws have been the residents of America's ghettos. These laws have proved largely futile in deterring ghetto-dwellers from becoming drug abusers, but they do account for much of what ghetto residents identify as the drug problem. Aggressive, gun-toting drug dealers often upset law-abiding residents far more than do addicts nodding out in doorways. Meanwhile other residents perceive the drug dealers as heroes and successful role models. They're symbols of success to children who see no other options. At the same time the increasingly harsh criminal penalties imposed on adult drug dealers have led drug traffickers to recruit juveniles. Where once children started dealing drugs only after they had been using them for a few years, today the sequence is often reversed. Many children start using drugs only after working for older drug dealers for a while. Legalization of drugs, like legalization of alcohol in the early 1930s, would drive the drug-dealing business off the streets and out of apartment buildings and into government-regulated, tax-paying stores. It also would force many of the gun-toting dealers out of the business and convert others into legitimate businessmen.

—Ethan A. Nadelmann, "Shooting Up"

Statistics argue against legalization. The University of Michigan conducts an annual survey of twelfth graders, asking the students about their drug consumption. In 1980, 56.4 percent of those polled said they had used marijuana in the past twelve months, whereas in 2004 only 45.7 percent had done so. Cocaine use was also reduced in the same period (22.6 percent to 15.4 percent). At the same time, twelve-month use of legally available drugs—alcohol and nicotine-containing cigarettes—remained fairly steady around 75 percent and 55 percent, respectively. The numbers of illegal drug users haven't declined nearly enough: those teenaged marijuana and cocaine users are still vulnerable to addiction and even death, and they threaten to infect their impressionable peers. But clearly the prohibition of illegal drugs has helped, while the legal status of alcohol and cigarettes has not made them less popular.

—Sylvia Runkle, "The Case Against Legalization"

I have to laugh at the debate over what to do about the drug problem. Everyone is running around offering solutions—from making drug use a more serious criminal offense to legalizing it. But there isn't a real solution. I know that. I used and abused drugs, and people, and society, for two decades. Nothing worked to get me to stop all that behavior except just plain being sick and tired. Nothing. Not threats, not ten-plus years in prison, not anything that was said to me. I used until I got through. Period. And that's when you'll win the war. When all the dope fiends are done. Not a minute before.

—Michael W. Posey, "I Did Drugs Until They Wore Me Out. Then I Stopped."

EXERCISE 44.6 Evaluating and synthesizing sources

Look up the sources in the working bibliography you made in Exercises 43.2 and 43.3 (p. 598). Evaluate the sources for their relevance and reliability. If the sources seem unreliable or don't seem to give you what you need, expand your working bibliography and evaluate the new sources. In your research journal or annotated bibliography, write down your responses to sources, the connections you perceive among sources, and other original ideas that occur to you.

Mining and interacting with sources

When you have decided which sources to pursue, you may be ready to gather information, or you may want to step back and get your bearings. Your choice will depend mainly on how familiar you are with the main issues of your subject and whether you have formed a central idea about it.

- **When you know what you're looking for, proceed with information gathering.** If you've formed a good idea of your thesis and a sense of the subjects you will cover, you'll have a framework in which to use sources.
- **When you're uncertain of your direction, stop to draft a thesis statement and create an outline.** These steps (discussed on pp. 639–43) can help when you're attracted to several different
  theses or when you don't see how the various areas of your subject relate.

The following sections discuss a way of reading sources and methods of gathering and organizing information from sources.

Skimming and then reading

The most efficient method of reading secondary sources during research is **skimming,** reading quickly to look for pertinent information. (Primary sources usually need to be read more carefully, especially when they are the focus of your paper.) Follow these guide-lines for skimming:

- **Read with a specific question in mind,** not randomly in hopes of hitting something worthwhile.
- **Consult reference aids**—tables of contents, menus, indexes, or headings—to find what you want.
- **Concentrate on headings and main ideas,** skipping material unrelated to the specific question you are researching.

When you find something relevant, read slowly and carefully to achieve a clear understanding of what the author is saying and to interpret and evaluate the material in the context of your own and others' opinions.

Gathering and organizing information

Before you begin mining your sources, decide on categories into which your subject can be divided. (If you have previously outlined your preliminary ideas, use outline headings for these categories.) Edward Begay, for instance, divided his general subject of Internet access into these categories:

```
History of the Internet
Traditional vs. innovative models of education
Differences between rich and poor schools
Training of Internet users
Costs of hooking up to the Internet
                              Internet and economic inequality

Role of librarians and teachers in Internet use
Role of businesses in Internet use
Role of government in Internet use
```

Headings for your categories will go at the top of each note to cue you about its content.

Researchers vary in their methods for working with sources, but all methods share the same goals:

- ᵥ **Keep accurate records of what sources say.** Accuracy helps prevent misrepresentation and plagiarism.
- ᵥ **Keep accurate records of how to find sources.** These records are essential for retracing steps and for citing sources in the final paper. (See pp. 567–70 on recording information in a working bibliography.)
- ᵥ **Interact with sources.** Information gathering is not mechanical but critical, leading to an understanding of sources, the relationships among them, and their support for one's own ideas.

You can accomplish these goals by taking handwritten notes, typing notes into a computer, annotating photocopies or printouts of sources, or annotating downloaded documents. On any given project, you may use all the methods. Each has advantages and disadvantages.

Note Whichever method you use, take two steps with every note, photocopy, printout, or downloaded document:

- ᵥ **Key the material to your outline** so that you know where it belongs.
- ᵥ **Record the source's complete publication information,** or use the author's name as a shorthand reference to a list where you keep complete publication information.

ᵥ **Handwritten notes**

The traditional method of writing notes on 49 ¥ 69 cards will prove useful when you come across a source with no computer or photocopier handy or when you need to record something brief. Handwritten notes can be risky, though. It's easy to introduce errors as you work from source to note card. And it's possible to copy source language and then later mistake and use it as your own, thus plagiarizing the source. Always take care to make accurate notes and to place big quotation marks around any passage you quote. Some researchers reduce the risk of plagiarism by summarizing
or paraphrasing sources on notes instead of quoting them, as described on pages 617–20. Other researchers delay this step until drafting because it increases the risk of error.

ᵥ **Notes on computer**

Taking notes on a computer can streamline the path of source to note to paper because you can import the notes into your draft as you write. Using word-processor files, you can label and sort notes much as you would on note cards. (The examples on pages 618–22 illustrate one way of labeling computer notes.)

Computer notes have the same disadvantages as handwritten notes: the risk of introducing errors and the risk of plagiarizing.
As with handwritten notes, strive for accuracy, and use quotation marks for quotations.

ᵥ **Photocopies and printouts**

Photocopying from print sources or printing out online sources each has distinct advantages for researchers:

ᵥ **Both methods are convenient,** particularly when sources must remain in the library (for instance, bound periodicals and reference works) or when you find sources online (for instance, full-text articles or trustworthy Web pages).

ᵥ **Both methods may be safer than handwritten or computer notes.** Many researchers and teachers believe that photocopying or printing out sources reduces the risks of error and plagiarism. Each method requires manipulating source material only once, not twice, to use it in your paper. And with each method you see exactly what's quoted as you work the source material into your draft.

But photocopies and printouts have disadvantages, too:

ᵥ **They can discourage interaction with sources** by substituting busywork for thinking. You must read photocopies and print-outs as critically as you would any other sources. Highlight or annotate the relevant passages with underlining, circles, and marginal notes about their significance for your subject. (See the example below.)

ᵥ **Source records can get lost.** You must take special care to note the publication information for sources directly on a printout or photocopy. If you don't have this information for your final paper, you can't use the source.

ᵥ **Photocopies and printouts can encourage unselective quotation.** When drafting from a complete source rather than notes on the source, you may be tempted to import whole blocks rather than the bits that advance and support your ideas. See page 620 for guidelines on judicious use of quotations.

ᵥ **Downloads**

Researching online, you can usually download full-text articles, Web pages, discussion-group messages, and other materials onto your computer. If you also take notes on your computer, you can use it to organize much or all of your research and then, while drafting, import source information from one file into another.

These advantages of downloading are offset by clear disadvantages:

ᵥ **Directly importing source material creates a high risk of plagiarism.** You must keep clear boundaries between your own ideas and words and those of others—perhaps by using distinctive type fonts or colors. And make sure to record publication information as part of every downloaded document.

ᵥ **Downloading can discourage interaction with sources.** Even more than with photocopies and printouts, you must make an effort with downloads to analyze and synthesize sources. Many researchers print out downloaded sources and mark up paper copies. Alternatively, you can use your word processor's Comment and Highlight functions to annotate the electronic file or simply type your own comments into the source. (But use a different color or font!)

Using summary, paraphrase, and quotation

As you take notes from sources or work source material into your draft, you can summarize, paraphrase, quote, or combine meth-ods. The choice should depend on why you are using a source.

Note **Summaries, paraphrases, and quotations all require source citations. A summary or paraphrase without a source citation or a quotation without quotation marks and a source citation is**
plagiarism. (See pp. 629–37 for more on plagiarism.)

Summarizing

When you **summarize,** you condense an extended idea or argument into a sentence or more in your own words. A full discussion of summary appears on pages 140–42, and you should read that section if you have not already done so.

Summary is most useful when you want to record the gist of an author's idea without the background or supporting evidence. Edward Begay summarized the following quotation from one of his sources—Larry Irving, "The Still-Yawning Divide," *Newsweek*, page 64:

> Internet access is affecting our everyday lives in important ways, from how we shop to how we define the notion of community. Yet the digital divide between the information haves and have-nots is still very wide, especially between households of high and low income and between whites and minorities. Although competition will continue to drive down the cost of technology, and corporations and educational institutions will continue to bring people online, the market, private enterprise, and local governments cannot seal the divide by themselves. The federal government must assume leadership in ensuring that all Americans have the access and skills they need to participate fully in the digital age.

In the following one-sentence summary, Begay picks out the kernel of Irving's passage and expresses it in his own words.

Paraphrasing

When you **paraphrase,** you follow much more closely the author's original presentation, but you still restate it in your own words. Paraphrase is most useful when you want to present or examine an author's line of reasoning but don't feel the original words merit direct quotation.

The note below shows how Begay might have paraphrased the passage by Irving given on the preceding page.

Notice how the paraphrase differs from the Irving passage in sentence structures and wording, except in the case of terms that lack synonyms such as *government* and *market:*

Irving's words	Begay's paraphrase
Internet access is affecting our everyday lives in important ways, from how we shop to how we define the notion of community.	Significant areas of daily life are changing because of online communication,
Yet the digital divide between the information haves and have-nots is still very wide, especially between households of high and low income and between whites and minorities.	but many people, particularly the poor and nonwhite, are being left behind by this change.

Irving's words	Begay's paraphrase
Although competition will continue to drive down the cost of technology, and corporations and educational institutions will continue to bring people online,	Market forces, businesses, and schools will help to narrow the gap,
the market, private enterprise, and local governments cannot seal the divide by themselves.	but they can't close it
The federal government must assume leadership in ensuring that all Americans have the access and skills they need to participate fully in the digital age.	unless the US government takes the lead to see that everyone benefits.

Follow these guidelines when paraphrasing:

ᵥ **Read the material several times to be sure you understand it.**

ν **Restate the main ideas in your own words and sentence structures.** You need not put down in new words the whole passage or all the details. Select what is pertinent and restate only that. If complete sentences seem too detailed or cumbersome, use phrases. Edward Begay might have written the following more telegraphic paraphrase of the quotation by Irving.

ν **Be careful not to distort meaning.** Don't change the source's emphasis or omit connecting words, qualifiers, and other material whose absence will confuse you later or cause you to misrepresent the source. (See also p. 622.)

See page 634 for examples of unacceptable (plagiarized) paraphrases.

If English is not your native language and you have difficulty paraphrasing the ideas in sources, try this: Before attempting a paraphrase, read the original passage several times. Then, instead of "translating" line by line, try to state the gist of the passage without looking at it. Check your effort against the origi-
nal to be sure you have captured the source author's meaning and emphasis without using his or her words and sentence structures. If you need a synonym for a word, look it up in a dictionary.

Quoting

ν **Deciding when to quote**

Your notes from sources may include many quotations, especially if you rely on photocopies, printouts, or downloads. Whether to use a quotation in your draft, instead of a summary or paraphrase, depends on whether the source is primary or secondary and on how important the exact words are:

ν **Quote extensively when you are analyzing primary sources,** such as literary works and historical documents. The quotations will often be both the target of your analysis and the chief support for your ideas. You may need to quote many brief passages, integrated into your sentences, and then comment on the quotations to clarify your analysis and win readers' agreement with it. For examples, see Vanessa Haley's analysis of Annie Dillard's writing (p. 725) and the three literary analyses in Chapter 50 (pp. 750, 752, and 756).

ν **Quote selectively when you are drawing on secondary sources.** Favor summaries and paraphrases over quotations, and put every quotation to each test in the box below. Most papers of ten or so pages should not need more than two or three quotations that are longer than a few lines each.

ν **Transcribing and using quotations**

When you quote a source, either in your notes or in your draft, take precautions to avoid plagiarism or misrepresentaton of the source:

ν **Copy the material carefully.** Take down the author's exact wording, spelling, capitalization, and punctuation.

ν **Proofread every direct quotation at least twice.**

ν **Use quotation marks around the quotation** so that later you won't confuse it with a paraphrase or summary. Be sure to transfer the quotation marks into your draft as well, unless the quotation is long. See later pages for handling long quotations in MLA style (688–89), Chicago style (776), and APA style (802–03).

ν **Use brackets** to add words for clarity or to change the capitalization of letters (see pp. 483, 491).

ν **Use ellipsis marks** to omit irrelevant words or sentences (see p. 484).

ν **Cite the source of the quotation in your draft.** See pages 637–38 on documenting sources.

For a summary of conventions regarding quotations, see the chart on pages 469–70.

The note below shows how Edward Begay might have quoted part of the passage by Larry Irving on page 617, using ellipsis marks and brackets to make the quotation more concise.

Combining quotation, summary, and paraphrase

Using quotation in combination with summary or paraphrase can help you shape the material to suit your purposes (although you must be careful not to distort the author's meaning). The note below shows how Edward Begay might have used a combination of quotation and paraphrase to record the statement by Irving.

Using sources accurately and fairly

In borrowing from sources, you must represent the author's meaning exactly, without distorting it. In the following inaccurate summary, the writer has stated a meaning exactly opposite that of the original. The original quotation, from the artist Henri Matisse, appears in Jack D. Flam, *Matisse on Art,* page 148.

Original   For the artist creation begins with vision. To see is itself a creative operation, requiring an effort. Everything that we see in our daily life is more or less distorted by acquired habits, and this is perhaps more evident in an age like ours when cinema posters and magazines present us every day with a flood of ready-made images which are to the eye what prejudices are to the mind.

Inaccurate   Matisse said that the artist can learn how to see cre-
summary   atively by looking at posters and magazines (qtd. in Flam 148).

The revision below combines summary and quotation to represent the author's meaning exactly:

Accurate   Matisse said that the artist must overcome visual "habits"
summary   and "prejudices," particularly those developed in re-
sponse to images of popular culture (qtd. in Flam 148).

EXERCISE 44.7   Summarizing and paraphrasing

Prepare two source notes, one summarizing the entire following paragraph and the other paraphrasing the first four sentences (ending with the word *autonomy*). Use the note format illustrated in the preceding section, omitting only the subject heading. (You can do this exercise online at *ablongman.com/littlebrown.*)

Federal organization [of the United States] has made it possible for the different states to deal with the same problems in many different ways. One consequence of federalism, then, has been that people are treated differently, by law, from state to state. The great strength of this system is that differences from state to state in cultural preferences, moral standards, and levels of wealth can be accommodated. In contrast to a unitary system in which the central government makes all important decisions (as in France), federalism is a powerful arrangement for maximizing regional freedom and autonomy. The great weakness of our federal system, however, is that people in some states receive less than the best or the most advanced or the least expensive services and policies that government can offer. The federal dilemma does not invite easy solutions, for the costs and benefits of the arrangement have tended to balance out.

—Peter K. Eisinger et al., *American Politics,* page 44

EXERCISE 44.8   Combining summary, paraphrase, and direct quotation

Prepare a source note that combines paraphrase or summary and direct quotation to state the main idea of the passage below. Use the note format illustrated in the preceding section, omitting only the heading. (You can do this exercise online at *ablongman.com/littlebrown.*)

Most speakers unconsciously duel even during seemingly casual conversations, as can often be observed at social gatherings where they show less concern for exchanging information with other guests than for asserting their own dominance. Their verbal dueling often employs very subtle weapons like mumbling, a hostile act which de-feats the listener's desire to understand what the speaker claims he is trying to say (but is really not saying because he is mumbling!). Or the verbal dueler may keep talking after someone has passed out of hearing range—which is often an aggressive challenge to the listener to return and acknowledge the dominance of the speaker.

—Peter K. Farb, *Word Play,* page 107

EXERCISE 44.9 Gathering information from sources

Continuing from Exercise 44.6 (p. 613), as the next step in preparing a research paper, gather and organize the information from your sources. Mark every note, photocopy, printout, and download with the source's publication information and a heading related to your paper. Annotate relevant passages of photocopies, printouts, and downloads. For handwritten or computer notes, use direct quotation, summary, or paraphrase as seems appropriate, being careful to avoid inaccuracy and plagiarism. (If you need help recognizing plagiarism, see Chapter 45.)

Integrating sources into your text

The evidence of others' information and opinions should *back up* your conclusions. You don't want to let your evidence overwhelm your own point of view and voice. The point of research writing is to investigate and go beyond sources, to interpret them and use them to support your own independent ideas.

Note Integrating borrowed material into your sentences involves several conventions discussed elsewhere in this book:

- **Using commas to punctuate signal phrases,** pages 444–46.

- **Placing other punctuation marks with quotation marks,** pages 474–75.
  - **Using brackets for changes in quotations,** pages 483–84 and below.
  - **Using ellipsis marks for omissions from quotations,** pages 484–86.
  - **Punctuating and placing parenthetical citations,** pages 654–56.
  - **Setting off long quotations from your text without quotation marks,** pages 688–89 (MLA style), 776 (Chicago style), and 802–03 (APA style).

Introducing borrowed material

When using a summary, paraphrase, or quotation, smooth the transition between your ideas and words and those of the source.

Note The examples in this and the next section use the MLA style of source documentation and also present-tense verbs (such as *disagrees*). For specific variations in documentation and verb tense within the academic disciplines, see pages 627–28.

v **Links between borrowed material and your own sentences**

Readers will be distracted from your point if borrowed material does not fit into your sentence. In the passage below, the writer has not meshed the structures of her own and her source's sentences:

Awkward   One editor disagrees with this view and "a good reporter does not fail to separate opinions from facts" (Lyman 52).

In the following revision the writer adds words to integrate the quotation into her sentence:

Revised   One editor disagrees with this view, maintaining that "a good reporter does not fail to separate opinions from facts" (Lyman 52).

v **Alterations of quotations**

To mesh your own and your source's words, you may sometimes need to make a substitution or addition to the quotation, signaling your change with brackets:

Words added
"The tabloids [of England] are a journalistic case study in bad reporting," claims Lyman (52).

Verb form changed
A bad reporter, Lyman implies, is one who "[fails] to separate opinions from facts" (52). [The bracketed verb replaces *fail* in the original.]

Capitalization changed

"[T]o separate opinions from facts" is a goal of good reporting (Lyman 52). [In the original, *to* is not capitalized.]

Noun supplied for pronoun

The reliability of a news organization "depends on [reporters'] trustworthiness," says Lyman (52). [The bracketed noun replaces *their* in the original.]

Interpreting borrowed material

Even when it does not conflict with your own sentence structure, borrowed material will be ineffective if you merely dump it in readers' laps without explaining how you intend it to be understood. Reading the following passage, we must figure out for ourselves that the writer's sentence and the quotation state opposite points of view.

Dumped   Many news editors and reporters maintain that it is impossible to keep personal opinions from influencing the selection and presentation of facts. "True, news reporters, like everyone else, form impressions of what they see and hear. However, a good reporter does not fail to separate opinions from facts" (Lyman 52).

In the revision the underlined additions tell us how to interpret the quotation:

Revised   Many news editors and reporters maintain that it is impossible to keep personal opinions from influencing the selection and presentation of facts. Yet not all authorities agree with this view. One editor grants that "news reporters, like everyone else, form impressions of what they see and hear." But, he insists, "a good reporter does not fail to separate opinions from facts" (Lyman 52).

ν Signal phrases

In the revised passage above, the words *One editor grants* and *he insists* are **signal phrases:** they tell readers who the source is and what to expect in the quotations that follow. Signal phrases usually contain (1) the source author's name (or a substitute for it, such as *One editor* and *he*) and (2) a verb that indicates the source author's attitude or approach to what he or she says. In the preceding example, *grants* implies concession and *insists* implies argument. The box on the next page includes a list of verbs for signal phrases.

Vary your signal phrases to suit your interpretation of borrowed material and also to keep readers' interest. A signal phrase may precede, interrupt, or follow the borrowed material:

Signal phrase precedes

Lyman insists that "a good reporter does not fail to separate opinions from facts" (52).

Signal phrase interrupts

"However," Lyman insists, "a good reporter does not fail to separate opinions from facts" (52).

Signal phrase follows

"[A] good reporter does not fail to separate opinions from facts," Lyman insists (52).

ν Background information

You can add information to a signal phrase to inform readers why you are using a source. In most cases, provide the author's name in the text, especially if the author is an expert or if readers will recognize the name:

Author named

Harold Lyman grants that "news reporters, like everyone else, form impressions of what they see and hear." But, Lyman insists, "a good reporter does not fail to separate opinions from facts" (52).

If the source title contributes information about the author or the context of the quotation, you can provide it in the text:

Title given

Harold Lyman, in his book *The Conscience of the Journalist,* grants that "news reporters, like everyone else, form impressions of what they see and hear." But, Lyman insists, "a good reporter does not fail to separate opinions from facts" (52).

Finally, if the quoted author's background and experience reinforce or clarify the quotation, you can provide these credentials in the text:

Credentials given

Harold Lyman, a newspaper editor for more than forty years, grants that "news reporters, like everyone else, form impressions of what they see and hear." But, Lyman insists, "a good reporter does not fail to separate opinions from facts" (52).

You need not always name the author, source, or credentials in your text. In fact, such introductions may get in the way when you are simply establishing facts or weaving together facts and opinions from varied sources. In the following passage, the information is more important than the source, so the name of the source is confined to a parenthetical acknowledgment:

To end the abuses of the British, many colonists were urging three actions: forming a united front, seceding from Britain, and taking control of their own international relations (Wills 325–36).

Following discipline styles for integrating sources

The preceding guidelines for introducing and interpreting borrowed material apply generally across academic disciplines, but there are differences in verb tenses and documentation style.

ν English and some other humanities

Writers in English, foreign languages, and related disciplines use MLA style for documenting sources (see Chapter 47) and generally use the present tense of verbs in signal phrases. In discussing sources other than works of literature, the present perfect tense is also sometimes appropriate:

Lyman insists . . . [present].
Lyman has insisted . . . [present perfect].

In discussing works of literature, use only the present tense to describe both the work of the author and the action in the work:

Kate Chopin builds irony into every turn of "The Story of an Hour." For example, Mrs. Mallard, the central character, finds joy in the death of her husband, whom she loves, because she anticipates "the long procession of years that would belong to her absolutely" (23).

Avoid shifting tenses in writing about literature. You can, for instance, shorten quotations to avoid their past-tense verbs:

Shift   Her freedom elevates her, so that "she carried herself unwittingly like a goddess of victory" (24).

No shift   Her freedom elevates her, so that she walks "unwittingly like a goddess of victory" (24).

ν History and other humanities

Writers in history, art history, philosophy, and related disciplines generally use the present tense or present perfect tense of verbs in signal phrases:

Lincoln persisted, as Haworth has noted, in "feeling that events controlled him."3
What Miller calls Lincoln's "severe self-doubt"6 undermined his effectiveness on at least two occasions.

The raised numbers after the quotations are part of the Chicago documentation style, used in history and other disciplines and discussed on pages 764–65.

ν Social and natural sciences

Writers in the sciences generally use a verb's present tense just for reporting the results of a study (*The data suggest . . .*). Otherwise, they use a verb's past tense or present perfect tense in a signal phrase, as when introducing an explanation, interpretation, or other commentary. (Thus

when you are writing for the sciences, generally convert the list of signal-phrase verbs on p. 626 from the present to the past or present perfect tense.)

> Lin (1999) has suggested that preschooling may significantly affect children's academic performance through high school (pp. 22–23).

> In an exhaustive survey of the literature published between 1990 and 2000, Walker (2001) found "no proof, merely a weak correlation, linking place of residence and rate of illness" (p. 121).

These passages conform to APA documentation style, discussed on pages 784–800. APA style, or one quite similar to it, is also used in sociology, education, nursing, biology, and many other sciences.

EXERCISE 44.10 Introducing and interpreting borrowed material

Drawing on the ideas in the following paragraph and using examples from your own observations and experiences, write a paragraph about anxiety. Integrate at least one direct quotation and one paraphrase from the following paragraph into your own sentences. In your paragraph identify the author by name and give his credentials: he is a professor of psychiatry and a practicing psychoanalyst. (You can do this exercise online at *ablongman.com/littlebrown*.)

> There are so many ways in which man is different from all the lower forms of animals, and almost all of them make us uniquely susceptible to feelings of anxiousness. Our imagination and reasoning powers facilitate anxiety; the anxious feeling is precipitated not by an absolute impending threat—such as the worry about an examination, a speech, travel—but rather by the symbolic and often unconscious representations. We do not have to be experiencing a potential danger. We can experience something related to it. We can recall, through our incredible memories, the original symbolic sense of vulnerability in childhood and suffer the feeling attached to that. We can even forget the original memory and still be stuck with the emotion—which is then compounded by its seemingly irrational quality at this time. It is not just the fear of death which pains us, but the anticipation of it; or the anniversary of a specific death; or a street, a hospital, a time of day, a color, a flower, a symbol associated with death.
> —Willard Gaylin, "Feeling Anxious," page 23

Visit the companion Web site for more help and an additional exercise on working with sources.

Annotated bibliography entry with assessment

Publication and access information for source

United States. Dept. of Education. National Center for Education Statistics. Internet Access in US Public Schools and Classrooms. 24 Feb. 2005. 12 Mar. 2005 <http://nces.ed.gov/ pubsearch/pubsinfo.asp?pubid=2005015>.

Report on the annual NCES survey of the quantity and quality of technology used in K-12 classrooms. Includes important statistics on trends—student-to-computer ratios, teacher training, computer availability to students in different socio-economic brackets.

Current and reliable statistics compiled to track "progress" made in availability of computers and the Internet in public education. Cautious, qualified results find widespread Internet connectivity among all socioeconomic levels but significant differences in quality of connection, support, and especially student-to-computer ratios. Statistics confirmed in other studies?

Summary of source (from working bibliography)

Assessment of source

Question

Questions for evaluating sources

For online sources, supplement these questions with those on pages 602 and 608.

Relevance

ν **Does the source devote some attention to your subject?** Check whether the source focuses on your subject or covers it marginally, and compare the source's coverage to that in other sources.

ν **Is the source appropriately specialized for your needs?** Check the source's treatment of a topic you know something about, to ensure that it is neither too superficial nor too technical.

ν **Is the source up to date enough for your subject?** Check the publication date. If your subject is current, your sources should be, too.

Reliability

ν **Where does the source come from?** It matters whether you found the source through your library or directly on the Internet. (If the latter, see the following pages.) Check whether a library source is popular or scholarly. Scholarly sources, such as refereed journals and university press books, are generally deeper and more reliable.

ν **Is the author an expert in the field?** The authors of scholarly publications tend to be experts. To verify expertise, check an author's credentials in a biography (if the source includes one), in a biographical reference (see p. 578), or by a keyword search of the Web. Look for the author's other publications and for his or her job and any affiliation, such as teacher at a university, researcher with a nonprofit organization, author of general-interest books, or writer for popular magazines.

ν **What is the author's bias?** Every author has a point of view that influences the selection and interpretation of evidence. You may be able to learn about an author's bias from biographies, citation indexes (pp. 586–87), and review indexes (p. 581). But also look at the source itself. How do the author's ideas relate to those in other sources? What areas does the author emphasize, ignore, or dismiss? When you're aware of sources' biases, you can attempt to balance them.

ν **Is the source fair and reasonable?** Even a strongly biased work should present sound reasoning, adequate evidence, and a fair picture of opposing views—all in an objective, calm tone. The absence of any of these qualities should raise a warning flag.

ν **Is the source well written?** A logical organization and clear, error-free sentences indicate a careful author.

You can download these questions from *ablongman.com/littlebrown*. Use a copy of the file for each source you are evaluating, providing written answers between the questions.

Questions for evaluating Web sites

Supplement these questions with those on the previous page.

ν **What type of site are you viewing?** What does the type lead you to expect about the site's purpose and content?

ν **Who is the author or sponsor?** How credible is the person or group responsible for the site?

ν **What is the purpose of the site?** What does the site's author or sponsor intend to achieve?

ν **What does context tell you?** What do you already know about the site's subject that can inform your evaluation? What kinds of support or other information do the site's links provide?

ν **What does presentation tell you?** Is the site's design well thought out and effective? Is the writing clear and error-free?

ᵛ **How worthwhile is the content?** Are the site's claims well supported by evidence? Is the evidence from reliable sources?

You can download these questions from *ablongman.com/littlebrown.* Use a copy of the file for each source you are evaluating, providing written answers between the questions.

1. Home page of the *Global Warming Information Center*

URL including *org:* a nonprofit organization

Site title implying an informational purpose

Sponsor's name

2. Information about the sponsoring organization

Continuation of home page's environmental theme

Purpose statement of sponsor, conveying
the aim of informing
readers about misused
environmental science and overregulation of the environment

3. Content and documentation from the site

Assertions about the validity and causes of global warming, citing data and expert
opinion as evidence

Footnotes citing an
article in the conservative magazine *The Weekly Standard* and
a newspaper report, not scholarly publications that explain methods of gathering and interpreting the data used as evidence

Questions for evaluating Web logs and
online discussions

Supplement these questions with those on page 601.

ᵛ **Who is the author?** How credible is the person writing?
ᵛ **What is the author's purpose?** What can you tell about why the author is writing?
ᵛ **What does the context reveal?** What do others' responses on a blog or the other messages in a discussion thread indicate about the source's balance and reliability?
ᵛ **How worthwhile is the content?** Are the author's claims supported by evidence? Is the evidence from reliable sources?
ᵛ **How does the blog or message compare with other sources?** Do the author's claims seem accurate and fair given what you've seen in sources you know to be reliable?

You can download these questions from *ablongman.com/littlebrown*. Use a copy of the file for each source you are evaluating, providing written answers between the questions.

Downloaded source with annotations

Internet and income inequality

Commerce Dept., Falling . . . http://www.ntia.gov/ntiahome/
fttn00/Falling.htm#2.1

```
Figure I-9 presents some evidence that both income and education are independently
associated with Internet access. Although the average Internet access rate for
incomes of $75,000 and greater is 77.7%, it ranges from 82% for those with a college
degree or more down to 51% for those with less than a high school education.
Likewise, households with incomes between $15,000 and $34,999 had an average access
rate of 28%, ranging from 46% for college or more down to 11% for less than high
school. The same wide disparities occur within education categories. For example,
among households in which the householder had some schooling beyond high school but
not a college degree, home Internet access reached 76% in the over $75,000 income
group but only 26% in the under $15,000 income group. Among households with incomes
below $15,000 and less than a high school education, only 4% had Internet access at
home.
```

greatest
access =
high educ.
high
income
 least access = low educ.
low
income

Summary of source

```
Role of government in Internet use
```

Irving 64

The US government must take the leading role in closing the technology gap
between income levels and races/ethnic groups.

Complete paraphrase of source

Role of government in Internet use

Irving 64

Significant areas of daily life are changing because of online communication, but many people, particularly the poor and nonwhite, are being left behind by this change. Market forces, businesses, and schools will help to narrow the gap, but they can't close it unless the US government takes the lead to see that everyone benefits.

Abbreviated paraphrase of source

Role of government in Internet use

Irving 64

Many Americans—partic. poor and nonwhite—are being left behind. Market forces, businesses, and schools can't close gap—USgovt. must lead the way.

Tests for direct quotations from secondary sources

The author's original satisfies one of these requirements:

- ᵛ The language is unusually vivid, bold, or inventive.
- ᵛ The quotation cannot be paraphrased without distortion or loss of meaning.
- ᵛ The words themselves are at issue in your interpretation.
- ᵛ The quotation represents and emphasizes a body of opinion or the view of an important expert.
- ᵛ The quotation emphatically reinforces your own idea.
- ᵛ The quotation is an illustration, such as a graph, diagram, or table.

The quotation is as short as possible:

- ᵛ It includes only material relevant to your point.
- ᵛ It is edited to eliminate examples and other unneeded material. (For editing quotations, see the bulleted list on the facing page.)

Quotation of source
```
Role of government in Internet use
```

Irving 64

"Internet access is affecting our lives in important ways. . . . Yet the digital
divide . . . is still very wide, especially between households of high and low
income and between whites and minorities. . . . [T]he market, private enterprise, and local governments cannot seal the divide by themselves. The federal government must assume leadership in ensuring that all Americans have the
access and skills they need to participate fully in the digital age."

Combined paraphrase and quotation of source

Role of government in Internet use

Irving 64

Many people—particularly the poor and nonwhite—are being left behind by
Internet communication. Market forces, businesses, and schools can't close the gap unless the US government takes the lead "in ensuring that all Americans have the access and skills they need to participate fully in the digital age."

Verbs for signal phrases

Use verbs that convey information about source authors' attitudes or approaches. In the sentence *Smith that the flood might have been disastrous,* filling the blank with *observes, finds,* or *insists* would create different meanings.

ɴᴏᴛᴇ Disciplines vary in the tenses of verbs within signal phrases. The verbs listed below are in the present tense, typical of writing in the humanities. But in the social and natural sciences, the past tense or present perfect tense is more common. See page 625.

Author is
neutral

comments
describes
explains

illustrates
notes
observes
points out
records
relates
reports
says
sees
thinks
writes

Author infers
or suggests

analyzes
asks
assesses
concludes
finds
predicts
proposes
reveals
shows
speculates
suggests
supposes

Author
argues
claims
contends
defends
disagrees
holds
insists
maintains

Author agrees

admits
agrees
concedes
concurs
grants

Author is uneasy or disparaging

belittles
bemoans
complains
condemns
deplores
deprecates
derides
laments
warns

CHAPTER 45

Avoiding Plagiarism and Documenting Sources

The knowledge building that is the focus of academic writing rests on participants' integrity in using sources. This standard of integrity derives from the idea that the work of an author is his or her intellectual property: if you use that work, you must acknowledge the author's ownership. At the same time, source acknowledgments tell readers what your own writing is based on, creating the trust that knowledge building requires.

Plagiarism (from a Latin word for "kidnapper") is the presentation of someone else's ideas or words as your own. Whether deliberate or accidental, plagiarism is a serious offense.

ᵥ *Deliberate* **plagiarism:**

Copying or downloading a phrase, a sentence, or a longer passage from a source and passing it off as your own by omitting quotation marks and a source citation.

Summarizing or paraphrasing someone else's ideas without acknowledging your debt in a source citation.

Handing in as your own work a paper you have bought, copied off the Web, had a friend write, or accepted from another student.

ᵥ *Accidental* **plagiarism:**

Forgetting to place quotation marks around another writer's words.

Carelessly omitting a source citation for a paraphrase.

Omitting a source citation for another's idea because you are unaware of the need to acknowledge the idea.

In most schools a code of academic honesty calls for severe consequences for deliberate or accidental plagiarism: a failing grade, suspension from school, or even expulsion.

The way to avoid plagiarism is to acknowledge your sources by documenting them. This chapter discusses plagiarism and the Internet (below), shows how to distinguish what doesn't require acknowledgment from what does (pp. 632–34), covers issues particular to online sources (pp. 635–37), and provides an overview of source documentation (pp. 637–38).

The concept of intellectual property and thus the rules governing plagiarism are not universal. In some other cultures, for instance, students may be encouraged to copy the words of scholars without acknowledgment, in order to demonstrate their mastery of or respect for the scholars' work. In the United States, however, using an author's work without a source citation is considered theft. When in doubt about the guidelines in this chapter, ask your instructor for advice.

Committing and detecting plagiarism on the Internet

The Internet has made it easier to plagiarize than ever before, but it has also made plagiarism easier to catch.

Even honest students risk accidental plagiarism by downloading sources and importing portions into their drafts. Dishonest students may take advantage of the downloading process to steal others' work. They may also use the term-paper businesses on the Web, which offer both ready-made research and complete papers, usually for a fee. **Paying for research or a paper does not make it the buyer's work.** Anyone who submits someone else's work as his or her own is a plagiarist.

Students who plagiarize from the Internet deprive themselves of an education in honest research, and they also expose them-selves to detection. Teachers can use search engines to find specific phrases or sentences anywhere on the Web, including among scholarly publications, all kinds of Web sites, and term-paper collections. They can search term-paper sites as easily as students can, look-

ing for similarities with papers they've received. They can also use special detection software that compares students' work with other work anywhere on the Internet, seeking matches as short as a few words.

Some instructors suggest that their students use plagiarism-

detection programs to verify that their own work does not include accidental plagiarism, at least not from the Internet. Links to such programs appear on this book's Web site at *ablongman.com/ littlebrown*.

Knowing what you need not acknowledge

Two kinds of information do not have to be acknowledged in source citations: your own independent material and common knowledge.

Using your independent material

Your own independent material includes your thoughts, observations from experience, compilations of facts, or experimental results, expressed in your words or format. For example, you might offer a conclusion about crowd behavior based on watching crowds at concerts or draw a diagram from information you gathered yourself. Though you generally should describe the basis for your conclusions so that readers can evaluate your thinking, you need not cite sources for them.

Note that someone else's ideas and facts are not yours, even when you express them entirely in your own words and sentence structures. The ideas and facts require acknowledgment.

Using common knowledge

Common knowledge consists of the standard information of a field of study as well as folk literature and commonsense observations.

ν **Standard information** includes the major facts of history, such as the dates during which Charlemagne ruled as emperor of Rome (800–14). It does *not* include interpretations of facts, such as a historian's opinion that Charlemagne was sometimes needlessly cruel in extending his power.

ν **Folk literature,** such as the fairy tale "Snow White," is popu-larly known and cannot be traced to a particular writer. Literature traceable to a writer is *not* folk literature, even if it is very familiar.

ν **Commonsense observations** are things most people know, such as that inflation is most troublesome for people with low and fixed incomes. A particular economist's idea about the effects of inflation on Chinese immigrants is *not* a commonsense observation.

As long as you express it in your own words and sentence structures, you may use common knowledge as your own.

The first time you come across an idea or a piece of information that you may want to use, record the publication information for the source. If in wider reading you repeatedly encounter the same idea or information without cited sources, then you may assume it's common knowledge. Don't take unnecessary risks, however: a source citation for common knowledge is not wrong.

Knowing what you *must* acknowledge

You must always acknowledge other people's independent material—that is, any facts or ideas that are not common knowledge or your own. The source may be anything, including a book, an article, a movie, an interview, a microfilmed document, a Web page, a newsgroup posting, or an opinion expressed on the radio. You must acknowledge summaries or paraphrases of ideas or facts as well as quotations of the language and format in which ideas or facts ap-pear: wording, sentence structures, arrangement, and special graphics (such as a diagram).

You need to acknowledge another's material no matter how you use it, how much of it you use, or how often you use it. Whether you are quoting a single important word, paraphrasing a single sentence, or summarizing three paragraphs, and whether you are using the source only once or a dozen times, you must acknowledge the original author every time. See pages 637–38 for how to acknowledge sources and pages 654–55 for where to place source citations in relation to cited material.

**Using copied language: Quotation marks
and a source citation**

ν **Copied words and sentence structure**

The following example baldly plagiarizes the original quotation from Jessica Mitford's *Kind and Usual Punishment,* page 9. Without quotation marks or a source citation, the example matches Mitford's wording (underlined) and closely parallels her sentence structure:

Original   "The character and mentality of the keepers may be of more importance in understanding prisons than the character and mentality of the kept."

Plagiarism   But the character of prison officials (the keepers) is more important in understanding prisons than the character of prisoners (the kept).

To avoid plagiarism, the writer can paraphrase and cite the source (see the next page) or use Mitford's actual words *in quotation marks and with a source citation* (here, in MLA style):

Revision   According to one critic of the penal system, **"**The char-
(quotation)   acter and mentality of the keepers may be of more importance in understanding prisons than the character and mentality of the kept**"** (Mitford 9).

ν **Changed sentence structure but copied words**

Even with a source citation and with a different sentence structure, the next example is still plagiarism because it uses some of Mitford's words (underlined) without quotation marks:

Plagiarism   According to one critic of the penal system, the psychology of the kept may say less about prisons than the psychology of the keepers (Mitford 9).

Revision   According to one critic of the penal system, the psy-
(quotation)   chology of "the kept" may say less about prisons than the psychology of "the keepers"
(Mitford 9).

Using a paraphrase or summary: Your own words and sentence structure and a source citation

ν **Changed sentence structure but copied words**

The following example changes the sentence structure of the origi-nal Mitford quotation above, but it still uses Mitford's words (underlined) without quotation marks and without a source citation:

Plagiarism   In understanding prisons, we might focus less on the character and mentality of the kept than on those of the keepers.

To avoid plagiarism, the writer can use quotation marks and cite the source or *use his or her own words* and still *cite the source* (because the idea is Mitford's, not the writer's):

Revision   Mitford holds that we may be able to learn less about
(paraphrase)   prisons from the psychology of prisoners than from the psychology of prison officials
(9).
Revision   We may understand prisons better if we focus on the
(paraphrase)   personalities and attitudes of the prison workers rather than those of the inmates
(Mitford 9).

ν **Changed words but copied sentence structure**

In the next example, the writer cites Mitford and does not use her words but still plagiarizes her sentence structure:

Plagiarism   One critic of the penal system maintains that the
psychology of prison officials may be more informa-tive about prisons than the psychology of prisoners
(Mitford 9).
Revision   One critic of the penal system maintains that we may
(paraphrase)   be able to learn less from the psychology of prisoners than from the psychology of prison officials (Mitford 9).

EXERCISE 45.1   Recognizing plagiarism

The numbered items below show various attempts to quote or paraphrase the following passage. Carefully compare each attempt with the original passage. Which attempts are plagiarized, inaccurate, or both, and which are acceptable? Why? (You can do this exercise online at *ablongman.com/littlebrown*.)

I would agree with the sociologists that psychiatric labeling is dangerous. Society can inflict terrible wounds by discrimination, and by confusing health with disease and disease with badness.
> —George E. Vaillant, *Adaptation to Life*, p. 361

1. According to George Vaillant, society often inflicts wounds by using psychiatric labeling, confusing health, disease, and badness (361).
2. According to George Vaillant, "psychiatric labeling [such as 'homo-sexual' or 'schizophrenic'] is dangerous. Society can inflict terrible wounds by . . . confusing health with disease and disease with bad-ness" (361).
3. According to George Vaillant, when psychiatric labeling discriminates between health and disease or between disease and badness, it can inflict wounds on those labeled (361).
4. Psychiatric labels can badly hurt those labeled, says George Vaillant, because they fail to distinguish among health, illness, and immor-ality (361).
5. Labels such as "homosexual" and "schizophrenic" can be hurtful when they fail to distinguish among health, illness, and immorality.

6.   "I would agree with the sociologists that society can inflict terrible wounds by discrimination, and by confusing health with disease and disease with badness" (Vaillant 361).

Acknowledging online sources

Online sources are so accessible and so easy to download into your own documents that it may seem they are freely available, exempting you from the obligation to acknowledge them. They are not. Acknowledging online sources is somewhat trickier than acknowledging print sources, but no less essential. Further, if you are publishing your work on the Web, you need to take account of sources' copyright restrictions as well.

Note Ask your instructor for advice whenever you are unsure about citing an online source or seeking permission to use copyrighted material.

Acknowledging online sources in an unpublished project

When you use material from an online source in a print or online document to be distributed just to your class, your obligation to cite sources does not change: you must acknowledge someone else's independent material in whatever form you find it. With online sources, that obligation can present additional challenges:

- **Record complete publication information each time you consult an online source.** Online sources may change from one day to the next or even disappear entirely. See page 569 for the information to record, such as the electronic address and the publication date. Without the proper information, you *may not* use the source.
- **Acknowledge linked sites.** If you use not only a Web site but also one or more of its linked sites, you must acknowledge the linked sites as well. The fact that one person has used a second person's work does not release you from the responsibility to cite the second work.
- **Seek the author's permission before using an e-mail message, discussion-group posting, or Web log contribution.** Obtaining permission advises the author that his or her ideas are about to be distributed more widely and lets the author verify that you have not misrepresented the ideas. (See p. 608 for advice on tracing authors.)

Acknowledging print and online sources in a Web composition

When you use material from print or online sources in a composition for the Web, you must not only acknowledge your sources, as discussed above, but take the additional precaution of observing copyright restrictions.

A Web site is a medium of publication just as a book or magazine is and so involves the same responsibility to obtain reprint permission from copyright holders. The exception is a password-protected site (such as a course site), which many copyright holders regard as private. You can find information about copyright holders and permissions on the copyright page of a print publication (following the
title page) and on a page labeled something like "Terms of Use" on a Web site. If you don't see an explicit release for student use or publication on private Web sites, assume you must seek permission.

The legal convention of **fair use** allows an author to reprint a small portion of copyrighted material without obtaining the copyright holder's permission, as long as the author acknowledges the source. The online standards of fair use differ for print and online sources and are not fixed in either case. The guidelines below are conservative:

- **Print sources:** Quote without permission fewer than fifty words from an article or fewer than three hundred words from a book. You'll need permission to use any longer quotation from an article or book; any quotation at all from a play, poem, or song; and any use of an entire work—such as a photograph, chart, or other illustration.
- **Online sources:** Quote without permission text that represents just a small portion of the whole—say, forty words out of three hundred. Follow the preceding print guidelines for plays, poems, songs, and illustrations, adding multimedia elements (audio or video clips) to the list of works that require reprint permission for any use.
- **Links:** You may need to seek permission to link your site to another one—for instance, if you rely on the linked site to provide substantial evidence for your claims or if you incorporate a linked site's multimedia element (an image or a sound or video clip) into your site.

Note Although most online sources are copyrighted, much val-uable material is not: either the creator does not claim copyright, or the copyright has lapsed so that the work is in the public domain. The first category includes most government documents; the second includes most works by authors who have been dead at least fifty years. You do not need permission to reprint from such a source, but *you still must cite the source.*

Documenting sources

Every time you borrow the words, facts, or ideas of others, you must **document** the source—that is, supply a reference (or document) telling readers that you borrowed the material and where you borrowed it from.

Editors and teachers in most academic disciplines require special documentation formats (or styles) in their scholarly journals and in students' papers. All the styles use a citation in the text that serves two purposes: it signals that material is borrowed, and it refers readers to detailed information about the source so that they can locate both the source and the place in the source where the borrowed material appears. The detailed source information appears either in footnotes or at the end of the paper.

Aside from these essential similarities, the disciplines' documentation styles differ markedly in citation form, arrangement of source information, and other particulars. Each discipline's style reflects the needs of its practitioners for certain kinds of information presented in certain ways. For instance, the currency of a source is important in the social and natural sciences, where studies build on and correct each other; thus in-text citations in these disciplines usually include a source's date of publication. In the humanities, however, currency is less important, so in-text citations do not include date of publication.

The disciplines' documentation formats are described in style guides listed elsewhere in this book for the humanities (p. 764), the social sciences (p. 784), and the natural and applied sciences (p. 812). This book discusses and illustrates four common documentation styles:

- ᵥ **MLA style,** used in English, foreign languages, and some other humanities (p. 647).
- ᵥ **Chicago style,** used in history, art history, philosophy, religion, and some other humanities (p. 764).
- ᵥ **APA style,** used in psychology and some other social sciences (p. 784).
- ᵥ **CSE style,** used in the biological and some other sciences (p. 812).

Ask your instructor which style you should use. If no style is required, use the guide that's most appropriate for the discipline in which you're writing. Do follow one system for citing sources—and one system only—so that you provide all the necessary information in a consistent format.

Note Bibliography software—*Biblio, Refworks, Endnote, Pro-Cite,* and others—can help you format your source citations in the style of your choice. Always ask your instructors if you may use such software for your papers. The programs prompt you for needed information (author's name, book title, and so on) and then arrange, capitalize, underline, and punctuate the information as required by the style. But no program can anticipate all the varieties of source information, nor can it substitute for your own care and attention in giving your sources complete acknowledgment using the required form.

http://www.ablongman.com/littlebrown

```
    Visit the companion Web site for more help and an additional exercise
on avoiding plagiarism and documenting sources.
```

Checklist for avoiding plagiarism

Type of source

Are you using

ᵛ your own independent material,

ᵛ common knowledge, or

ᵛ someone else's independent material?

You must acknowledge someone else's material.

Quotations

ᵛ Do all quotations exactly match their sources? Check them.

ᵛ Have you inserted quotation marks around quotations that are run into your text?

ᵛ Have you shown omissions with ellipsis marks and additions with brackets?

ᵛ Does every quotation have a source citation?

Paraphrases and summaries

ᵛ Have you used your own words and sentence structures for every paraphrase and summary? If not, use quotation marks around the original author's words.

ᵛ Does every paraphrase and summary have a source citation?

The Web

ᵛ Have you obtained any necessary permission to use someone else's material on the Web?

Source citations

ᵛ Have you acknowledged every use of someone else's material in the place where you use it?

ᵛ Does your list of works cited include all the sources you have used?

You can download this checklist from *ablongman.com/littlebrown.* Working with a copy of the list, question every use you make of someone else's material.

CHAPTER 46

Writing the Paper

Writing a research paper begins when you seek a topic and continues as you evaluate and gather information from your sources. During research, you might even pause to draft paragraphs or sections that pull your sources together to support your ideas. At some point, though, you'll need to turn your attention to the whole paper—ensuring that it has a clear thesis (below), creating a structure (next page), writing the complete draft (p. 643), revising and editing the paper (p. 645), and preparing the final draft (p. 646). To illustrate these stages, we continue to draw on Edward Begay's and Vanessa Haley's work.

Note This chapter complements and extends the detailed discussion of the writing situation and the writing process in Chapters 1–3, which also include many tips for using a word processor. If you haven't already done so, read Chapters 1–3 before this one.

Developing a thesis statement

Perhaps earlier in the research-writing process, but certainly once you have gathered information from your sources, you will want to express your central idea and perspective in a thesis statement of one or two sentences. (See pp. 27–31 if you need guidance on developing a thesis statement.) Drafting a thesis statement will help you see the overall picture and organize your notes.

Edward Begay's and Vanessa Haley's work on their research papers illustrates how a thesis statement evolves to become complete and specific. Before finishing his reading on access to the Internet, Begay wrote the following draft of a thesis statement:

Tentative thesis statement

Because of the cost of hooking up to the Internet and training people to use it, the nation faces the possibility of a widening gap between rich and poor in information, skills, and income.

This statement captured Begay's preliminary idea that the Internet poses a threat to equality. But with further reading, Begay re-thought this idea: many of his sources mentioned Internet access through public schools and libraries, and he began to focus on these institutions as a solution to the problem. The solution opened up new questions: How would schools and libraries have to change, what would the change cost, and who should pay for it? With more reading, Begay revised his thesis statement:

Revised thesis statement

Governments and businesses must ensure that libraries and schools have the hardware, connections, and training capabilities needed for computer technology to make Americans more rather than less equal.

For Vanessa Haley, framing a thesis statement for her paper on Annie Dillard required drawing together (synthesizing) Dillard's ideas about humanity and nature into a single statement of Haley's own. The first draft merely conveyed Haley's interest in Dillard:

Tentative thesis statement

Unlike many other nature writers, Dillard does not reinforce the separation between humanity and nature.

Haley's revision stated her synthesis of Dillard's ideas:

Revised thesis statement

In her encounters with nature, Dillard probes a spiritual as well as a physical identity between human beings and nature that could help to heal the rift between them.

EXERCISE 46.1 Developing a thesis statement

Draft and revise a thesis statement for your developing research paper. Make sure the revised version specifically asserts your main idea.

Creating a structure

Before starting to draft your research paper, organize your ideas and information so that you know the main divisions of your paper, the order you'll cover them in, and the important supporting ideas for each division. The goal is to create a structure that presents your ideas in a sensible and persuasive sequence and that supports ideas at each level with enough explanation and evidence. Consult the discussion of organization on pages 32–42 if you need help distinguishing general and specific information, arranging groups of information, or using a computer effectively for developing a structure.

Arranging ideas and support

Creating a structure for a research paper involves almost constant synthesis, the forging of relationships among ideas (see p. 610). As you arrange and rearrange source information and your own thoughts, you find connections among ideas and determine which are most important, which are merely supportive, and which are not relevant at all.

To build a structure, follow these guidelines:

- **Arrange your source information in categories** according to the subject headings you attached to each note, photocopy, or printout. Each category should correspond to a main section of your paper: a key idea of your own that supports the thesis along with the evidence for that idea.
- **Review your research journal and annotated bibliography.** Hunt for connections between sources, opinions of sources, and other thoughts that can help you organize your paper.

ᵛ **Look objectively at your categories.** If some are skimpy, with little information, consider whether you should drop the categories or conduct more research to fill them out. If most of your information falls into one or two categories, consider whether the categories are too broad and should be divided. (Does any of this rethinking affect your thesis statement? If so, revise it accordingly.)

ᵛ **Within each category, distinguish between the main idea and the supporting ideas and evidence.** Only the support should come from your sources. The main idea should be your own.

Using an outline

An outline can help you shape your research and also discover potential problems, such as inadequate support and overlapping or irrelevant ideas.

ᵛ Informal outline

For some research projects, you may find an **informal outline** sufficient: you list main points and supporting information in the order you expect to discuss them. Because of its informality, such an outline can help you try out different arrangements of material, even fairly early in the research process.

Edward Begay experimented with an informal outline while examining his sources, in order to see how his developing ideas might fit together:

History of the Internet

Packet-switching networks—UK, France
ARPANET—linked US Defense Dept., contractors, universities
Network of networks—UNIX, NSFNET, and onward

Commercial vs. public use

1st users universities, libraries, govts.
Business sees commercial uses
PCs, modems increase home use

Access to Internet

Tech. skills needed
Problems for equality, democracy
Expense of going online
Imp. of Internet to democratic society
Libraries & schools: sites for widespread access
Libraries & schools need to adapt, find money to go online

This informal outline helped Begay decide not to continue researching the history of the Internet or the conflicts between commercial and public use (the first two sections) because they seemed likely to overwhelm his central concern, equal access to the Internet (last section).

ᵛ Formal outline

Unlike an informal outline, a **formal outline** arranges ideas tightly and in considerable detail, with close attention to hierarchy and phrasing. The example below shows the formal outline's format and schematic content:

I. First main idea
   A. First subordinate idea
      1. First evidence for subordinate idea
        a. First detail of evidence
        b. Second detail of evidence
      2. Second evidence for subordinate idea
   B. Second subordinate idea
II. Second main idea

In this model, levels of headings correspond to levels of importance or detail in the paper:

v **Main ideas (Roman numerals) are the major divisions of the paper.** Each division covers a part of your thesis statement and will probably take a number of paragraphs to develop.

> v **Subordinate ideas (capital letters) are the building blocks.** These ideas are your own and will probably take a paragraph or two to develop. They may serve as the topic sentences of paragraphs.
> v **Evidence (Arabic numerals) and its details (small letters) support each idea.** The evidence from one or more sources will occupy much of each body paragraph. (A fourth sublevel, if needed, is labeled with Arabic numerals enclosed in parentheses.)

Each level of the outline is indented farther than the level it supports. (Your word processor may be able to help you with labels and indentions.)

A formal outline can help you decide not only what your main ideas are and how you will arrange them but also how you will support them. Some of this information may not emerge until you are drafting, however, so remain open to revising the outline as you proceed. And consider using a formal outline as a revision tool as well, creating a map of your completed first draft to check and improve the structure (see p. 49).

To be an effective organizer for your thoughts or an effective revision tool, a formal outline should be detailed and should adhere to several principles of logical arrangement, clarity, balance, and completeness. (See pp. 35–38 for examples and more details.)

> v **The outline should indicate which ideas are primary and which are subordinate.** A long, undivided list of parallel items probably needs to be subdivided.
> v **Parallel headings should represent ideas of equal importance and generality.** They should not overlap one another.
> v **Single sublevels should be avoided.** They illogically imply that something is divided into only one part.

A formal outline is usually written either in phrases (a **topic outline**) or in sentences (a **sentence outline**). A complete topic outline is illustrated on page 36. A complete sentence outline accompanies Edward Begay's research paper on pages 692–93. Either is suitable for a research paper, though a sentence outline, because it requires complete statements, conveys more information.

EXERCISE 46.2   Creating a structure

Continuing from Exercise 46.1 (p. 640), arrange your notes into a structure. As specified by your instructor, make an informal outline or a formal sentence or topic outline to guide the drafting of your paper.

Drafting the paper

Beginning a draft of what will be a relatively long and complicated paper can be difficult, so it may help to remember that you do not have to proceed methodically from beginning to end.

Working section by section

In writing a first draft, remember that a primary reason for doing a research paper is learning how to interpret and evaluate the evidence in sources, draw your own conclusions from the evidence, and weave the two together in a way that establishes your expertise in your subject. The weaving will be easier if you view each principal idea of your paper (each Roman numeral of your outline) as a unit. Usually these principal ideas require a block of paragraphs to develop.

Compose the units of your paper as if each will stand alone (though of course you will pull the units together before your draft is complete).

> v **Begin each unit by stating the idea,** which should be a conclusion you have drawn from reading and responding to your sources.

ᵛ **Follow the statement with specific support from your sources:** facts and examples; summaries, paraphrases, or quotations of secondary sources; quotations of passages from primary sources with your analysis.

ᵛ **Present fairly any disagreements among experts.** Give the evidence that leads you to side with one expert or another.

ᵛ **Try to remain open to new interpretations or new arrangements of ideas that occur to you.**

Note Proceeding in this way will help you avoid a common trap of research writing: allowing your sources to control you, rather than vice versa. Make sure each unit of your paper centers on an idea of your own, not someone else's, and that your paragraphs are pointed toward demonstrating that idea, not merely presenting sources.

Tracking source citations

As you draft your paper, insert the source of each summary, paraphrase, and quotation in parentheses in the text—for instance, "(Irving 64)," referring to page 64 in a work by Irving. If you are conscientious about inserting these notes and carrying them through successive drafts, you will be less likely to plagiarize accidentally and you will have little difficulty documenting your sources in the final paper.

EXERCISE 46.3   Drafting your paper

Draft the research paper you have been developing in Chapters 42–45. Before beginning the draft, study your research journal and your source information. While drafting, follow your thesis statement and outline as closely as you need to, but stay open to new ideas, associations, and arrangements.

Revising and editing the paper

When you have written a first draft, take a break for at least a day so that you can gain some objectivity about your work and can read the draft critically when you begin to revise.

Revising

Always revise your draft first, satisfying yourself with the content and shape of the whole before trying to edit sentences and words. For revision, begin with the advice and checklist on pages 48–54, and supplement with the checklist below.

Editing

When you complete your revision—and only then—you are ready to edit. If you do not compose on a computer, copy or retype the new draft if possible so that you have a clean copy to work on. If you do compose on a computer, you can edit directly on screen or print a clean copy. (Some writers find it easier to spot errors on paper than on screen.)

For editing, consult the advice and checklist on pages 58–62. Try to read the paper from the point of view of someone who has not spent hours planning and researching but instead has come fresh to the paper. Look for lapses in sense, awkward passages, wordiness, poor transitions between ideas and evidence, unnecessary repetition, wrong or misspelled words, errors in grammar, punctuation, or mechanics—in short, anything that is likely to interfere with a reader's understanding of your meaning.

Completing source citations

Before you prepare your final draft (next section), you must insert final source citations into your text and prepare the list of sources for the end of the paper. See pages 635–37 on documenting sources in various disciplines' styles.

EXERCISE 46.4 Revising and editing your paper

Using the revision and editing checklists on pages 51 and 58–59 and the checklist and pointers here, revise and edit your research paper. Work to improve not only the presentation of ideas but also, if necessary, the ideas themselves. Make sure you have provided an in-text citation for every summary, paraphrase, and direct quotation of a source and that your list of sources is complete.

Preparing and proofreading the final draft

Prepare the final draft of your paper when you have edited the text, added the source citations, and written the list of works cited. Most instructors expect research papers to be neatly typed with clear titling, double spacing, standard margins, and minimal handwritten corrections. Your instructor may have additional requirements, suggested by the discipline in which you are writing. This book explains four such document formats:

- **MLA format,** used in English, foreign languages, and some other humanities, pages 656 and 687–89. See also Chapter 48 for the sample research papers of Edward Begay and Vanessa Haley.
- **Chicago format**, used in history, art history, religion, philosophy, and some other humanities, pages 765–66 and 775–77.
- **APA format**, used in psychology and other social sciences, pages 788–90 and 800–03.
- **CSE format,** used in the natural and applied sciences, pages 813–15 and 820.

In any discipline, you can use a word processor to present your ideas effectively and attractively with readable type fonts, headings, illustrations, and other elements. See Chapter 5 for ideas and examples.

Before you submit your paper, proofread it carefully for typographical errors, misspellings, and other errors. (See p. 63 for proofreading tips.) Unless the errors are very numerous (more than several on a page), you can correct them by whiting out or crossing out (neatly) and inserting the correction (neatly) in ink. Don't let the pressure of a deadline prevent you from proofreading, for even minor errors can impair clarity or annoy readers and thus negate some of the hard work you have put into your project.

EXERCISE 46.5 Preparing and proofreading your final draft

Prepare the final draft of your research paper, following your instructor's requirements for document format. If your instructor does not specify a format, follow the MLA guidelines on pages 687–89. Proofread and correct the paper before submitting it.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help on writing and revising a research paper.

Tips for drafting a research paper

ᵛ **Reread the assignment to review your instructor's criteria.** Make sure you have all the materials you'll need to meet the criteria.

ᵛ **Write a quick two- or three-paragraph summary of what the paper will be about.** This writing will get your juices flowing and give you a sense of direction. (Pretend you're writing to a friend if that will help loosen you up.) A version of the material you generate in this way may eventually prove useful for your paper's introduction or conclusion.

ᵛ **Start with the section of the paper you feel most confident about.** At first, skip any parts that scare you or give you undue trouble, even the introduction.

ᵛ **Work in chunks, one unit or principal idea at a time.** Fit the sections together only after you begin to see the draft take shape.

ᵛ **Center each section on an idea of your own.** Use source material to back up the idea.

ᵛ **Take great care in working with source material.** Integrate sources into your own ideas (p. 623), and do not plagiarize (p. 629).

ᵛ **Insert source citations into the draft as you quote, paraphrase, or summarize.** Use authors' names and page numbers.

Checklist for revising a research paper

Assignment

How does the draft satisfy all of the criteria stated in your instructor's assignment?

Thesis statement

How well does your thesis statement describe your subject and your perspective as they emerged during drafting?

Structure

(Outlining your draft as suggested on p. 642 can help you see structure at a glance.)

How consistently does borrowed material illuminate and support—not lead and dominate—your own ideas? How well is the importance of ideas reflected in the emphasis they receive? Will the arrangement of ideas be clear to readers?

Evidence

Where might readers need more evidence in order to accept your ideas? Where might the evidence seem weak or irrelevant?

Reasonableness and clarity

How reasonable will readers find your arguments? (See pp. 202–06.) Where do you need to define terms or concepts that readers may not know or may dispute?

You can download this checklist from *ablongman.com/littlebrown*. Copy the checklist for each research paper, answering the questions in writing.

CHAPTER 47

Using MLA Documentation and Format

English, foreign languages, and some other humanities use the documentation style and document format of the Modern Language Association, detailed in the *MLA Handbook for Writers of Research Papers,* 6th ed. (2003).

MLA documentation style employs brief parenthetical citations within the text that direct readers to a list of works cited at the end of the text. A parenthetical citation might look like this:

Only one article mentions this discrepancy (Wolfe 62).

The name `Wolfe` directs readers to the article by Wolfe in the list of works cited, and the page number `62` specifies the page in the article on which the cited material appears.

This chapter describes MLA style: what to include in a parenthetical citation (below), where to place citations (p. 654), when to use footnotes or endnotes in addition to parenthetical citations (p. 656), how to create the list of works cited (p. 656), and how to format the entire paper (p. 687).

Using MLA in-text citations

Writing parenthetical text citations

In-text citations of sources must include just enough information for the reader to locate the following:

ᵛ **The *source* in your list of works cited.**
ᵛ **The *place* in the source where the borrowed material appears.**

For any kind of source, you can usually meet both these requirements by providing the author's last name and (if the source uses them) the page numbers where the material appears. The reader can find the source in your list of works cited and find the borrowed material in the source itself.

Note For most sources, you will provide the author's or authors' last names and a page reference. Do not include the title unless you are citing more than one work by exactly the same author(s) or the source has no listed author (models 8 and 9, p. 651). The examples below cite a book to which neither of these exceptions applies:

```
Not   One textbook discusses the ''ethical dilemmas in public relations
      practice'' (Wilcox, Ault, and Agee, Public Relations 125).

Not   One textbook discusses the ''ethical dilemmas in public relations
      practice'' (Public Relations 125).

But   One textbook discusses the ''ethical dilemmas in public relations
      practice'' (Wilcox, Ault, and Agee 125).
```

1. Author not named in your text

When you have not already named the author in your sentence, provide the author's last name and the page number(s), with no punctuation between them, in parentheses.

One researcher concludes that "women impose a distinctive construction on moral problems, seeing moral dilemmas in terms of conflicting responsibilities" (Gilligan 105-06).

See models 5 and 6 for the forms to use when the source does not provide page numbers.

2. Author named in your text

If the author's name is already given with the material you're citing, you need not repeat it in the parenthetical citation. The citation gives just the page number(s).

Carol Gilligan concludes that "women impose a distinctive construction on moral problems, seeing moral dilemmas in terms of conflicting responsibilities" (105-06).

3. A work with two or three authors

If the source has two or three authors, give all their last names in the text or in the citation. Separate two authors' names with `and`:

As Frieden and Sagalyn observe, "The poor and the minorities were the leading victims of highway and renewal programs" (29).

According to one study, "The poor and the minorities were the leading victims of highway and renewal programs" (Frieden and Sagalyn 29).

With three authors, add commas and also `and` before the final name:

The textbook by Wilcox, Ault, and Agee discusses the "ethical dilemmas in public relations practice" (125).
One textbook discusses the "ethical dilemmas in public relations practice" (Wilcox, Ault, and Agee 125).

4. A work with more than three authors

If the source has more than three authors, you may list all their last names or use only the first author's name followed by `et al.` (the abbreviation for the Latin *et alii,* "and others"). The choice depends on what you do in your list of works cited (see p. 659).

> It took the combined forces of the Americans, Europeans, and Japanese to break the rebel siege of Beijing in 1900 (Lopez et al. 362).

It took the combined forces of the Americans, Europeans, and Japanese to break the rebel siege of Beijing in 1900 (Lopez, Blum, Cameron, and Barnes 362).

5. A work with numbered paragraphs or screens instead of pages

Some electronic sources number each paragraph or screen instead of each page. In citing passages in these sources, give the paragraph or screen number(s) and distinguish them from page numbers: after the author's name, put a comma, a space, and `par.` (one paragraph), `pars.` (more than one paragraph), `screen`, or `screens`.

Twins reared apart report similar feelings (Palfrey, pars. 6-7).

6. An entire work or a work with no page or other reference numbers

When you cite an entire work rather than a part of it, you may omit any page or paragraph number. Try to work the author's name into your text, in which case you will not need a parenthetical citation. But remember that the source must appear in the list of works cited.

> Boyd deals with the need to acknowledge and come to terms with our fear of nuclear technology.

Use the same format when you cite a specific passage from a work with no page, paragraph, or other reference numbers, such as an online source.

If the author's name does not appear in your text, put it in a parenthetical citation.

Almost 20 percent of commercial banks have been audited for the practice (Friis).

7. A multivolume work

If you consulted only one volume of a multivolume work, your list of works cited will say so (see model 14 on p. 653), and you can treat the volume as any book.

If you consulted more than one volume of a multivolume work, give the appropriate volume in your text citation.

> After issuing the Emancipation Proclamation, Lincoln said, "What I did, I did after very full deliberations, and under a very heavy and solemn sense of responsibility" (5: 438).

The number `5` indicates the volume from which the quotation was taken; the number `438` indicates the page number in that volume. When the author's name appears in such a citation, place it before the volume number with no punctuation: (`Lincoln 5: 438`).

If you are referring generally to an entire volume of a multi-volume work and are not citing specific page numbers, add the abbreviation `vol.` before the volume number as in (`vol. 5`) or (`Lincoln, vol. 5`) (note the comma after the author's name). Then readers will not misinterpret the volume number as a page number.

8. A work by an author of two or more cited works

If your list of works cited includes two or more works by the same author, then your citation must tell the reader which of the author's works you are referring to. Give the title either in the text or in a parenthetical citation. In a parenthetical citation, give the full title only if it is brief; otherwise, shorten the title to the first one, two, or three main words (excluding *A, An,* or *The*).

At about age seven, children begin to use appropriate gestures with their stories (Gardner, Arts 144-45).

The full title of Gardner's book is *The Arts and Human Development* (see the works-cited entry on p. 661). This shortened title is underlined because the source is a book.

9. An anonymous work

For a work with no named author or editor (whether an individual or an organization), use a full or shortened version of the
title, as explained above. In your list of works cited, you alphabetize an anonymous work by the first main word of the title (see p.
662), so the first word of a shortened title should be the same.
The following citation refers to an unsigned source titled "The Right to Die." This shortened title is placed in quotation marks because the source is a periodical article.

One article notes that a death-row inmate may demand his own execution to achieve a fleeting notoriety ("Right").

(A page number may be omitted for this source because the article is only one page. See the entry for the article on p. 668.)

If two or more anonymous works have the same title, distinguish them with additional information in the text citation, such as the publication date.

10. A government publication or a work with a corporate author

Some works list as author a government body, association, committee, company, or other group. Cite such a work by the organization's name. If the name is long, work it into the text to avoid an intrusive parenthetical citation.

A 2005 report by the Hawaii Department of Education predicts an increase in enrollments (6).

11. An indirect source

When you want to use a quotation that is already in quotation marks—indicating that the author you are reading is quoting someone else—try to find the original source and quote directly from it. If you can't find the original source, then your citation must indicate that your quotation of it is indirect. In the following citation, `qtd. in` ("quoted in") says that Davino was quoted by Boyd:

George Davino maintains that "even small children have vivid ideas about nuclear energy" (qtd. in Boyd 22).

The list of works cited then includes only Boyd (the work consulted), not Davino.

12. A literary work

Novels, plays, and poems are often available in many editions, so your instructor may ask you to provide information that will help readers find the passage you cite no matter what edition they consult.

ᵛ **Novels:** The page number comes first, followed by a semicolon and then information on the appropriate part or chapter of the work.

Toward the end of James's novel, Maggie suddenly feels "the thick breath of the definite—which was the intimate, the immediate, the familiar, as she hadn't had them for so long" (535; pt. 6, ch. 41).

ᵛ **Poems that are not divided into parts:** You may omit the page number and supply the line number(s) for the quotation. To prevent confusion with page numbers, precede the numbers with `line` or `lines` in the first citation; then use just the numbers.

In Shakespeare's Sonnet 73 the speaker identifies with the trees of late autumn, "Bare ruined choirs, where late the sweet birds sang" (line 4). "In me," Shakespeare writes, "thou seest the glowing of such fire / That on the ashes of his youth doth lie . . ." (9-10).

(See pp. 752–54 for a sample paper on a poem.)

ᵛ **Verse plays and poems that are divided into parts:** Omit a page number and cite the appropriate part—act (and scene, if any), canto, book, and so on—plus the line number(s). Use Arabic numerals for parts, including acts and scenes (`3.4`), unless your instructor specifies Roman numerals (`III.iv`).

Later in King Lear the disguised Edgar says, "The prince of darkness is a gentleman" (3.4.147).

(See pp. 756–59 for a sample paper on a verse play.)

ᵛ **Prose plays:** Provide the page number followed by the act and scene, if any. See the reference to *Death of a Salesman* on page 655.

13. The Bible

When you cite passages of the Bible in parentheses, abbreviate the title of any book longer than four letters—for instance, `Gen.` (Genesis), `1 Sam.` (1 Samuel), `Ps.` (Psalms), `Prov.` (Proverbs), `Matt.` (Mat-thew), `Rom.` (Romans). Then give the chapter and verse(s) in Arabic numerals.

According to the Bible, at Babel God "did . . . confound the language of all the earth" (Gen. 11.9).

14. An electronic source

Cite an electronic source as you would any other source: usually by author's name or, if there is no author, by title.

Business forecasts for the fourth quarter tended to be optimistic (White 4).

This example cites a source with page numbers. For a source with paragraph or screen numbers or no numbering, see models 5 and 6 (p. 650).

15. Two or more works in the same citation

If you use a single parenthetical citation to refer to more than one work, separate the references with a semicolon.

Two recent articles point out that a computer badly used can be less efficient than no computer at all (Gough and Hall 201; Richards 162).

Since long citations in the text can distract the reader, you may choose to cite several or more works in an endnote or footnote rather than in the text. See page 656.

Positioning and punctuating parenthetical citations

The following guidelines will help you place and punctuate text citations to distinguish between your and your sources' ideas and to make your own text readable. See also pages 623–28 on editing quotations and using signal phrases to integrate source material into your sentences.

ν **Where to place citations**

Position text citations to accomplish two goals:

ν **Make it clear exactly where your borrowing begins and ends.**
ν **Keep the citation as unobtrusive as possible.**

You can accomplish both goals by placing the parenthetical citation at the end of the sentence element containing the borrowed material. This sentence element may be a phrase or a clause, and it may begin, interrupt, or conclude the sentence. Usually, as in the following examples, the element ends with a punctuation mark.

The inflation rate might climb as high as 30 percent (Kim 164), an increase that could threaten the small nation's stability.

The inflation rate, which might climb as high as 30 percent (Kim 164), could threaten the small nation's stability.

The small nation's stability could be threatened by its inflation rate, which, one source predicts, might climb as high as 30 percent (Kim 164).

In the last example the addition of `one source predicts` clarifies that Kim is responsible only for the inflation-rate prediction, not for the statement about stability.

When your paraphrase or summary of a source runs longer than a sentence, clarify the boundaries by using the author's name in the first sentence and placing the parenthetical citation at the end of the last sentence.

Juliette Kim studied the effects of acutely high inflation in several South American and African countries since World War II. She discovered that a major change in government accompanied or followed the inflationary period in 56 percent of cases (22-23).

When you cite two or more sources in the same paragraph, position authors' names and parenthetical citations so that readers can see who said what. In the following example, the beginnings and ends of sentences clearly mark the different sources:

For some time, schools have been using computers extensively for drill-and-practice exercises, in which students repeat specific skills such as spelling words, using the multiplication facts, or, at a higher level, doing chemistry problems. But many education experts criticize such exercises for boring students and failing to engage their critical thinking and creativity. Jane M. Healy, a noted educational psychologist and teacher, takes issue with "interactive" software for children as well as drill-and-practice software, arguing that "some of the most popular 'educational' software . . . may be damaging to independent thinking, attention, and motivation" (20). Another education expert, Harold Wenglinsky of the Educational Testing Service, found in a well-regarded 1998 study that fourth and eighth graders who used computers frequently, including for drill and practice, actually did worse on tests than their peers who used computers less often (Does It Compute? 21). In a later article, Wenglinsky concludes that "the quantity of use matters far less than the quality of use." In schools, he says, high-quality computer work, involving critical thinking, is still rare ("In Search" 17).

v **How to punctuate citations**

Generally place a parenthetical citation *before* any punctuation required by your sentence. If the borrowed material is a quotation, place the citation *between* the closing quotation mark and the punctuation:

> Spelling argues that during the 1970s American automobile manufacturers met consumer needs "as well as could be expected" (26)**,** but not everyone agrees with him.

The exception is a quotation ending in a question mark or exclamation point. Then use the appropriate punctuation inside the closing quotation mark, and follow the quotation with the text citation and a period:

> "Of what use is genius," Emerson asks, "if the organ . . . cannot find a focal distance within the actual horizon of human life**?**" ("Experience" 60)**.** Mad
> genius is no genius.

When a citation appears at the end of a quotation set off from the text, place it one space *after* the punctuation ending the quotation. Do not use additional punctuation with the citation or quotation marks around the quotation:

> In Arthur Miller's Death of a Salesman, the most poignant defense of Willie Loman comes from his wife, Linda:
>
> > He's not the finest character that ever lived. But he's a human
> > being, and a terrible thing is happening to him. So attention
> > must be paid. He's not to be allowed to fall into his grave like
> > an old dog. Attention, attention must finally be paid to such a
> > person**.** (56; act 1)

(This citation of a play includes the act number as well as the page number. See p. 653.)

See the two sample research papers starting on pages 690 and 725 for further examples of placing parenthetical references in relation to summaries, paraphrases, and quotations.

**Using footnotes or endnotes in special
circumstances**

Occasionally, you may want to use footnotes or endnotes in place of parenthetical citations. If you need to refer to several sources at once, listing them in a long parenthetical citation could be intrusive. In that case, signal the citation with a numeral raised above the appropriate line of text and write a note with the same numeral to cite the sources:

> `Text`   At least five studies have confirmed these results.1

> `Note`   1 Abbott and Winger 266-68; Casner 27; Hoyenga 78-79;
>   Marino 36; Tripp, Tripp, and Walk 179-83.

You may also use a footnote or endnote to comment on a source or provide information that does not fit easily in the text:

> `Text`   So far, no one has confirmed these results.2

> `Note`   2 Manter reports spending a year trying to replicate the ex-
>   periment, but he was never able to produce the high temperatures
>   (616).

In a note, the raised numeral is indented five spaces or one-half inch and is followed by a space. If the note appears as a footnote, place it at the bottom of the page on which the citation appears, set it off from the text with quadruple spacing, and single-space the note itself. If the note appears as an endnote, place it in numerical order with the other endnotes on a page between the text and the list of works cited. Double-space all the endnotes. (See pp. 718–19 for examples of endnotes and the format to use in typing a page of endnotes.)

Preparing the MLA list of works cited

In the documentation style of the *MLA Handbook,* your in-text parenthetical citations (discussed in 47a) refer the reader to complete information on your sources in a list you title `Works Cited` and place at the end of your paper. The list should include all the sources you quoted, paraphrased, or summarized in your paper. (If your instructor asks you to include sources you examined but did not cite, title the list `Works Consulted`.)

Follow this format for the list of works cited:

ᵛ **Arrange your sources in alphabetical order** by the last name of the author. If an author is not given in the source, alphabetize the source by the first main word of the title (excluding *A*, *An*, or *The*).

ᵛ **Type the entire list double-spaced,** both within and between entries.

ᵛ **Indent the second and subsequent lines of each entry one-half inch or five spaces from the left.** Your word processor can format this so-called hanging indent automatically. First highlight the material to be indented. Then, on the Format menu, click Paragraph and then either Hanging Indent (in *Word-Perfect*) or Special: Hanging (in *Microsoft Word*).

For complete lists of works cited, see the papers by Edward Begay (p. 720) and Vanessa Haley (p. 730).

The box on the next two pages directs you to the MLA formats for works-cited entries. Use your best judgment in adapting the models to your particular sources. If you can't find a model that exactly matches a source you used, locate and follow the closest pos-sible match. You will certainly need to combine formats—for instance, drawing on model 2 ("A book with two or three authors") and model 26 ("An article in a daily newspaper") for a newspaper article with two authors.

Listing books

The next page shows the basic format for a book and the location of the required information in a book. When other information is required, it usually falls either between the author's name and the title or between the title and the publication information, as in the following models.

1. A book with one author

Gilligan, Carol. In a Different Voice: Psychological Theory and Women's Development. Cambridge: Harvard UP, 1982.

2. A book with two or three authors

Lifton, Robert Jay, and Greg Mitchell. Who Owns Death: Capital Punishment, the American Conscience, and the End of Executions. New York: Morrow, 2000.

Wilcox, Dennis L., Phillip H. Ault, and Warren K. Agee. Public Relations: Strategies and Tactics. 6th ed. New York: Irwin, 2005.

Give the authors' names in the order provided on the title page. Reverse the first and last names of the first author *only,* not of any other authors. Separate two authors' names with a comma and `and`; separate three authors' names with commas and with `and` before the third name.

3. A book with more than three authors

Lopez, Geraldo, Judith P. Salt, Anne Ming, and Henry Reisen. China and the West. Boston: Little, 2004.

Lopez, Geraldo, et al. China and the West. Boston: Little, 2004.

You may, but need not, give all authors' names if the work has more than three authors. If you choose not to give all names, provide the name of the first author only, and follow the name with a comma and the abbreviation `et al.` (for the Latin *et alii,* meaning "and others").

4. Two or more works by the same author(s)

Gardner, Howard. The Arts and Human Development. New York: Wiley, 1973.

---. The Quest for Mind: Piaget, Lévi-Strauss, and the Structuralist Movement. New York: Knopf, 1973.

Give the author's name only in the first entry. For the second and any subsequent works by the same author, substitute three hyphens for the author's name, followed by a period. (If you are citing two

or more works by the same editor, editors, or translator, follow the hyphens with a comma and `ed.`, `eds.`, or `trans.` as appropriate. See models 5, 6, and 7.) Note that the three hyphens stand for *exactly* the same name or names. If the second Gardner source were by Gardner and somebody else, both names would have to be given in full.

Place an entry or entries using three hyphens immediately after the entry that names the author. Within the set of entries by the same author, arrange the sources alphabetically by the first main word of the title, as in the Gardner examples (`Arts`, then `Quest`).

5. A book with an editor

Holland, Merlin, and Rupert Hart-Davis, eds. The Complete Letters of Oscar Wilde. New York: Holt, 2000.

Handle editors' names like authors' names (models 1–3), but add a comma and the abbreviation `ed.` (one editor) or `eds.` (two or more editors) after the last editor's name.

6. A book with an author and an editor

Mumford, Lewis. The City in History. Ed. Donald L. Miller. New York: Pantheon, 1986.

When citing the work of the author, give his or her name first,
and give the editor's name after the title, preceded by `Ed.` (singular only, meaning "Edited by").
When citing the work of the editor,
use model 5 for a book with an editor, adding `By` and the author's name after the title: `Miller, Donald L., ed. The City in History. By Lewis Mumford.`

7. A translation

Alighieri, Dante. The Inferno. Trans. John Ciardi. New York: NAL, 1971.

When citing the work of the author, give his or her name first, and give the translator's name after the title, preceded by `Trans.` ("Translated by"). When citing the work of the translator, give his or her name first, followed by a comma and `trans.`; then follow the title
with `By` and the author's name: `Ciardi, John, trans. The Inferno. By Dante Alighieri.`

When a book you cite by author has a translator *and* an editor, give the translator's and editor's names in the order used on the book's title page.

8. A book with a corporate author

Lorenz Research, Inc. Research in Social Studies Teaching. Baltimore: Arrow, 2000.

Corporate authors include associations, committees, institutions, gov-ernment bodies, companies, and other groups. List the name of the group as author when a source gives only that name and not an individual's.

9. An anonymous book

The Dorling Kindersley World Reference Atlas. London: Dorling, 2005.

List a book that names no author—neither an individual nor a group—by its full title. Alphabetize the book by the title's first main word (here `Dorling`), excluding *A, An,* or *The.*

10. The Bible

The Bible. King James Version.
The New English Bible. London: Oxford UP and Cambridge UP, 1970.

When citing a standard version of the Bible (first example), do not underline the title or the name of the version, and you need not
provide publication information. For an edition of the Bible (second example), underline the title and give full publication information.

11. A later edition

Bolinger, Dwight L. Aspects of Language. 3rd ed. New York: Harcourt, 1981.

For any edition after the first, place the edition number after the title. (If an editor's name follows the title, place the edition number after the name. See model 18.) Use the appropriate designation for editions that are named or dated rather than numbered—for instance, `Rev. ed.` for "Revised edition."

12. A republished book

James, Henry. The Golden Bowl. 1904. London: Penguin, 1966.

Republished books include paperbound editions of books originally released in hard bindings and books reissued under new titles. Place the original date of publication (but not the place of publication or the publisher's name) after the title, and then provide the full publication information for the source you are using. If the book was originally published under a different title, add this title after `Rpt. of` ("Reprint of") at the end of the entry and move the origi-nal publication date to follow the title—for example, `Rpt. of Thomas Hardy: A Life. 1941.`

13. A book with a title in its title

Eco, Umberto. Postscript to The Name of the Rose. Trans. William Weaver. New York: Harcourt, 1983.

When a book's title contains another book title (as here: *The Name of the Rose*), do not underline the second title. When a book's title contains a quotation or the title of a work normally placed in quo-tation marks, keep the quotation marks and underline both titles: `Critical Response to Henry James's ''The Beast in the Jungle.''` (Note that the underlining extends under the closing quotation mark.)

14. A work in more than one volume

Lincoln, Abraham. The Collected Works of Abraham Lincoln. Ed. Roy P. Basler. 8 vols. New Brunswick: Rutgers UP, 1953.

Lincoln, Abraham. The Collected Works of Abraham Lincoln. Ed. Roy P. Basler. Vol. 5. New Brunswick: Rutgers UP, 1953. 8 vols.

If you use two or more volumes of a multivolume work, give the work's total number of volumes before the publication information (`8 vols.` in the first example). Your text citation will indicate which volume you are citing (see pp. 650–51). If you use only one volume, give that volume number before the publication information (`Vol. 5` in the second example). You may add the total number of volumes to the end of the entry (`8 vols.` in the second example).

If you cite a multivolume work published over a period of years, give the inclusive years as the publication date: for instance, `Cambridge: Harvard UP, 1978-90.`

15. A work in a series

Bergman, Ingmar. The Seventh Seal. Mod. Film Scripts Ser. 12. New York: Simon, 1995.

Place the name of the series (not quoted or underlined) just before the publication information. Abbreviate common words such as *modern* and *series.* Add any series number after the series title.

16. Published proceedings of a conference

Watching Our Language: A Conference Sponsored by the Program in Architecture and Design Criticism. 6-8 May 2005. New York: Parsons School of Design, 2005.

Whether in or after the title of the conference, supply information about who sponsored the conference, when it was held, and who published the proceedings. Treat a particular presentation at the conference like a selection from an anthology (model 18).

17. An anthology

Kennedy, X. J., and Dana Gioia, eds. Literature: An Introduction to Fiction, Poetry, and Drama. 9th ed. New York: Longman, 2005.

Cite an entire anthology only when citing the work of the editor or editors or when your instructor permits cross-referencing like that shown in model 19. Give the name of the editor or editors (followed by `ed.` or `eds.`) and then the title of the anthology.

18. A selection from an anthology

> Mason, Bobbie Ann. "Shiloh." Literature: An Introduction to Fiction, Poetry, and Drama. Ed. X. J. Kennedy and Dana Gioia. 9th ed. New York: Longman, 2005. 643-54.

The essentials of this listing are these: author of selection; title of selection (in quotation marks); title of anthology (underlined); editors' names preceded by `Ed.` (meaning "Edited by"); publication information for the anthology; and inclusive page numbers for the selection (without the abbreviation "pp."). In addition, this source requires an edition number for the anthology. If you wish, you may also supply the original date of publication for the work you are citing, after its title. See model 12 on page 662.

If the work you cite comes from a collection of works by one author and with no editor, use the following form:

> Auden, W. H. "Family Ghosts." The Collected Poetry of W. H. Auden. New York: Random, 1945. 132-33.

If the work you cite is a scholarly article that was previously printed elsewhere, provide the complete information for the earlier publication of the piece, followed by `Rpt. in` ("Reprinted in") and the information for the source in which you found the piece:

> Molloy, Francis C. "The Suburban Vision in John O'Hara's Short Stories."
> Critique: Studies in Modern Fiction 25.2 (1984): 101-13. Rpt. in Short Story Criticism: Excerpts from Criticism of the Works of Short Fiction Writers. Ed. David Segal. Vol. 15. Detroit: Gale, 1989. 287-92.
> San Juan, E. "Theme Versus Imitation: D. H. Lawrence's 'The Rocking-Horse Winner.'" D. H. Lawrence Review 3 (1970): 136-40. Rpt. in From Fiction to Film: D. H. Lawrence's "The Rocking-Horse Winner." Ed. Gerald R.
> Barrett and Thomas L. Erskine. Dickenson Literature and Film Ser.
> Encino: Dickenson, 1974. 70-74.

19. Two or more selections from the same anthology

> Chopin, Kate. "The Storm." Kennedy and Gioia 127-31.
> Kennedy, X. J., and Dana Gioia, eds. Literature: An Introduction to Fiction, Poetry, and Drama. 9th ed. New York: Longman, 2005.
> O'Connor, Flannery. "Revelation." Kennedy and Gioia 443-58.

When you are citing more than one selection from the same source, your instructor may allow you to avoid repetition by giving the source in full (as in the Kennedy and Gioia entry) and then simply cross-referencing it in entries for the works you used. Thus, instead of full information for the Chopin and O'Connor works, give `Kennedy and Gioia` and the appropriate pages in that book. Note that each entry appears in its proper alphabetical place among other works cited.

20. An introduction, preface, foreword, or afterword

> Donaldson, Norman. Introduction. The Claverings. By Anthony Trollope. New York: Dover, 1977. vii-xv.

An introduction, foreword, or afterword is often written by someone other than the book's author. When citing such a piece, give its name without quotation marks or underlining. (If the piece has a title of its own, provide it, in quotation marks, between the name of the author and the name of the piece.) Follow the title of the book with its author's name preceded by `By`. Give the inclusive page numbers of the part you cite. (In the preceding example, the small Roman numerals refer to the front matter of the book, before page 1.)

When the author of a preface or introduction is the same as the author of the book, give only the last name after the title:

> Gould, Stephen Jay. Prologue. The Flamingo's Smile: Reflections in Natural History. By Gould. New York: Norton, 1985. 13-20.

21. An article in a reference work

> Mark, Herman F. "Polymers." The New Encyclopaedia Britannica: Macropaedia. 15th ed. 1991.
> "Reckon." Merriam-Webster's Collegiate Dictionary. 11th ed. 2003.

List an article in a reference work by its title (second example) unless the article is signed (first example). For works with entries arranged alphabetically, you need not include volume or page numbers. For well-known works like those listed on the previous page, you may also omit the editors' names and all publication information except any edition number and the year of publication. For works that are not well known, give full publication information:

> "Hungarians in America." The Ethnic Almanac. Ed. Stephanie Bernardo. New York: Doubleday, 2001.
> 109-11.

See also pages 677 and 681, respectively, for encyclopedias appearing online or on a CD-ROM.

Listing periodicals: Journals, magazines, and newspapers

The facing page shows the basic format for an article in a periodical (a journal) and the location of the required information in a journal. See page 669 for parallel information on a newspaper
article.

Note The treatment of volume and issue numbers and publication dates varies depending on the kind of periodical being cited, as the models indicate. For the distinction between journals and magazines, see page 582.

22. An article in a journal with continuous pagination throughout the annual volume

Lever, Janet. "Sex Differences in the Games Children Play." Social Problems 23 (1996): 478-87.

Some journals number the pages of issues consecutively throughout a year, so that each issue after the first in a year begins numbering where the previous issue left off—say, at page 132 or 416. For this kind of journal, give the volume number after the title (23 in the example above) and place the year of publication in parentheses. The page numbers will be enough to guide readers to the issue you
used.

23. An article in a journal that pages issues separately
or that numbers only issues, not volumes

> Selwyn, Neil. "The Social Processes of Learning to Use Computers." Social
> Science Computer Review 23.1 (2005): 122-35.

Some journals page each issue separately (starting each issue at page 1). For these journals, give the volume number, a period, and the issue number (23.1 in the Selwyn entry above and opposite).

When citing an article in a journal that numbers only issues, not annual volumes, treat the issue number as if it were a volume number, as in model 22.

24. An article in a monthly or bimonthly magazine

> Garber, Marjorie. "Our Genius Problem." Atlantic Monthly Sept. 2002: 46-53.

Follow the magazine title with the month and the year of publication. (Abbreviate all months except May, June, and July.) Don't place the date in parentheses, and don't provide a volume or issue number.

25. An article in a weekly or biweekly magazine

> Talbot, Margaret. "The Bad Mother." New Yorker 5 Aug. 2004: 40-46.

Follow the magazine title with the day, the month, and the year of publication. (Abbreviate all months except May, June, and July.) Don't place the date in parentheses, and don't provide a volume or issue number.

26. An article in a daily newspaper

> Zeller, Tom, Jr. "To Go Global, Do You Ignore Censorship?" New York Times
> 24 Oct. 2005, natl. ed.: C3+.

See the facing page for an analysis of this entry and the location of the required information in the newspaper.

27. An anonymous article

> "The Right to Die." Time 11 Oct. 1996: 101.

For an article with no named author, begin the entry with the title of the article. In the list of works cited, alphabetize an anonymous source by the first main word of the title (`Right` in this model).

28. An editorial or letter to the editor

> "Dualing Power Centers." Editorial. New York Times 14 Jan. 2005, natl. ed.: A16.

Add the word `Editorial` or `Letter` after the title if there is one or after the author's name, as follows:

> Dowding, Michael. Letter. Economist 5-11 Jan. 2005: 4.

(The numbers `5-11` in this entry are the publication days of the periodical: the issue spans January 5 through 11.)

29. A review

> Nelson, Cary. "Between Anonymity and Celebrity." Rev. of Anxious Intellects: Academic Professionals,
> Public Intellectuals, and Enlightenment Values, by John Michael. College English 64 (2002): 710-
> 19.

`Rev.` is an abbreviation for "Review." The name of the author of the work being reviewed follows the title of the work, a comma, and `by`. If the review has no title of its own, then `Rev.` `of` and the title of the reviewed work immediately follow the name of the reviewer.

30. An abstract of a dissertation or article

> Steciw, Steven K. "Alterations to the Pessac Project of Le Corbusier." Diss. U of Cambridge, England,
> 1986. DAI 46 (1986): 565C.

For an abstract appearing in *Dissertation Abstracts* (*DA*) or *Disser-tation Abstracts International* (*DAI*), give the author's name and the title, `Diss.` (for "Dissertation"), the institution granting the author's degree, the date of the dissertation, and the publication informa-tion. See page 683 for listing an entire dissertation rather than an abstract.

For an abstract of an article, first provide the publication information for the article itself, followed by the information for the abstract. If the abstract publisher lists abstracts by item rather than page number, add `item` before the number.

> Lever, Janet. "Sex Differences in the Games Children Play." Social Problems 23 (1996): 478-87.
> Psychological Abstracts 63 (1996): item 1431.
> **Note** Most instructors expect you to consult and cite full articles, not abstracts. See page 586.

Listing electronic sources

Electronic sources include those you find online (either through the library Web site or directly over the Internet) and those you find on CD-ROM (see p. 681). The following list, adapted from the *MLA Handbook*, itemizes the possible elements of an online source, in order of their appearance in a works-cited entry. *No source will include all the elements*.

1. **Name of author, editor, compiler, or translator,** arranged and punctuated as in models 1–3, page 659. Use `ed.`, `comp.`, or `trans.` after the name as appropriate, as shown in models 5 and 7, page 661.

2. **Title of a short work,** in quotation marks. Short works include poems, articles, documents or pages on a Web site, Web log entries, and postings to discussion groups. (Follow the last with `Online posting.`)
3. **Title of a book,** underlined.
4. **Name of editor, compiler, or translator of the source,** if not cited before, preceded by `Ed.`, `Comp.`, or `Trans.` as appropriate. See models 6 and 7, page 661.
5. **Publication information for any print version of the source,** following earlier models for books and periodical articles. For a periodical article, the publication information includes the periodical title.
6. **Title of the online site,** underlined. The title might be that of a periodical (if not already given), a scholarly project, a database, a Web log, and so on. For a site with no title, add `Home page`, `Course home page`, or another description.
7. **Name of site editor,** if any, preceded by `Ed.`
8. **Version number, if any, or volume/issue numbers for an on-line journal.** See models 22 and 23, page 666, for journals.
9. **Date of electronic publication, latest revision, or posting.**
10. **Title of a subscription database, name of the subscription service, and name and location of the subscriber.**
11. **Title of a discussion group.**
12. **Inclusive page numbers, number of paragraphs, or other identifying numbers,** if any.
13. **Name of site sponsor,** such as an institution or organization, if not cited before.
14. **Date you consulted the source.**
15. **URL of the source.** To ensure the accuracy of URLs, use Copy and Paste to duplicate them in a file or an e-mail to yourself. In the list of works cited, break URLs *only* after slashes—do not hyphenate. Unless you are submitting your paper online, use the Tools menu of your word processor to eliminate hyperlinks in works-cited entries (click on AutoCorrect in *Microsoft Word*, Settings in *WordPerfect*).

Note A URL does not always provide a usable route to a source, especially with subscription services. See models 31 and 32 below and on the next page.

31. A work from an online service to which your library subscribes

Gorski, Paul C. "Privilege and Repression in the Digital Era: Rethinking the Sociopolitics of the Digital Divide." Race, Gender and Class 10.4 (2003): 145-76. Ethnic NewsWatch. ProQuest. U of Minnesota, Twin Cities, Wilson Lib. 24 July 2005 <http://proquest.umi.com>.

See the next page for an analysis of the preceding entry and the location of the required information on the subscription-service screen.

Note Many subscription services provide source URLs that are temporary, specific to the library, or too long to copy with certain accuracy. If any of these applies to the URL of the source you're consulting, you can use the service's home page URL instead or omit a URL. Some services provide a "Permanent link" or "Document URL" on each source record: a URL for finding the source from within the library's system (not from the open Web). You can see such a link on the database screen on the next page. Like the one in the example, permanent links are often unmanageably long and complex. In that case, use the service's home-page URL, which runs through *com* in the permanent link.

32. A work from an online service to which you subscribe

"China—Dragon Kings." The Encyclopedia Mythica. America Online. 6 Jan. 2005. Path: Research and Learn; Encyclopedia; More Encyclopedias; Encyclopedia Mythica.

If you find a source through America Online, MSN, or another personal online service, you may not see a usable URL or any URL for the source. In that case, provide the path you used to get to the source, as in the preceding example: λ₁ Title of source, in quotation marks, and title of larger

work, underlined. λ_2 Name of the service, neither underlined nor quoted. λ_3 Date of your access, followed by

a period. λ_4 `Path:` and the sequence of topics required to reach the source, with the topics separated by semicolons.

 If you used a keyword instead of a path to reach the source, give that information instead: `Keyword: Chinese dragon kings.`

33. An entire online site (scholarly project, professional site, personal site, etc.)

A scholarly project or professional site:

> American Verse Project. 16 May 2001. U of Michigan Humanities Text Initiative. 21 July 2005
> <http://www.hti.umich.edu/a/amverse>.

When citing a scholarly project or professional site, include the following: λ_1 Title of the site, underlined. λ_2 Date of publication or

most recent update. λ_3 Name of any organization or institution that sponsors the site. λ_4 Date of your access. λ_5 URL. If the project or site has an editor, add the name, preceded by `Ed.`, between the site title and the publication date. See the Conrad entry on the next page.

A personal site:

> Lederman, Leon. Topics in Modern Physics—Lederman. 28 Aug. 2005.
> 12 Dec. 2005 <http://www-ed.fnal.gov/samplers/hsphys/people/
> lederman.html>.

Cite a personal site with this information: λ_1 Author's name, if any. λ_2 Title, if any, underlined. If the site has no title, describe it with

a label such as `Home page`, without quotation marks or underlining.

λ_3 Date of last revision. λ_4 Date of your access. λ_5 URL.

A business site:

> Prius. 2006. Toyota Motor Corp. 2 Feb. 2006 <http://www.toyota.com/prius>.

For the site of a corporation or other business, give the following:

λ_1 Site title, underlined. λ_2 Date of site. λ_3 Name of sponsoring business. λ_4 Date of your access. λ_5 URL.

34. A poem, essay, or other short work from an online site

> Wheatley, Phillis. "On Virtue." Poems on Various Subjects, Religious and Moral. London: A. Bell, 1773.
> American Verse Project. 16 May 2001. U of Michigan Humanities Text Initiative. 21 July 2005
> <http://
> name.umdl.umich.edu/BAP5379>.

See the facing page for an analysis of the preceding entry and the location of the required information on the Web site.

35. An online book

An entire book:

> Austen, Jane. Emma. 1816. Ed. R. W. Chapman. Oxford: Clarendon, 1926. Oxford Text Archive. 1994.
> Oxford U. 15 Dec. 2005 <http://ota.ahds.ac.uk/ Austen/Emma.1519>.

For a book published online, give the following information: λ_1 Author and title. λ_2 Date of original publication of the book, if not given in item 4. λ_3 Name of any editor or translator. λ_4 Any publication information for the original print version of the book, following one of models 1–

17. λ_5 Title of the site, underlined. λ_6 Date of electronic publication. λ_7 Name of any sponsoring organization or institution. λ_8 Date of your access. λ_9 URL for the book. If the site has an editor, add the name after the site's title, as below.

A part of a book:

> Conrad, Joseph. "A Familiar Preface." Modern Essays. Ed. Christopher Morley. New York: Harcourt,
> 1921. Bartleby.com: Great Books Online. Ed. Steven van Leeuwan. Nov. 2000. 16 Feb. 2006
> <http://www.bartleby.com/237/ 8.html>.

For a part of a book published online, provide this information:

λ_1 Author of the part. λ_2 Title of the part, in quotation marks. (Do not use quotation marks for `Introduction`, `Foreword`, or another standard part.) λ_3 Title of the book (underlined), editor of the book (if any), and publication information for the print version of the book. λ_4 Title of the site (underlined) and editor of the site (if any). λ_5 Date of electronic publication. λ_6 Date of your access. λ_7 URL for the part of the book. If the site as a whole has a sponsoring organization, give the name between items 5 and 6, as in the Austen model above.

36. An article in an online journal

> Palfrey, Andrew. "Choice of Mates in Identical Twins." Modern Psychology 4.1 (2003): 26-40. 25 Feb.
> 2006 <http://www.liasu.edu/modpsy/
> palfrey4(1).htm>.

Give the following information for an online scholarly article that you reach directly: λ_1 Author, article title, journal title, volume and any issue numbers, and publication date, as in model 22 or 23 on page 666. λ_2 Page numbers in the journal or total number of pages, paragraphs, or sections, if any of these are given. Omit reference numbers if the source does not use them. λ_3 Date of your access. λ_4 URL for the article.

For a journal article reached through a subscription service, see model 31 (pp. 671–72).

37. An online abstract

> Palfrey, Andrew. "Choice of Mates in Identical Twins." Modern Psychology 4.1 (2003): 26-40. Abstract.
> 25 Feb. 2006 <http://www.liasu.edu/modpsy/ abstractpalfrey4(1).htm>.

Treat an online abstract like an online journal article (model 36), but add "Abstract" (without quotation marks or underlining) between the publication information and the date of your access.

38. An article in an online newspaper or on a newswire

> Still, Lucia. "On the Battlefields of Business, Millions of Casualties." New York Times on the Web 3
> Mar. 2005. 17 Aug. 2005 <http://www.nytimes.com/ specials/downsize/05down1.html>.

Provide the following information for an online newspaper article that you reach directly: λ_1 Author, article title, newspaper title, and publication date as in model 26 (p. 668). Give section, page, or

paragraph numbers if the newspaper does. λ_2 Date of your access. λ_3 URL for the article.

Treat a newswire article similarly, substituting the title of the online wire service for the newspaper title (this article has no named author):

> "Film, Fashion Asked to Stop Glamorizing Smoking." Reuters 18 Feb.
> 2003. 28 Feb. 2003 <http://www.reuters.com/
> newsArticle.jhtml?type=industryNewsID2246811>.

See model 31 (pp. 671–72) when citing a newspaper or newswire article that you reached through a subscription service.

39. An article in an online magazine

Lewis, Ricki. "The Return of Thalidomide." Scientist 22 Jan. 2001: 5. 24 Jan. 2006 <http://www.the-scientist.com/yr2001/jan/lewis_pl_010122.html>.

Provide the following information for an online magazine article that you reach directly: λ_1 Author's name, article title, magazine

title, and publication date, as in model 24 or 25 on page 668. λ_2 Any page, paragraph, or other

reference numbers. λ_3 Date of your access. λ_4 URL for the article.

    See model 31 (pp. 671–72) when citing a magazine article that you reached through a subscription service.

40. An online review

Detwiler, Donald S., and Chu Shao-Kang. Rev. of Important Documents of the Republic of China, ed. Tan Quon Chin. Journal of Military History 56.4 (1992): 669-84. 16 Sept. 2005 <http://www.jstor.org/fcgi-bin/jstor/ viewitem.fcg/08993718/96p0008x>.

Cite an online review as follows: λ_1 Author, any review title, `Rev. of` and the title of the reviewed book, author or editor of the reviewed book, and publication information—all as in model

29 (p. 668). λ_2 Date of your access. λ_3 URL for the review.

    See model 31 (pp. 671–72) when citing a review that you reached through a subscription service.

41. An online government publication

United States. Dept. of Commerce. National Telecommunications and Informa-tion Admin. A Nation Online: Entering the Broadband Age. Feb. 2005.
1 Mar. 2005 <http://www.ntia.doc.gov/reports/anol/index.html>.

See page 682 for models of government publications in print. Provide the same information for online publications, and add facts of electronic publication. The model above includes the

following: λ_1 Names of government, department, and agency. λ_2 Title of publication, underlined.

λ_3 Date of publication. λ_4 Date of your access. λ_5 URL for the publication.

42. An article in an online encyclopedia
or other information database

Dull, Jack L. "Wu-ti." Encyclopaedia Britannica Online. 2004. Encyclopaedia Britannica. 23 Dec. 2005 <http://www.britannica.com/eb/ article?tocid:9077599>.

For an article in an online encyclopedia or other information database, provide the following: λ_1

Author's name, if any is given. λ_2 Title of the article, in quotation marks. λ_3 Title of the database,

underlined. λ_4 Date of electronic publication. λ_5 Name of sponsoring organization or publisher.

λ_6 Date of your access. λ_7 URL for the ar-ticle.

    See models 31 and 32 (pp. 671–72) when citing an information database that you reached through a library or personal subscription service. For encyclopedias and other reference works that you find in print or on CD-ROM, see pages 665 and 681, respectively.

43. An online image (artwork, advertisement, graph, etc.)

    In general, you can base citations of online images on the examples in model 59 (pp. 683–84), adding information for the online source, particularly site title, date of your access, and URL. The following examples show a range of possibilities:

A work of art:

Pollock, Jackson. Shimmering Substance. 1946. Museum of Modern Art, New York. WebMuseum. 12 Mar. 2006 <http://www.ibiblio.org/wm/paint/ auth/Pollock/pollock.shimmering.jpg>.

A photograph:

Curtis, Edward S. Canyon de Chelly—Navaho. 1904. Lib. of Congress. American Memory. 21 July 2005
<http://hdl.loc.gov/loc.award/
iencurt.cp01028>.

An advertisement:

Absolut Vodka. Advertisement. Vanity Fair Jan. 2003. Adflip. 18 Nov. 2005
<http://adflip.com/php?adID=14714>.

A cartoon or comic strip:

Keefe, Mike. "Suspicious Package." Cartoon. Denver Post 21 July 2005.
PoliticalCartoons.com. 6 Jan. 2006 <http://www.politicalcartoons.com>.

A map, chart, graph, or diagram:

Hamilton, Calvin J. "Components of Comets." Diagram. Space Art. 2003.
20 Dec. 2005 <http://solarviews.com/eng/comet.htm>.

44. An online television or radio program

Base citations of online television and radio programs on model 60, page 684, adding your access date and the URL.

Gross, Terry, host. Fresh Air. National Public Radio. 11 Feb. 2006. 12 Feb. 2006
<http://discover.npr.org/freshair/day_fa.html?display=February/11/2006>.

45. An online sound recording or clip

Base citations of online sound recordings or clips on model 61, page 684, adding your access date and the URL.

Reagan, Ronald W. State of the Union Address. 26 Jan. 1982. Vincent Voice
Library. Digital and Multimedia Center, U of Michigan. 6 May 2005
<http://www.lib.msu.edu/vincent/presidents/reagan.htm>.

46. An online film or film clip

Base citations of online films or film clips on model 62, pages 684–85, adding your access date and the URL.

Stewart, Leslie J. 96 Ranch Rodeo and Barbecue. 1951. Lib. of Congress.
American Memory. 7 Jan. 2006 <http://lcweb2.loc.gov/ammem/
afc96ran_v034>.

47. The home page for a course or department

Anderson, Daniel. Business Communication. Course home page. Jan.-June 2003. Dept. of English, U of
North Carolina. 16 Feb. 2003 <http:// sites.unc.edu/daniel/eng32/index.html>.

For the home page of a course, provide this information: λ_1 Instructor's name. λ_2 Course title, without quotation marks or underlining. λ_3 The description `Course home page`. λ_4 Inclusive dates of the course. λ_5 Names of the department and the school, separated by a comma. λ_6 Date of your access. λ_7 URL for the home page.

For a department home page, give the department name first, followed by `Dept. home page`, the name of the school, your access date, and the URL:

Computer Engineering. Dept. home page. Santa Clara U School of Engineering. 12 Oct. 2005
<http://www.cse.scu.edu>.

48. An entry on a Web log

Daswani, Susheel. "Hollywood vs. Silicon Valley." Berkeley Intellectual Prop-erty Weblog. 16 Mar.
2005. 22 Aug. 2005 <http://www.biplog.com/
archive/cat_hollywood.html>.

To cite an entry on a Web log, give the following: λ_1 Author's name. (See p. 608 for tips on finding the full names of authors who use only screen names.) λ_2 Title of the entry, in quotation marks. λ_3 Ti-tle of the Web log, underlined. λ_4 Date of the entry. λ_5 Date of your access. λ_6 URL for the entry.

49. Electronic mail

Millon, Michele. "Re: Grief Therapy." E-mail to the author. 4 May 2005.

For e-mail, give the following: λ_1 Writer's name. λ_2 Title, if any, from the e-mail's subject heading, in quotation marks. λ_3 Description of the transmission, including to whom it was sent. λ_4 Date of posting.

50. A posting to an e-mail discussion list

Tourville, Michael. "European Currency Reform." Online posting. 6 Jan. 2006. International Finance Discussion List. 12 Jan. 2006 <http:// www.weg.isu.edu/finance-dl/archive/46732>.

Whenever possible, cite an archived version of a posting to an
e-mail discussion list so that readers can find it without difficulty. Give this information for the posting: λ_1 Author's name. (See p. 608 for tips on finding the full names of authors who use only screen names.) λ_2 Title, if any, from the e-mail's subject heading, in quotation marks. λ_3 `Online posting.` λ_4 Date of posting. λ_5 Name of the discussion list, without quotation marks or underlining. λ_6 Date of your access. λ_7 URL, if known, or e-mail address for the list's moderator or supervisor.

51. A posting to a newsgroup or Web forum

A newsgroup:

Cramer, Sherry. "Recent Investment Practices in US Business." Online posting. 26 Mar. 2005. Young Entrepreneurs. 3 Apr. 2005 <http:// finance.groups.yahoo.com/group/youngentrepreneurs3>.

For a posting to a newsgroup, give the following: λ_1 Author's name. (See p. 608 for tips on finding the full names of authors who
use only screen names.) λ_2 Title from the subject heading, in quotation marks. λ_3 `Online posting.` λ_4 Date of posting. λ_5 Name of the newsgroup, without quotation marks or underlining. λ_6 Date of your
access. λ_7 URL for the group. If you read the posting on a news server instead of on the Web, omit the group name before your
access date and give the group name in the URL, preceded by `news:`
`<news:biz.startups.youngentrepreneurs.2700>.`

A Web forum:

Razi, N. M. "Hypothyroidism." Online posting. 6 July 2005. Homeopathy Forum. 28 Jan. 2006 <http://www.hpathy.com/homeopathy/forums/ forum_topics.asp?FID=328>.

For a posting to a Web forum, provide this information: λ_1 Author's name. (See p. 608 for tips on finding the full names of authors
who use only screen names.) λ_2 Title, if any, in quotation marks.

λ_3 `Online posting`. λ_4 Date of posting. λ_5 Name of the forum, without quotation marks or underlining. λ_6 Date of your access. λ_7 URL for the forum.

52. A synchronous communication

Bruckman, Amy. MediaMOO Symposium: Virtual Worlds for Business? 20 Jan. 2006. MediaMOO. 26 Feb. 2006 <http://www.co.gatech.edu/fac/ Amy.Bruckman/MediaMOO/cscw-symposium-06.html>.

Whenever possible, cite an archived version of a synchronous communication so that readers can find it without difficulty. Provide this information: λ_1 Speaker's name. λ_2 Description of the event, without quotation marks or underlining. λ_3 Date of the event. λ_4 Forum, without quotation marks or underlining. λ_5 Date of your access. λ_6 URL for the archive.

53. A source on a periodical CD-ROM database

Hakim, Danny. "Iacocca, Away from the Grind, Still Has a Lot to Say." New York Times 19 July 2005, natl. ed.: C1+. New York Times Ondisc. CD-ROM. UMI-ProQuest. Sept. 2005.

Databases on CD-ROM are issued periodically—for instance, every six months or every year. The journals, newspapers, and other publications included in such a database are generally available in print as well, so your works-cited entry should give the information for both formats: λ_1 Information for the print version, following models on pages 666–70. λ_2 Title of the CD-ROM, underlined. λ_3 Medium, `CD-ROM`. λ_4 Name of the vendor (or distributor) of the CD-ROM. λ_5 Date of electronic publication.

54. A source on a nonperiodical CD-ROM

Nunberg, Geoffrey. "Usage in the Dictionary." The American Heritage Diction-ary of the English Language. 4th ed. CD-ROM. Boston: Houghton, 2005.

Single-issue CD-ROMs may be encyclopedias, dictionaries, books, and other resources that are published just once, like printed

books. Use this format: λ_1 Author's name, if any. λ_2 Title of the source. Use quotation marks for short works, such as an article.

Underline the title if it is a book. λ_3 Title of the entire CD-ROM,

underlined. This CD-ROM also includes an edition number. λ_4 Med-ium, `CD-ROM`. λ_5 CD-ROM's place of publication, publisher, and date of publication.

See also pages 665 and 677, respectively, for models of print and online reference works.

55. Computer software

Project Scheduler 9000. Vers. 5.1. Orlando: Scitor, 2006.

For software, provide the following: λ_1 Title, underlined. λ_2 Version number. λ_3 Publication information, including place of publication, publisher, and date. If the software has a listed author, give his or her name first in the entry. If you consulted or obtained the software online, replace the publication information with the date of your access and the URL, as in earlier examples.

Listing other print and nonprint sources

56. A government publication

Board of Governors. US Federal Reserve System. Federal Reserve Bulletin Aug. 2005: 20-21.
Hawaii. Dept. of Education. Kauai District Schools, Profile 2004-05. Honolulu: Hawaii Dept. of Education, 2005.
Stiller, Ann. Historic Preservation and Tax Incentives. US Dept. of Interior. Washington: GPO, 2002.

United States. Cong. House. Committee on Ways and Means. Medicare Payment for Outpatient
Occupational Therapy Services. 108th Cong., 1st sess. Washington: GPO, 2003.

If an author is not listed for a government publication, give the appropriate agency as author, as in
the first, second, and last examples. Provide information in the order illustrated, separating
elements with a period: the name of the government, the name of the agency (which may be
abbreviated), and the title and publication information. For a congressional publication (last
example), give the house and committee involved before the title, and give the number and session
of Congress after the title. In the last two examples, GPO stands for the US Government Printing
Office.

57. A pamphlet

Medical Answers About AIDS. New York: Gay Men's Health Crisis, 2006.

Most pamphlets can be treated as books. In the example above, the pamphlet has no listed author,
so the title comes first. If the
pamphlet has an author, list his or her name first, followed by the title and publication information
as given here.

58. An unpublished dissertation or thesis

Wilson, Stuart M. "John Stuart Mill as a Literary Critic." Diss. U of Michigan, 1990.

The title is quoted rather than underlined. Diss. stands for "Dissertation." U of Michigan is the
institution that granted the author's degree.

59. An image (artwork, advertisement, graph, etc.)

A work of art:

Hockney, David. Place Furstenberg, Paris. 1985. College Art Gallery, New Paltz, New York. David
Hockney: A Retrospective. Ed. Maurice Tuchman and Stephanie Barron. Los Angeles: Los Angeles
County Museum of Art, 1988. 247.

For a work of art, name the artist and give the title (underlined), the date of creation, and the name and
location of the owner. For a work you see only in a reproduction, provide the complete publication
information, too, as in the Hockney model. Omit such information only if you examined the actual
work.

A photograph:

Heinz, Thomas A. Fallingwater: Exterior Detail. Frank Lloyd Wright: Architect. Ed. Terence Riley. New
York: Museum of Modern Art, 2000. 236.

Treat a photograph you find in a collection or book like a work of art, with photographer's name (if
known), photograph title (underlined), and date. Add the owner's name (as in the Hockney entry
above) if the photograph is an artwork and not an illustration. Give the publication information
unless you examined an actual print of the photograph.
For a personal photograph by you or someone else, describe the subject (without quotation
marks or underlining), say who took the photograph, and add the date:

Children in Central Park. Personal photograph by the author. 16 Mar. 2006.

An advertisement:

Jetta by Volkswagen. Advertisement. New Yorker 25 July 2005: 31.

Cite an advertisement with the name of the product or company advertised, the description
Advertisement, and the publication information.

A cartoon or comic strip:

Trudeau, Garry. "Doonesbury." Comic strip. San Francisco Chronicle 28 Aug. 2005: E6.

Cite a cartoon or comic strip with the artist's name, the title (in quotation marks), the description
Cartoon or Comic strip, and the publication information.

A map, chart, graph, or diagram:

Women in the Armed Forces. Map. Women in the World: An International Atlas. By Joni Seager and Ann Olson. New York: Touchstone, 2006. 44-45.

List the image by its title (underlined) unless its creator is credited on the source. Provide a description (`Map, Chart,` and so on) and then the publication information.

60. A television or radio program

"I'm Sorry, I'm Lost." By Alan Ball. Dir. Jill Soloway. Six Feet Under. HBO. 2 July 2005.

Start with the title unless you are citing the work of a person or persons. The example here includes an episode title (in quotation marks), the writer's and director's names, the program title (underlined), the name of the network, and the date. If the program aired on a local TV station, identify the station between the network and the date—for example, `WGBH, Boston.`

61. A sound recording

Brahms, Johannes. Piano Concerto no. 2 in B-flat, op. 83. Perf. Artur Rubinstein. Cond. Eugene Ormandy. Philadelphia Orch. LP. RCA, 1972.

Springsteen, Bruce. "Empty Sky." The Rising. Columbia, 2002.

Begin with the name of the individual whose work you are citing. If you're citing a song or song lyrics, give the title in quotation marks. Then provide the title of the recording, not underlined if it identifies a composition by form, number, and key (first example). After the title, provide the names of any other artists it seems appropriate to mention, the manufacturer of the recording, and the date of release. If the medium is other than compact disk, provide it immediately before the manufacturer's name—for instance, `LP` (as in the first example) or `Audiocassette.`

62. A film, DVD, or video recording

The Lord of the Rings: The Return of the King. Dir. Peter Jackson. New Line, 2003.

Start with the title of the work you are citing, unless you are citing the contribution of a particular individual (see the next model). Give additional information (director, writer, lead performers, and so on) as you judge appropriate. For a film, end with the distributor and date.

For a DVD or videocassette, include the original release date (if any) and the medium (`DVD, Videocassette`) before the distributor's name:

George Balanchine, chor. Serenade. Perf. San Francisco Ballet. Dir. Hilary Bean. 1991. Videocassette. PBS Video, 1997.

63. A musical composition

Fauré, Gabriel. Sonata for Violin and Piano no. 1 in A Major, op. 15.

Don't underline musical compositions, such as the one above, that are identified only by form, number, and key. Do underline titled operas, ballets, and compositions (`Carmen, Sleeping Beauty, The 1812 Overture`). Use quotation marks for songs.

64. A performance

Barenboim, Daniel, cond. Chicago Symphony Orch. Symphony Center, Chicago. 22 Jan. 2006.

The English Only Restaurant. By Silvio Martinez Palau. Dir. Susana Tubert. Puerto Rican Traveling Theater, New York. 27 July 2005.

As with films and television programs, place the title first unless you are citing the work of an individual (first example). Provide additional information about participants after the title, as well as the theater, city, and date. Note that the orchestra name in the first example is neither quoted nor underlined.

65. A letter

Buttolph, Mrs. Laura E. Letter to Rev. and Mrs. C. C. Jones. 20 June 1857. In The Children of Pride: A True Story of Georgia and the Civil War. Ed. Robert Manson Myers. New Haven: Yale UP, 1972. 334-35.

List a published letter under the writer's name. Specify that the source is a letter and to whom it was addressed, and give the date on which it was written. Treat the remaining information like that for a selection from an anthology (model 18, p. 664). (See also p. 668 for the format of a letter to the editor of a periodical.)

For a letter in the collection of a library or archive, specify the writer, recipient, and date, as above, and give the name and location of the archive as well:

> James, Jonathan E. Letter to his sister. 16 Apr. 1970. Jonathan E. James
> Papers. South Dakota State Archive, Pierre.

For a letter you receive, give the name of the writer, note the fact that the letter was sent to you, and provide the date of the letter:

> Packer, Ann E. Letter to the author. 15 June 2005.

Use the form above for personal e-mail as well, substituting `E-mail` for `Letter`: `E-mail to the author` (see p. 679).

66. A lecture or address

> Carlone, Dennis. "Architecture for the City of the Twenty-First Century." Symposium on the City. Urban
> Issues Group. Cambridge City Hall, Cambridge. 22 May 2005.

Give the speaker's name, the title (in quotation marks), the title of the meeting, the name of the sponsoring organization, the location of the lecture, and the date. If the lecture has no title, use `Lecture`, `Address`, or another description instead.

Although the *MLA Handbook* does not provide a specific style for classroom lectures in your courses, you can adapt the preceding format for this purpose:

> Chang, Julia. Class lecture on the realist novel. Homans College. 20 Jan. 2006.

67. An interview

> Graaf, Vera. Personal interview. 19 Dec. 2005.
> Rumsfeld, Donald. Interview. Frontline. PBS. WGBH, Boston. 10 Oct. 2005.

Begin with the name of the person interviewed. For an interview you conducted, specify `Personal interview` or the medium (such as `Telephone interview` or `E-mail interview`), and then give the date. For an interview you read, heard, or saw, provide the title if any or `Interview` if there is no title, along with other bibliographic information and the date.

EXERCISE 47.1 Writing works-cited entries

Prepare works-cited entries from the following information. Follow the models of the *MLA Handbook* given in this chapter unless your instructor specifies a different style. For titles, use underlining (as here) un-less your instructor requests italics. Arrange the finished entries in alphabetical order, not numbered. (You can do this exercise online at *ablongman.com/littlebrown*.)

1. An article titled "Use of Third Parties to Collect State and Local Taxes on Internet Sales," appearing in The Pacific Business Journal, volume 5, issue 2, in 2004. The authors are Malai Zimmerman and Kent Hoover. The article appears on pages 45 through 48 of the journal.
2. A government publication you consulted on November 12, 2005, over the Internet. The author is the Advisory Commission on
   Electronic Commerce. The commission is an agency of the United States government. The title of the publication is Report to Congress. It was published in April 2005 and can be reached at http://www.ecommercecommission.org/report.htm.
3. A Web site with no listed author. The title is The Internet Tax Freedom Act Home Page, and the site is dated June 3, 2005. The address is http://cox.house.gov/nettax/frmain.htm. You consulted the site on November 2, 2005.
4. An article in the magazine Forbes, published December 17, 2003, on pages 56 through 58. The author is Anne Granfield. The title is "Taxing the Internet."
5. A book titled All's Fair in Internet Commerce, or Is It? by Sally G. Osborne. The book was published in 2004 by Random House in New York, New York.
6. An e-mail interview you conducted with Nora James on Novem-ber 1, 2005.
7. An article titled "State and Local Sales/Use Tax Simplification," ap-pearing on pages 67 through 80 of an anthology, The Sales Tax in the Twenty-First Century. The anthology is edited by Matthew N.

Murray and William F. Fox. The article is by Wayne G. Eggert. The anthology was published in 2004 by Praeger in Westport, Connecticut.

Using MLA document format

The document format recommended by the *MLA Handbook* is fairly simple, with just a few elements. See also pages 112–26 for guidelines on type fonts, headings, lists, illustrations, and other features that are not specified in MLA style.

The samples below and on the next page show the formats for the first page and a later page of a paper. For the format of the list of works cited, see page 657.

Margins Use minimum one-inch margins on all sides of every page.

Spacing and indentions Double-space throughout. Indent para-graphs one-half inch or five spaces. (See below for indention of poetry and long prose quotations.)

Paging Begin numbering on the first page, and number consec-utively through the end (including the list of works cited). Type Arabic numerals (1, 2, 3) in the upper right about one-half inch from the top. Place your last name before the page number in case the pages later become separated.

Identification and title The *MLA Handbook* does not require a title page for a paper. If your instructor asks you to supply a title page, see pages 690–91. Otherwise, follow the sample on the previous page, providing your name, the date, and other information requested by your instructor. Place this identification an inch from the top of the page, aligned with the left margin and double-spaced.

Double-space again, and center the title. Do not highlight the title with underlining, boldface, larger type, or quotation marks. Capitalize the words in the title according to guidelines on page 491. Double-space the lines of the title and between the title and the text.

Poetry and long prose quotations Treat a single line of poetry like any other quotation, running it into your text and enclosing it in quotation marks. You may run in two or three lines of poetry as well, separating the lines with a slash surrounded by space.

An example of Robert Frost's incisiveness is in two lines from "Death of the Hired Man": **"**Home is the place where, when you have to go there / They have to take you in**"** (119-20).

Always set off from your text a poetry quotation of more than three lines. Use double spacing above and below the quotation and for the quotation itself. Indent the quotation one inch or ten spaces from the left margin. *Do not add quotation marks.*

Emily Dickinson stripped ideas to their essence, as in this description of "A narrow Fellow in the Grass," a snake:

> I more than once at Noon
> Have passed, I thought, a Whip lash
> Unbraiding in the Sun
> When stopping to secure it
> It wrinkled, and was gone – (12-16)

Also set off a prose quotation of more than four typed lines. (See p. 620 on when to use such long quotations.) Double-space and indent as with the poetry example above. *Do not add quotation marks*.

In the influential Talley's Corner from 1967, Elliot Liebow observes that "unskilled" construction work requires more skill than is generally assumed:

> A healthy, sturdy, active man of good intelligence requires from two to four weeks to break in on a construction job. . . . It frequently happens that his foreman or the craftsman he

> services is not willing to wait that long for him to get into
> condition or to learn at a glance the difference in size between
> a rough 2 x 8 and a finished 2 x 10. (62)

Do not use a paragraph indention for a quotation of a single complete paragraph or a part of a paragraph. Use paragraph indentions of one-quarter inch or three spaces only for a quotation of two or more complete paragraphs.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help and an additional exercise on MLA documen-tation and format.

MLA parenthetical text citations

MLA works-cited page

½"

Haley 8

Works Cited

Becker, John E. "Science and the Sacred: From Walden to Tinker Creek." Thought: A Review of Culture and Idea 62 (1987): 400-13.

Dillard, Annie. Pilgrim at Tinker Creek. New York: Harper, 1974.

McIlroy, Gary. "Pilgrim at Tinker Creek and the Social Legacy of Walden." South Atlantic Quarterly 85.2 (1996): 111-16.

Suh, Grace. "Ideas Are Tough, Irony Is Easy." Yale Herald Online 4 Oct. 2003. 6 Nov. 2005
<http://yaleherald.com/archive/xxii/10.4.03/
ae/dillard.html>.

Center
1∕2'' or 5 spaces
Double-
space
1''
1''

MLA works-cited models

Books

Periodicals

MLA list of works cited

Information for a book

Gilligan, Carol. In a Different Voice: Psychological Theory and Women's Development. Cambridge: Harvard
UP, 1982.

Title page

Title, underlined. Give the full title and any subtitle, separating them with a colon.
End the
title with a period.

In a

Different

Voice

Psychological Theory and Women's Development

Carol Gilligan

Harvard University Press

Cambridge, Massachusetts, and London, England

Author. Give the full name ——last name first, a comma, first name, and any middle name or

initial. Omit *Dr., PhD,* or any other title. End the name with a period.

Publisher's name. Shorten most publishers' names (''UP'' for University Press, ''Little''for

Little, Brown). Give both

imprint and publisher's names when they appear on the title page: e.g., ''Vintage-Random'' for Vintage Books and

Random House.

City of publication. Precede the publisher's name with its city, followed by a colon. Use only the first city if the

title page lists more than one.

Copyright page

Date of publication.

If the date doesn't

appear on the title page, look for it on the next page. End the date with

a period.

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Printed in the United States of America

Information for a journal article

Selwyn, Neil. "The Social Processes of Learning to Use Computers." Social Science Computer Review 23.1
     (2005): 122-35.

Journal cover

Volume and/or issue number, in Arabic numerals.

Year of publication, in parentheses and followed by
     a colon.

Title of periodical, underlined. Omit any *A*, *An*, or
     The from the beginning of the title. Do not end with a period.

Title of article, in quotation marks. Give the full title and any subtitle, separating them
     with a colon. End the title with a period inside the final quotation mark.

First page of article

Author. Give the full name——last name first, a comma, first name, and any middle name
     or initial. Omit *Dr., PhD,* or any other title. End the name with a period.

Inclusive page numbers of article, without ''pp.'' Go to the end of the article for the last
     page number. Provide only as many digits in the last number as needed for
     clarity, usually two.

Information for a newspaper article

Zeller, Tom, Jr. "To Go Global, Do You Ignore Censorship?" New York Times 24 Oct. 2005, natl. ed.: C3+.

Page number of article, without ''pp.'' Include a section designation before the number when
     the newspaper does the same, as here. Otherwise, give the section between the
     edition and the colon. Add a plus sign
     to the page number when the article continues on a later page.

Author. Give the full name——last name first, a comma, first name, and any middle name
     or initial. Omit *Dr., PhD,* or any other title. End with a period.

First page of article

Title of article, in quotation marks. Give the full title and any subtitle, separating them
     with a colon. Unless the title has its own end punctuation (as this one does),
     end it with a period inside the final quotation mark.

Name of newspaper, underlined. Give the title as it appears
     on the first page, omitting *A, An,* or *The.*

First page of newspaper

Date of publication. Give the day of the month first, then month, then year. Abbre-
     viate all months except May, June, and July. End the date with a comma if
     listing the newspaper edition and/or the section des-
     ignation. Otherwise, end with a colon.

Edition. `If the newspaper lists an edition at the top of the first page, include it`
`after the date.`
`End with a comma if listing the section designation. Otherwise, end with a`
`colon.`

Information for an article from a subscription service

Gorski, Paul C. "Privilege and Repression in the Digital Era: Rethinking the Sociopolitics of the Digital
Divide." Race, Gender and Class 10.4 (2003): 145-76. Ethnic NewsWatch. ProQuest. U of Minnesota,
Twin Cities, Wilson Lib. 24 July 2005 <http://www.proquest.umi.com>.

Name of the service, `not underlined, ending with a period.`

Name of the database, `underlined, ending with a period.`

Names of the subscribing
institution and library, `separated by a comma and ending with a period.`

Title of the article, `in quota-tion marks. End the title with a`
`period inside the final quotation mark.`

Publication information for any print version. `If the site gives information for a print version of`
`the source, give it after the source title, following an appropriate model on`
`pp. 659-70.`

Author. `Give the full name──last name first, a comma, first name, and any middle name`
`or initial. Omit` *Dr., PhD,* `or any other title. End with a period.`

URL, `enclosed in angle brackets. But if the source URL is tempo-rary, unique to your`
`search, or too long (as in the example), use the URL of the site's home page.`
`See the note on the preceding page.`

Date of your access. `Give the day first, then month, then year. Abbreviate all months`
`except May, June, and July. Do not end the date with a period. (Since this`
`date does not appear on the site, record it separately.)`

Information for a short work from an online site

Wheatley, Phillis. "On Virtue." Poems on Various Subjects, Religious and Moral. London: A. Bell, 1773.
American Verse Project. 16 May 2001. U of Michigan Human- ities Text Initiative. 21 July 2005
<http://name.umdl.umich.edu/BAP5379>.

Home page of site

Name of the sponsor, `ending with a period.`

Site title, `underlined and ending with a period.`

Date of electronic publication or last update. `Give the day first, then month, then year. Abbreviate`
`all months except May, June, and July. End the`
`date with a period.`

Source record for poem

Publication information for any print version. `If the site gives information for a print`
`version of the source, as here, provide it after the source title, following an`
`appropriate model on pp. 659-70.`

URL of the short work,
`enclosed in angle brackets. If`
`the URL is long, temporary, or unique to your search, use the URL of the site's`
`home page.`

Poem

Author. `Give the full name──last name first, a comma, first name, and any middle name`
`or initial. Omit` *Dr., PhD,* `or any other title. End the name with`
`a period. If you don't see the`
`author's name at the top of the page, look at the bottom. If`
`no author is listed, begin with the title.`

Date of your access. `Give the day first, then month, then year. Abbreviate all months`
`except May, June, and July. Do not end the date with a period. (Since this`
`date does not appear on the site, record it separately.)`

Title of the short work, in quotation marks. End the title with a period inside the final
    quotation mark.

First page of MLA paper

1⁄2''

Ling 1

Sara Ling
Professor Nelson
English 120A
4 November 2005

The Internet:
Fragmentation or Community?
        We hear all sorts of predictions about how the Internet will
enrich our lives and promote communication, tolerance, and commu-
nity. But are these promises realistic? In her 1995 essay "Welcome to
    Identification (for use of a
title page, see p. 691)
    All
double-
spaced
    1⁄2'' or 5 spaces
    Title, centered
    1''
    1''

Later page of MLA paper
    1⁄2''
    1''

Ling 3

because of her age. Similarly, an adult man can chat about music with teenagers who might otherwise ignore or laugh at
                him. I learned the
1''
1''

interests and concerns we share with people who merely look different. But with the anonymity of the Internet, such
                physical barriers
1''
1''
1''

CHAPTER 48

Two Research Papers in MLA Style

The following pages show the research papers of Edward Begay and Vanessa Haley, whose work we followed in Chapters 42–46. (Begay's paper begins on the next page, Haley's on p. 725.) Both students followed the style of the *MLA Handbook* for documenting sources and formatting their papers. Accompanying both students' papers are comments on format, source citations, and other matters.

Closing the Digital Divide

By
Edward Begay

Ms. Derryfield
English 105-03
2 May 2005

Outline

Thesis statement: Government and business must ensure that libraries and schools have the hardware, connections, and training capabilities for computer technology to make Americans more rather than less equal.

I. The digital divide is wide.
   A. Poor people have much less access to computer technology than middle-class and affluent people do.
   B. People who aren't online are at risk for missing important information.
II. Public libraries can provide Internet access to those who do not own computers, but they face several challenges.
   A. Those who have no access to computers at work or school take advantage of library computers for Internet access.
   B. Providing Internet access creates significant funding challenges for libraries.
   C. The FCC's E-Rate program is the most reliable funding source for library technology, but it is modest.
III. Schools offer many children their main exposure to computers, but computers raise educational as well as funding issues.
   A. Some experts question the value of technology in the classroom, but evidence suggests that Internet access can enhance learning.
     1. Some critics say technology undermines education.
     2. Some teachers say that technology fits in well with recent theories of education.
     3. Students in many schools are using the Internet effectively.
   B. Low-income students have far less access to tech-nology than high-income students do.

     1. Low-income students use the Internet half as often.
     2. When low-income students have access to computers, they spend more of the time using instructional software.
IV. Governments and businesses must play a more active role in financing Internet access for libraries and schools.
   A. The federal government must reverse the recent cuts in funding of technology-assistance programs.
   B. Businesses must recognize their long-term interest in bringing potential employees online.

Closing the Digital Divide

From wireless connections in coffee shops to advertisements for all kinds of wireless devices, we see evidence nearly

everywhere that our society is online. It's easy to assume that everyone who wants to be online is indeed online and that those who aren't simply don't want to be. But this assumption is misguided. The digital divide in the United States—the gap

between those who have access to the Internet and those who don't—reflects a similar gap between rich and poor.

In 1999 a groundbreaking US Department of Commerce study gloomily predicted "a widening gap between those with and without access to the Internet that threatens our demo-cratic society" (Falling xii; emphasis added). The prediction is still appropriate today. According to a recent report by the Benton Foundation, a watchdog group that observes and reports on the digital divide, the gaps in Internet access among people of different educations, incomes, and racial and ethnic groups is not closing, even as the overall number of Americans online has increased. As more information is published only online, the unconnected have a lot more catching up to do than they had just a few years ago when print information was still the norm. Most observers look to public libraries and schools as the primary sites for connecting to the Internet because they are open to all. However, governments and businesses must ensure that these institutions have the hardware, connections, and training capabilities for computer technology to make Americans more rather than less equal.

Statistics vary1 but all research agrees that people have much greater access to computer technology if they are middle class or affluent than if they are not. (The divide also shows up between those below and above age 50 and between those without and with disabilities.) Very comprehensive data appear

in the most recent Department of Commerce study, which paints the unsettling picture shown in Table 1. The bottom three groups total 41.2 percent of all US households, yet many fewer than half of them use the Internet.

Table 1

Internet Use by Household Income, 2003

Annual Household Income	Percentage of All US Households	Percentage Using the Internet
Less than $15,000	16.1	31.2
$15,000-$24,999	13.2	38.0
$25,000-$34,999	11.9	48.9
$35,000-$49,999	15.1	62.1
More than $75,000	26.3	82.9

Source: Data from United States, Dept. of Commerce, Natl. Telecommunications and Information Admin., A Nation

Online: Entering the Broadband Age, Feb. 2005, 1 Mar. 2005

<http://www.ntia.gov/reports/anol/index.html> 9, 47.

People who aren't online are at risk for missing important information and may not even know they are missing it. For example, in early 2005 the US Department of Agriculture unveiled a new, interactive version of the Food Pyramid, the familiar triangle that provides guidelines for healthy eating. Previous versions of the pyramid had been published in print and distributed through schools, local health departments,

local libraries, and so on. The new version, however, is available primarily on the Web, and its interactive features can be

accessed only online. According to the journalist Andy Carvin,

the pyramid provides more specific information about nutrition, but being online it can't reach many low-income people who, like everyone else, would benefit from its guidelines. The sociologists Susan Dykstra and William L. Brown observe that "as US government agencies expand e-government . . . , a pressing question remains what will happen to underserved populations, particularly as traditionally offline government services are replaced entirely by online services." The answer, for now, is that those populations will be more underserved than before.

For people without home or work Internet access, an important link is public libraries. Nearly all public libraries in the United States do have some level of Internet access to serve their patrons: 97 percent, according to recent numbers (Bertot, McClure, and Jaeger 4). The access specifically benefits those who need it most. The American Library Association states the role of libraries and librarians this way:

People from households making less than $15,000 annually are three times more likely to rely on library computers than those earning more than $75,000. . . . [P]ublic access to the Internet through public libraries is a major step toward closing the digital divide. But access is not enough: librarians and their interactions with patrons make the biggest difference. Librarians help patrons develop vital information-literacy skills by providing one-to-one tutoring in how to access relevant, well-organized sources. (par. 2)

However, providing not only up-to-date computers and Internet connections but also intensive training creates significant funding challenges for libraries. Almost 75 percent of public libraries have three or fewer computer terminals through which they can offer Internet access, and fewer than 30

Begay 4

percent of librarians believe they have the staff needed to train users (Bertot and McClure 35). Clearly, with the length of time Internet searches can take, three terminals and an overstretched staff cannot serve many library patrons. Yet terminals and staff are costly.

Many librarians worry that these costs will cause libraries themselves to fall into the digital divide. Library funding is

often cut and rarely increased by state and local governments trying to trim their budgets. Among nongovernment groups,

according to the American Library Association, only the Bill and Melinda Gates Foundation (established by the Microsoft founder and his wife) has provided significant help for libraries. Since 1997 the foundation has given grants of more than $250 million to provide libraries with public-access computers and software. The grants have especially benefited poor, rural library systems, many of which otherwise could not have afforded the equipment (par. 7).

The most reliable source of government funding for

library technology is the Universal Service Program, established by the US Federal Communications Commission. Telecommunications providers and individuals who subscribe to their services pay a fee commonly called the E-Rate. From the Universal Service Program, the FCC allocates up to $2.25 billion annually to help both libraries and primary and secondary schools purchase telecommunications services. However, the fund is modest and does not cover training of staff or purchase of computers. Given the transformation of our economy and culture caused by the Internet, $2.25 billion barely amounts to a token gesture. More must be done to

connect libraries and help them train Internet users.

Whereas mostly adults benefit from library funding, many children receive their exposure to computers in the

Begay 5

public schools. In fact, nearly all schools in the United States now provide some computers for student use (Conte 924). But the digital divide in schools has as much to do with how students use computers as it does with whether they have access to them.

For some time, schools have been using computers extensively for drill-and-practice exercises, in which students

repeat specific skills such as spelling words, using the multiplication facts, or, at a higher level, doing chemistry problems. But many education experts criticize such exercises for boring students and failing to engage their critical thinking and creativity. Jane M. Healy, a noted educational psychologist and teacher, takes issue with "interactive" software for children as well as drill-and-practice software, arguing that "some of the most popular 'educational' software . . . may be damaging to independent thinking, attention, and motivation" (20). Another education expert, Harold Wenglinsky of the Educational Testing Service, found in a well-regarded 1998 study that fourth and eighth graders who used computers frequently, including for drill and practice, actually did worse on tests than their peers who used computers less often (Does It Compute? 21). In a later article, Wenglinsky concludes that "the quantity of use matters far less than the quality of use." In schools, he says, high-quality computer work, involving critical thinking, is still rare ("In Search" 17).[2]

Drill-and-practice exercises reinforce the "transmission" model of education, in which teachers transmit knowledge to

passive students (Conte 925). Some experts argue that this type of teaching does not prepare students to work in the

information age (Conte 923-24). Instead, these experts favor a model closer to cognitive psychology and constructivism, emphasizing active learning and "dealing with complex,

Begay 6

real-world problems"—a model well served by Internet-

connected computers (Conte 935-36).

Many teachers see the Internet as a powerful resource for just this kind of teaching. Mary E. McArthur, a veteran teacher in Massachusetts, told me in an online interview that the Internet presents new possibilities for student learning:

> My students have a much better sense of the relevance of their education how now that they're online. When we were studying ecology, for example, some students e-mailed a representative of the EPA [Environmental Protection Agency] in Washington, asking questions and offering suggestions about a proposed local landfill, and received an immediate response. They took that response to the town's planning board when the landfill was discussed.

The Internet, according to McArthur, has made her students not only better learners but better citizens as well. And contrary to Healy's vision of uncreative, unmotivated students, McArthur told me that since her students began using technology, "conversation is constant. Students are talking online, to each other, and to me—questioning, criticizing, analyzing what they're learning."

McArthur's and her students' experiences are not unique:
success stories about online education are common in popular and scholarly sources.3 But many teachers and students are not discovering what they might accomplish with the Internet
because their schools cannot afford enough terminals and
training to give everyone ample hands-on experience.

In general, student access to online computers is improving considerably. A 2004 study conducted by Market Data
Retrieval and quoted in Students and Internet Access by the

Begay 7

US Department of Education shows that the ratio of students to computers decreased from 12 to 1 in 1998 to 4 to 1 in 2004. However, those are averages across all public schools. Another Department of Education source shows that in schools with students of low income, the ratio remains higher than the 1998 average, at 13 to 1, and only 34 percent of those students use the Internet at all in school, compared with 68 percent of their high-income peers. At the same time, the difference in overall computer use between low- and high-income students is not nearly as pronounced: 80 percent for those of low income, 88 percent for those of high income (Internet 29-30). (See fig. 1.)

Begay 8

The increase in both kinds of schools is due to the use of instructional software programs, primarily drill and practice. Clearly, poorer schools rely much more on such use than wealthier schools do.

Real stories back up the data shown in fig. 1. An example is La Entrada High School in a poor section of Oakland, California (Richards). La Entrada's ratio of students to computers is 15 to 1, and the computers are used machines that are slow to load Web sites. With limited equipment, students at La Entrada cannot match their more affluent peers in using the Web or communicating online with experts. In fact, they are often so frustrated by waiting in line for computers and then by the machines' slowness that they simply give up, using the computers only when scheduled for drill in reading and math. In the words of Delia Neuman of the University of Maryland, they "learn to do what the computer tells them" (qtd. in Conte 931).

Students who do not learn to use the Internet may find themselves left out of a society in which computer skills will earn a high school graduate 39 percent more than another graduate without such skills (Twist 6). And the nation's economy will suffer as well. The risk is described by Larry Irving, a former assistant secretary of the Department of Commerce and the author of its first report on the digital divide, Falling through the Net:

> Almost 60 percent of jobs created today . . . require an understanding of information technology. Yet too many of our students are graduating from schools that don't give them the training required for the jobs they seek. Already, the nation's businesses are having trouble filling the skilled jobs they're creating, and in another five years the situation is likely to reach a crisis.

Begay 9

The results, then, are unavailable jobs for the graduating students who need them and a shortage of just the kind of workers the country needs.

The problem for schools like La Entrada is, of course, money. Leaders in poor school districts are aware of the importance of technology, but they are also worried about leaking roofs, aging furniture, and overcrowded classrooms. The money to buy the equipment, make the connections, and train teachers and staff to use and maintain the networks is not easily found even in middle-class school districts, much less in poorer districts.

If libraries and schools are to provide widespread access to the Internet, they must find ways not only to integrate technology into their programs but also to pay the bills associated with going and staying online. Adapting the work of
libraries and schools to the technological age is the responsibility of the experts within those systems. But finding the money to finance technological advances should involve more elements of society, specifically governments and businesses. These two groups must play a more active role in wiring
libraries and schools, providing hardware, and training librarians, teachers, and students to work with the technology.

Governments are already encouraging cooperation between businesses and schools. For instance, many states organize annual NetDay campaigns designed to bring educators, community volunteers, and corporations together to keep schools online and up to date (Jordahl and Orwig 25; NetDay). However, to close the digital divide, government support must be direct. The E-Rate program of the Federal Communications Commission is a start, but just a start, because it covers only connection fees, not hardware or training. Furthermore, divided as it is among nearly 17,000 public libraries and 114,000

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primary and secondary schools (World Almanac 251, 253), the program's $2.25 billion comes to less than $20,000 per institution per year. According to the Benton Foundation, the federal government once made closing the divide a priority, funding programs to bring the disadvantaged online and train them in using Internet resources. But the foundation reports that since 2001 the federal government has actually slashed funding of three significant programs: Preparing Tomorrow's Teachers to Use Technology, providing grants to help teachers gain more competence teaching with computers; Technology Opportunity Program, providing hardware grants to the public and nonprofit sectors; and Community Technology Centers, providing grants to

expand access of the rural and urban poor to technology. Fig. 2 shows the funding of these programs from 2001 to 2005.

Cuts like these propel government efforts backward rather than forward. If the digital divide is to close, as it must, the federal government needs to reverse direction, taking the lead to ensure that its citizens have equal access to information technology.

Businesses must join in as well. Commercial enterprises have long recognized their responsibility to the larger community—for instance, supporting youth athletics and contributing to charities through the Chamber of Commerce. Some businesses also work with schools and libraries to increase Internet access. For many years, computer manufacturers such as IBM and Apple have donated new and used computers to schools. Recently, the 3COM Corporation has provided grants and consultants to help train public school teachers and students in the use of technology (Jordahl and Orwig 25).

For computer companies, cooperation with schools and libraries seems good business, paying off in free advertising, enhanced image, and potential sales. In some locations, other kinds of companies are also stepping in to improve Internet access for the disadvantaged. For example, three Seattle banks assign employee mentors to low-income public schools to help the students use the Internet effectively for schoolwork (Jordahl and Orwig 24). And insurance companies and law firms in Boston have joined technology companies to provide computer training and equipment in the public libraries and schools, making Boston one of the most Internet-connected cities in the nation (Pace 36). But these efforts and a few others like them are unusual in the literature on the digital divide. Most businesses, no doubt focusing on the short term and receiving little incentive from government to do otherwise, may train their own employees but contribute nothing to bring the larger community online. As Larry Irving notes in

the quotation cited earlier, businesses are already suffering from such shortsightedness. They must recognize their interest in fostering widespread access to technology.

The Internet is now "the central nervous system of our democracy," says Jeff Chester of the Center for Digital Democracy (6). Providing Internet access through libraries and schools seems the only way to ensure equal access for poor and rich alike. The schools and libraries cannot close the digital divide on their own, however. They need strong financial support from government and business to make Chester's neural pathway truly open to all.

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Notes

1 The US Department of Commerce study cited here is the most recent and most comprehensive available. Beyond this study, statistics on Internet use are difficult to compare and summarize because they often measure different variables. For example, one study may provide the number of households with Internet access, while another may provide the number of persons or the number of adults. In addition, with a subject this current the data are constantly changing. Nonetheless, all studies agree on the inequities between the affluent and the poor.

2 For additional criticism of computers in education, see Goodson et al.

3 See, for example, Conte, Jordahl and Orwig, and Pace.

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Title page format. A title page is not required by MLA style but may be required by your instructor. If so, or if you are required to submit an outline with your paper, prepare a title page as shown opposite.

If your instructor does not require a title page for your paper, follow MLA style: place your name, the identifying information, and the date on the first page of the paper. See Vanessa Haley's paper, page 725, for this format.

Next two pages

Outline format. If your instructor asks you to include your final outline, place it between the title page and the text and number the pages with small Roman numerals (i, ii). Follow the formatting annotations on the next two pages.

Outline content. Begay includes his final thesis statement as part of his outline so that his instructor can see how the parts relate to the whole. Notice that each main division (numbered with Roman numerals) relates to the thesis statement and that all the subdivisions relate to their main division.

Begay casts his final outline in full sentences. Some instructors request topic outlines, in which ideas appear in phrases instead of in sentences and do not end with periods. (See pp. 35–36 for this format.)

Title. Begay's title captures the image of a wide gap between two places. A more descriptive title, such as "Equality on the Internet," would also have been appropriate. **Paper format.** Because he provides a title page as requested by his instructor, Begay does not repeat his full name on the first page of text. For MLA style, which omits a title page, the following would appear in the upper left of this first page:

Edward Begay
Ms. Derryfield
English 105-03
2 May 2005

(See Vanessa Haley's paper, p. 725, for an example of a research paper without a title page.) Follow the formatting annotations on the facing page for margins and spacing.

Introduction. Begay defines *digital divide*, a term he uses to discuss the problem of Internet access. He delays presenting his thesis in order to establish some background about the persistence of unequal access.

Citation of two works with corporate authors. The sources Begay cites here do not name individual authors, so he lists the sponsor organizations as authors. **Citation when the author is named in your text.** Because Begay names the US Department of Commerce in his text, he does not repeat the name in the parenthetical citation. **Citation of a work by the author of two or more works.** To distinguish this Department Commerce study from another one he also cites, Begay gives a shortened form of the title in the parenthetical citation. **Adding emphasis to a quotation.** Begay underlines important words in the quotation. He acknowledges this change in the parenthetical citation with `emphasis added`, separated from the page number by a semicolon.

Omission of a parenthetical citation. The Benton Foundation report comes from the Internet and lacks page or other identifying numbers. Since Begay names the author in his text, he doesn't include a parenthetical citation.

Thesis statement. Begay's introduction has led up to this statement, which asserts the claim that he will support in the paper.

Relation to outline. This paragraph begins part I of Begay's outline (see p. 692). **Using an endnote for supplementary information.** Here Begay inserts a reference to a note at the end of the paper in which he explains the difficulty of interpreting statistics about Internet use. He signals the note with the raised numeral `1`.

Use of a table. Begay uses a table to present statistics from the Department of Commerce study so that the data are easy to compare and the differences are emphatic. **Table format.** Following MLA style, Begay double-spaces the entire table. **Citation of a source for a table.** Also following MLA style, Begay provides a source note indicating where he obtained the data in the table. The note includes complete information on the source even though Begay also cites the work fully in his list of works cited. The numbers following the URL are the pages where Begay found the table's data.

Selecting supporting evidence. Begay paraphrases and quotes two sources in this paragraph to support his point that low-income people who aren't online may miss important information. The uses of the authors' names in the text clarify who said what.

Editing a quotation with an ellipsis mark. Begay uses an ellipsis mark (three spaced periods) to show that he has omitted some words from the quotation.

Relation to outline. This paragraph begins part II of Begay's outline. See page 692.

Citation when the author is not named in your text. Because Begay does not give the three authors' names in his text, he provides the names in the parenthetical citation along with a page number. **Citation of a work with three authors.** Begay gives all three authors' last names, separating them with commas and `and` before final name.

Format of a long quotation. This quotation exceeds four typed lines, so Begay sets it off from his text without quotation marks, with double spacing throughout, and with an extra indention of ten spaces or one inch. **Editing a quotation with brackets.** By using brackets around the capital *P*, Begay indicates that he has omitted the beginning of the original sentence and changed the capitalization.

Citation with displayed quotation. The parenthetical cita-
tion after the quotation falls *outside* the sentence period. **Citation of a source using a paragraph number.** Begay uses `par.` ("paragraph") to indicate that the source numbers paragraphs rather than pages. He cites paragraph 2.

Revision of a draft. In his first draft Begay sometimes strung his source information together without interpreting it. In revising he added comments of his own (in blue) to introduce the information in the context of his ideas:

However, providing not only up-to-date computers and Internet connections but also intensive training creates significant funding challenges for libraries. But aAlmost 75 percent of public libraries have three or fewer computer terminals through which they can offer Internet access, and fewer than 30 percent of librarians believe they have the staff needed to train users (Bertot and
McClure 35). Clearly, with the length of time Internet searches can take, three terminals and an overstretched staff cannot serve many library patrons. Yet terminals and staff are costly.

Common knowledge. In his reading, Begay saw many references to government cuts in library funding, so he treats this information as common knowledge and does not cite a source for it. (See pp. 632–33 for more on common knowledge.) **Clarifying boundaries of source material.** The rest of this paragraph summarizes information from a report by the American Library Association. Begay makes the extent of the summary clear by giving the ALA's name at the beginning and a parenthetical citation at the end.

Omission of a parenthetical citation. Begay does not provide a parenthetical citation for the Federal Communications Commission report because he names the author in his text and the online source has no page or other reference numbers.

Relation to outline. With this paragraph, Begay begins part III of his outline (see p. 692). **Transitional paragraph.** Begay devotes a paragraph to the shift in focus from libraries to schools.

Integrating source material. Here and elsewhere, Begay establishes his source's credentials in a signal phrase and effectively integrates paraphrases and quotations into his own sentences. **Omission of ellipsis mark.** Begay does not use an ellipsis mark at the beginning of the Healy quotation beginning "some" because the small *s* makes it clear that he omitted the opening of Healy's sentence.

Punctuation with a parenthetical citation. The period that ends a sentence containing a quotation comes after the citation.

Citation of two works by the same author. Begay gives brief versions of Wenglinsky's two titles in the parenthetical citations here and below in order to distinguish the sources. **Clarifying boundaries of source material.** By mentioning Wenglinsky's name at the beginning of the paragraph's last two sentences and giving the rest of the citation at the end, Begay indicates that everything in between comes from Wenglinsky. **Mixing quotation and paraphrase.** Begay quotes and paraphrases from Wenglinsky's article to give readers a good sense of the issue Wenglinsky raises. **Punctuation with a quotation.** The period falls inside the closing quotation mark because the quotation is not immediately followed by a parenthetical citation.

Introducing borrowed material. Begay here begins paraphrasing and quoting Conte as an expert, so he should have named Conte in the text and identified him with his credentials. **Paraphrasing.** Begay paraphrases Conte's words. His note for the second paraphrase transcribed a quotation from Conte:

Citation of paraphrases. Because he does not use Conte's name in the text, Begay correctly gives it in the citations.

Defining terms. Begay uses two terms here, *cognitive psychology* and *constructivism*, that he picked up from Conte and other sources. He should have defined the terms to avoid confusing readers.

Primary source: personal interview. Begay tested his ideas by conducting an e-mail interview with a teacher in a public school. He uses both paraphrase and quotation from the interview, with the subject's permission.

Adding to a quotation with brackets. Begay spells out the full name of the EPA for readers who may not recognize the abbreviation, and he encloses the addition with brackets.

Omission of parenthetical citation. Begay does not use a parenthetical citation at the end of the quotation because the source (an interview) has no page or other reference numbers and the necessary information (McArthur's name) appears in the text before the quotation.

Summary of sources. Rather than belabor the Internet success stories, Begay wraps up with a summary. **Using an endnote for citation of several sources.** Begay avoids a lengthy and obtrusive parenthetical citation by referring readers to endnote 3, which lists several sources (see p. 718). **Transitional paragraph.** This paragraph within the section on schools shifts the emphasis from the educational value of technology to its cost.

Synthesis of sources. In this and the next several paragraphs, Begay integrates information from sources with his own conclusions about the significance of the data.

Citation of a long source named in the text. A parenthetical citation here would have read `(qtd. in United States, Dept. of Education, Students)`. Begay chose to avoid the awkwardly long citation by naming both the indirect and the direct source in his text. The

Department of Education site had no page or other reference numbers for Begay to cite.

Indirect sources. Indirect sources are appropriate only when the quoted material is not available to consult. Begay's use of the indirect source is appropriate here because he could not find the original Market Data Retrieval report.

Use of a figure. Begay created a bar chart to show the differences between low-income and high-income students. He refers to the figure in his text.

Figure caption. Begay captions the figure so that readers know how to interpret it. **Citation of a source for data.** Following MLA style, Begay provides a source note indicating where he obtained the data in the chart. The note includes complete information for the source even though Begay also cites the work fully in his list of works cited.

Citation of an online article without page numbers. The Rich-ards article, which Begay found online, does not have any page or other reference numbers, so the citation includes only the author's name.

Editing quotations. Begay had a long quotation by Neuman, but he selected from it only the words that supported the point he was making. The entire quotation appears in his note:

Citation of an indirect source. With the use of `qtd. in`, Begay indicates correctly that he found the quotation by Neuman (an indirect source) in the article by Conte (a direct source).

Indirect sources. Indirect sources are appropriate only when the quoted material is not available to consult. Begay's source, Conte, gave full bibliographic information on Neuman's article, and Begay should have gone directly to it.

Omission of a parenthetical citation. Begay took this quotation from an online source lacking page or other reference numbers. Since the author is named in the text, he does not provide a parenthetical citation.

Drawing conclusions. Rather than leave it to his readers to figure out the significance of the preceding paragraphs, Begay here wraps up the discussion of schools with his own conclusions about the costs and thus the limits of technological change in education.

Relation to outline. With this paragraph, Begay begins part

IV of his outline (see p. 693). **Summary statement.** Begay introduces this final section with a statement that pulls together libraries and schools and clearly distinguishes their role from the financial responsibilities for broadening Internet access.

Parenthetical citation of more than one work. Begay discovered information about NetDay campaigns in two sources, so he cites both in parentheses, separating them with a semicolon. The second source lacks page or other reference numbers, so its citation does not include a number.

Use of an almanac. Begay consulted an almanac for the number of public libraries and primary and secondary schools so that he could calculate the average amount of aid under the E-Rate program. **Placement of a parenthetical citation.** Because Begay used the almanac only for the number of libraries and schools, not for the calculation, he places the parenthetical citation directly after the almanac data.

Omission of a parenthetical citation. Since Begay names the Benton Foundation in his text and the online source has no page or other reference number, he does not add a parenthetical citation.

Use of a figure. Begay uses a graph to show the dramatic funding decrease in the programs he mentions. He refers to the figure in his text.

Figure caption. Begay captions the figure so that readers know how to interpret it. **Citation of a source for a figure.** Following MLA style, Begay provides a source note indicating where he obtained the figure. The note includes complete information for the source even though Begay also cites the work fully in his list of works cited.

Drawing conclusions. Begay ends his discussion of government funding with his own conclusion about what has happened and what must be done.

Common knowledge. Begay already knew of manufacturers' programs to place computers in schools; in fact, he had used a donated computer in high school. Thus he treats this information as common knowledge.

Drawing conclusions. Begay ends his discussion of business with his own conclusions about the causes and results of low funding.

Conclusion. In his final paragraph Begay summarizes the main points of his paper to remind readers of both the need for universal Internet access and the ways it can be funded.

Format of notes. The heading `Notes` is centered one inch from the top of the page. (The heading would be singular—`Note`—if Begay had only one note.) Follow the annotations on the facing page for formatting.

Endnotes for additional relevant information. Begay uses endnotes for sources and information that are somewhat relevant to his thesis but not essential and that don't fit easily into the text. Note 1 provides information on Begay's difficulties interpreting statistics. Note 2 highlights a notable critique of computers in education. And note 3 cites several sources that would be obtrusive in a parenthetical citation. (See p. 656 for more on supplementary notes.)

Citation of a source with more than three authors. The Goodson citation indicates with `et al.` ("and others") that Goodson was a coauthor with at least three others. See the works-cited entry for this source on the next page.

Format of a list of works cited. The heading `Works Cited` is centered at the top of the page. The entries are alphabetized by the last name of the first author or (for sources without authors) by the first main word of the title. Each entry has a hanging indention (see p. 657 on creating this indention). For additional formatting, see the annotations on the facing page.

 An online source, including Begay's access date and the URL in angle brackets. **A corporate author.** Since the source does not list an individual as author, Begay names the organization as author. **Paragraphs instead of pages.** This source does not number pages but does number paragraphs, so Begay lists the total paragraphs.

 Source with three authors. The first name is reversed, and the other two are given in normal order, separated by `and`.

 Scholarly project. The entry includes the title of the project, the name of the director, and the name of the sponsoring university.

Article from an online service to which the library subscribes (see pp. 671–72). Because the service does not provide usable URLs for articles—that is, URLs that readers can use to reach the articles directly—Begay instead gives the names of the database and service, the names of his school and library, and the URL for the home page of the service.

Article in a journal with continuous pagination throughout an annual volume (see p. 666).

Source with two authors. The first name is reversed. After `and` the second name is given in normal order.

Source with more than three authors. A source with more than three authors may be listed with all authors' names or just with the first author's name followed by `et al.` ("and others"). (See p. 659.) Begay had all the names in his working bibliography, but he opted not to use them. His parenthetical citation is consistent with this decision (p. 718).

Book with one author.

Article in a weekly magazine.

A**rticle in a monthly magazine**.

Personal interview by e-mail.

A **page on an organization's Web site.** MLA does not specifically cover an online site for this type of organization, so Begay adapted the format for a short work from an online site (p. 673). He provided all the information a reader would need to find the source—including the page title, site title, date of publication, and URL of the page—along with the date of his access.

A**rticle from an online service to which the library subscribes.** See annotation 55 on page 721.

Online government publications. This and the next four entries all cite government publications that Begay found online. Since none of the sources had a named author, Begay lists as author the government body responsible for the source: the government (United States), the department, and (in the first two and fourth sources) the group within the department.

Additional source by the same author. Since the author of the previous entry is also United States, Department of Commerce, National Telecommunications and Information Administration, in this entry Begay replaces each of those names with three hyphens followed by a period.

Additional source by the same government. Since the previous entry also lists United States as the government, in this entry Begay replaces the name with three hyphens followed by a period. Note that he does not replace author information that is unique to this source, but in the next entry he does replace the repeated department name.

Next page

Anonymous source. *The World Almanac* has no named author and so is listed and alphabetized by its title. It appears last in the list of works cited because `World` appears last alphabetically.

Haley 1
Vanessa Haley
Professor Moisan
English 101
6 Feb. 2006

Annie Dillard's Healing Vision

It is almost a commonplace these days that human arrogance is destroying the environment. Environmentalists, naturalists, and now the man or woman on the street seem to agree: the long-held belief that human beings are separate from nature, destined to rise above its laws and conquer it, has been ruinous.

Unfortunately, the defenders of nature tend to respond to this ruinous belief with harmful myths of their own: nature is pure and harmonious; humanity is corrupt and dangerous. Much writing about nature lacks a recognition that human beings and their civilization are as much a part of nature as trees and whales are, neither better nor worse. Yet without such a recognition, how can humans overcome the damaging sense of separation between themselves and the earth? How can humans develop realistic solutions to environmental problems that will work for humanity and the rest of nature?

One nature writer who seems to recognize the naturalness of humanity is Annie Dillard. In her best-known work, the Pulitzer Prize-winning Pilgrim at Tinker Creek, she is a solitary person encountering the natural world, and some critics fault her for turning her back on society. But in those encounters with nature, Dillard probes a spiritual as well as a physical identity between human beings and nature that could help to heal the rift between them.

Dillard is not renowned for her sense of involvement with human society. Like Henry David Thoreau, with whom she is often compared, she retreats from rather than confronts human society. The critic Gary McIlroy points out that although

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Thoreau discusses society a great deal in Walden, he makes no attempt "to find a middle ground between it and his experiment in the woods" (113). Dillard has been similarly criticized. For instance, the writer Eudora Welty comments that

> Annie Dillard is the only person in her book, substantially the only one in her world; I recall no outside human speech coming to break the long soliloquy of the author. Speaking of the universe very often, she is yet self-surrounded and, beyond that, book-surrounded. Her own book might have taken in more of human life without losing a bit of the wonder she was after. (37)

It is true, as Welty says, that in Pilgrim Dillard seems detached from human society. However, she actually was always close to it at Tinker Creek. In a later book, Teaching a Stone to Talk, she says of the neighborhood, "This is, mind you, suburbia. It is a five-minute walk in three directions to rows of houses. . . . There's a 55 mph highway at one end of the pond, and a nesting pair of wood ducks at the other" (qtd. in Suh).

Rather than hiding from humanity, Dillard seems to be trying to understand it through nature. In Pilgrim she reports buying a goldfish, which she names Ellery Channing. She recalls once seeing through a microscope "red blood cells whip, one by one, through the capillaries" of yet another goldfish (124). Now watching Ellery Channing, she sees the blood in his body as a bond between fish and human being: "Those red blood cells are coursing in Ellery's tail now, too, in just that way, and through his mouth and eyes as well, and through mine" (125). Gary McIlroy observes that this blood, "a symbol of the sanctity of life, is a common bond between Dillard and the fish, between animal and human life in general, and between Dillard and other people" (115).

Haley 3

For Dillard, the terror and unpredictability of death unify all life. The most sinister image in Pilgrim— one that haunts Dillard—is that of the frog and the water bug. Dillard reports walking along an embankment scaring frogs into the water when one frog refused to budge. As Dillard leaned over to investigate, the frog "slowly crumpled and began to sag. The spirit vanished from his eyes as if snuffed. His skin emptied and dropped; his very skull seemed to collapse and settle like a kicked tent" (6). The frog was the victim of a water bug that injects poisons to "dissolve the victim's muscles and bones and organs" (6). Such events lead Dillard to wonder about a creator who would make all life "power and beauty, grace tangled in a rapture with violence" (8). Human beings no less than frogs and water bugs are implicated in this tangle.

Dillard is equally as disturbed by birth as by death. In a chapter of Pilgrim called "Fecundity," she focuses on the undeniable reproductive urge of entire species. Her attitude is far from sentimental:

> I don't know what it is about fecundity that so appalls. I suppose it is the teeming evidence that birth and growth, which we value, are ubiquitous and blind, that life itself is so astonishingly cheap, that nature is as careless as it is bountiful, and that with extravagance goes a crushing waste that will one day include our own cheap lives. (160)

The cheapness and brutality of life are problems Dillard wrestles with, wondering which is "amiss": the world, a "monster," or human beings, with their "excessive emotions" (177-78). No matter how hard she tries to leave human society, Dillard has no choice but to "bring human values to the creek" (179). The violent, seemingly pointless birth and death of all life are, spiritually,

Haley 4

two branches of the same creek, the creek that waters the world. . . . We could have planned things more mercifully, perhaps, but our plan would never get off the drawing board until we agreed to the very compromising terms that are the only ones that being offers. (180)

For Dillard, accepting the monstrousness as well as the beauty of "being" is the price all living things pay for freedom.

In "The Waters of Separation," the final chapter of Pilgrim, Dillard writes about a winged maple key, or seed. At this point in the book, the critic Sandra Humble Johnson notes, Dillard "has been humbled and emptied; she can no longer apply effort to her search for meaning in a parasitic world" (4). It is the winter solstice—the shortest day of the year. And then Dillard spies the maple key descending to earth and germination. "It rose, just before it would have touched a thistle, and hovered pirouetting in one spot, then twirled on and finally came to rest" (267). The key moved, says Dillard, "like a creature muscled and vigorous, or a creature spread thin to that other wind, the wind of the spirit . . . , a generous, unending breath" (268). Dillard vows to see the maple key in all of the earth and in herself. "If I am a maple key falling, at least I can twirl" (268).

According to the critic John Becker, "Annie Dillard does not walk out on ordinary life in order to bear witness against it"; instead, she uses the distance from other people "to make meaning out of the grotesque disjointedness of man and nature" (408). Gary McIlroy says, nonetheless, that Dillard "does not succeed in encompassing within her vision any but the most fragmentary consequences for society at large" (116). Possibly both are correct. In Pilgrim at Tinker Creek, Annie Dillard suggests a vision of identity among all living things

that could inform modern humanity's efforts to thrive in harmony with its environment, but she does not make the leap to practicalities. Life, she says, "is a faint tracing on the surface of a mystery. . . . We must somehow take a wider view, look at the whole landscape, really see it, and describe what's going on here" (9). The description, and acting on it, may take generations. As we proceed, however, we may be guided by Dillard's efforts to mend the disjointedness, to see that human beings and maple keys alike twirl equally.

Haley 6

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Traditional vs. innovative models of education

Conte 923-24

"[T]he traditional classroom, with its strong central authority and its emphasis on training students to take orders and perform narrow tasks, may have prepared students for work in 20th-century factories. But it can't impart the skills they need in the workplace of the 21st century, where there's a premium on workers who are flexible, creative, self-directed and able to solve problems collaboratively."

Fig. 1. Computer use in public schools, showing the disparity in Internet and overall computer use between low-income and high-income students. Data from United States, Dept. of Education, National Center for Educational Statistics, Internet Access in USPublic Schools and Classrooms, 24 Feb. 2005, 12 Mar. 2005 <http://nces.ed.gov/pubsearch/pubsinfo.sap?pubid=2005025>.

Difference between rich & poor schools

Conte 931

From Delia Neuman, prof., U Maryland Coll. of Library & Information Services: "Economically disadvantaged students, who often use the computer for remediation and basic skills, learn to do what the computer tells them, while more affluent students, who use it to learn programming and tool application, learn to tell the computer what to do."

Fig. 2. Funding levels 2001-05 for three federal government programs intended to help close the digital divide. Chart from Benton Foundation, National Strategy to Bridge the Digital
Divide Abandoned, Jan. 2005, 3 Apr. 2005 <http://
www.benton.org/press/2005/pro211.html>.

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Format of head-
ing and title when no title page is
required (see also p. 687)

Introduction
of environmental theme

Focus on issue to be resolved

Introduction of Dillard to resolve issue

Thesis statement

Acknowledgment of opposing critical view

First response to opposing view

Second response to opposing view

Secondary source's analysis
of Dillard

Combination of quotation and
Haley's own
analysis (next
four paragraphs) interprets and
synthesizes
Dillard's ideas

Mixture of summary and quotation provides
context and keeps quotations trim

Discussion of physical identity
of all creatures: death and birth

Comment on
quotation advises reader what to look for

Quotations, including some long ones set off from the text, convey Dillard's voice as
well as her ideas

Discussion of
spiritual identity
of all creatures

Haley's interpretation of Dillard's ideas

Resolution of
Dillard's concerns

Conclusion: ties together diver-gent critical views, environmental theme, and
Dillard's work

PART 10

Writing in the Academic Disciplines

CHAPTER 49

Working with the Goals and Requirements of the Disciplines

Chapter 6 outlines the general concerns of subject, purpose, and audience that figure in most academic writing situations. The disciplines have more in common as well: methods of gathering evidence, kinds of assignments, scholarly tools, language conventions, and styles for source citations and document formats. This chapter introduces these common goals and requirements. The following chapters then distinguish the disciplines along the same lines, focusing on literature (Chapter 50), other humanities (51), the social sciences (52), and the natural and applied sciences (53).

49a   Using methods and evidence

The **methodology** of a discipline is the way its practitioners study their subjects—that is, how they proceed when investigating the answers to questions. Methodology relates to the way practitioners analyze evidence and ideas. For instance, a literary critic and a social historian would probably approach Shakespeare's *Hamlet* quite differently: the literary critic might study the play for a theme among its poetic images; the historian might examine the play's relation to Shakespeare's context—England at the turn of the seventeenth century.

Whatever their approach, academic writers do not compose entirely out of their personal experience. Rather, they combine the evidence of their experience with that appropriate to the discipline, drawing well-supported conclusions about their subjects. The evidence of the discipline comes from research like that described in Chapters 42–44—from primary or secondary sources.

- **Primary sources** are firsthand or original accounts, such as historical documents, works of art, and reports on experiments that the writer has conducted. When you use primary sources, you conduct original research, generating your own evidence. You might use your analysis of a painting as evidence for an interpretation of the painting. Or you might use data from your own survey of students to support your conclusions about students' attitudes.
- **Secondary sources** are books and articles written *about* primary sources. Much academic writing requires that you use such sources to spark, extend, or support your own ideas, as when you review the published opinions on your subject before contributing conclusions from your original research.

49b   Understanding writing assignments

For most academic writing, your primary purpose will be either to explain something to your readers or to persuade them to accept your conclusions. To achieve your purpose, you will adapt your writing process to the writing situation, particularly to your readers' likely expectations for evidence and how you use it. Most assignments will contain key words that imply some of these expectations—words such as *compare, define, analyze,* and *illustrate* that express customary ways of thinking about and organizing a vast range of subjects. Pages 91–100 and 145 explore these so-called patterns of development. You should be aware of them and alert to the wording in assignments that directs you to use them.

49c   Using tools and language

When you write in an academic discipline, you use the scholarly tools of that discipline, particularly its periodical indexes. In addition, you may use the aids developed by practitioners of the discipline for efficiently and effectively approaching research, conducting it, and recording the findings. Many of these aids, such as a system for recording evidence from sources, are discussed in Chapters 42–44 and can be adapted to any discipline. Other aids are discussed in the following chapters.

Pay close attention to the texts assigned in a course and any materials given out in class, for these items may introduce you to valuable references and other research aids, and they will use the specialized language of the discipline. This specialized language allows practitioners to write to each other both efficiently and precisely. It also furthers certain concerns of the discipline, such as accuracy and objectivity. Scientists, for example, try to interpret their data objectively, so they avoid *undoubtedly, obviously,* and other words that slant conclusions. Some of the language conventions like this one are discussed in the following chapters. As you gain experience in a particular discipline, keep alert for such conventions and train yourself to follow them.

49d   Following styles for source citations and document format

Most disciplines publish journals that require authors to use a certain style for source citations and a certain format for documents. In turn, most instructors in a discipline require the same of students writing papers for their courses.

When you cite your sources, you tell readers which ideas and information you borrowed and where they can find your sources. Thus source citations indicate how much knowledge you have and how broad and deep your research was. They also help you avoid **plagiarism,** the serious offense of presenting the words, ideas, and data of others as if they were your own. (See Chapter 45 on avoiding plagiarism.)

Document format includes such features as margins and the placement of the title. But it also extends to special elements of the manuscript, such as tables or an abstract, that may be required by the discipline.

Chapters 51–53 direct you to the style guides published by different disciplines and outline the requirements of the ones used most often. If your instructor does not require a particular style, use that of the Modern Language Association, which is described and illustrated at length in Chapter 47.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with writing in the academic
disciplines.

Guidelines for academic writers

ᵛ **Become familiar with the methodology and the kinds of evidence for the discipline in which you are writing.**

ᵛ **Analyze the special demands of each assignment.** The questions you set out to answer, the assertions you wish to support, will govern how you choose your sources and evidence.

ᵛ **Become familiar with the discipline's specialized tools and language.**

ᵛ **Use the discipline's style for source citations and document format.**

CHAPTER 50

Reading and Writing About Literature

By Sylvan Barnet

Why read literature? Let's approach this question indirectly by asking why people *write* literature. A thousand years ago a Japanese writer, Lady Murasaki, offered an answer. Here is one of her characters talking about what motivates a writer:

> Again and again something in one's own life or in the life around one will seem so important that one cannot bear to let it pass into oblivion. There must never come a time, the writer feels, when people do not know about this.

When we read certain works—Murasaki's *The Tale of Genji* is one of them—we share this feeling; we are caught up in the writer's world, whether it is the Denmark of Shakespeare's *Hamlet* or the America of Toni Morrison's *Beloved.* We read literature because it gives us an experience that seems important, usually an experience that is both new and familiar. A common way of putting this is to say that reading broadens us and helps us understand our own experience.

50a   Using the methods and evidence of literary analysis

When we read nonliterary writings, it may be enough to get the gist of the argument; in fact, we may have to peer through a good deal of wordiness to find the heart of the matter—say, three claims on behalf of capital punishment. But when we read a story, a poem, or a play, we must pay extremely close attention to what might be called the feel of the words. For instance, the word *woods* in Robert Frost's "Stopping by Woods on a Snowy Evening" has a rural, folksy quality that *forest* doesn't have, and many such small distinctions contribute to the poem's effect.

Literary authors are concerned with presenting human experience concretely, with *showing* rather than *telling.* Consider the following proverb and an unmemorable paraphrase of it:

> A rolling stone gathers no moss.
> If a rock is always moving around, vegetation won't have a chance to grow on it.

The familiar original offers a small but complete world: hard (stone) and soft (moss), inorganic and organic, at rest and in motion. The original is also shapely: each noun (*stone, moss*) has one syllable, and each word of motion (*rolling, gathers*) has two syllables, with the accent on the first of the two. Such relationships unify the proverb into a pleasing whole that stays in our minds.

1   Reading a work of literature

Reading literature critically involves interacting with a text. The techniques complement those for critically reading any text, so if you haven't read Chapter 8 on such reading, you should do so. Responding critically is a matter not of making negative judgments but of analyzing the parts, interpreting their meanings, seeing how the parts relate, and evaluating significance or quality.

ν Previewing and responding

You can preview a literary text somewhat as you can preview any other text. You may gauge the length of the text to determine whether you can read it in one sitting, and you may read a

biographical note to learn about the author. In a literary text, however, you won't find aids such as section headings or summaries that can make previewing other texts especially informative. You have to dive into the words themselves.

Do write while reading. If you own the book you are reading, don't hesitate to underline or highlight passages that especially interest you for one reason or another. Don't hesitate to annotate the margins, indicating your pleasures, displeasures, and uncertainties with remarks such as *Nice detail* or *Do we need this long description?* or *Not believable.* If you don't own the book, make these notes on separate sheets or on your computer.

An effective way to interact with a text is to keep a **reading journal.** A journal is not a diary in which you record your doings; instead, it is a place to develop and store your reflections on what you read, such as an answer to a question you may have posed in the margin of the text. You could make an entry in the form of a letter to the author or from one character to another. In many literature courses, students collaborate to develop their understanding of a literary work. In such a case, you may want to use your journal to reflect on what other students have said—for instance, why your opinion differs so much from someone else's.

You can keep a reading journal in a notebook or on your computer. Some readers prefer a two-column format like that illustrated on page 154, with summaries, paraphrases, and quotations from the text on the left and with their own responses to these passages on the right. Or you may prefer a less structured format like that illustrated on page 740.

ᵛ **Reading a sample story**

Here is a very short story by Kate Chopin (1851–1904). (The last name is pronounced in the French way, something like "show pan.") Following the story are a student's annotations and journal entry on the story.

Kate Chopin

The Story of an Hour

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "Free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending her in the blind persistence with which men and women believe they have a right to impose a private will upon a fellow creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being.

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in the very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease—of joy that kills.

v Following a student's work

In this chapter we'll follow the analysis and writing of a student, Janet Vong, to see one approach to Chopin's story. Vong first annotated the story while reading it. The opening five paragraphs, with her notes, appear below:

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message. She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once with sudden, wild aban-donment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a

physical exhaustion that haunted her body and seemed to reach into her soul.

> She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

Writing in her journal, Vong posed questions about the story—critical points, curiosities about characters, possible implications:

> Title nothing special. What might be a better title?
> Could a woman who loved her husband be so heartless? Is she heartless? Did she love him?
> What are (were) Louise's feelings about her husband?
> Did she want too much? What did she want?
> Could this story happen today? Feminist interpretation?
> Sister (Josephine)—a busybody?
> Tricky ending—but maybe it could be true.
> "And yet she had loved him—sometimes. Often she had not." Why does one love someone "sometimes"?
> Irony: plot has reversal. Are characters ironic too?

Vong's journal entry illustrates brainstorming—the discovery technique of listing ideas (or questions) however they occur, without editing (see pp. 21–22). Another productive journal technique is focused freewriting—concentrating on a single issue (such as one of Vong's questions) and writing nonstop for a set amount of time, again without editing (p. 20).

2 Analyzing a work of literature

Like any discipline, the study of literature involves particular frameworks of analysis—particular ways of seeing literary works that help determine what parts the critical reader identifies and how he or she interprets them. For instance, some critics look at a literary work mainly as an artifact of the particular time and culture in which it was created, while other critics emphasize the work's effect on its readers.

This chapter emphasizes so-called formalist criticism, which focuses on a literary work primarily as something to be understood in itself. This critical framework engages the reader immediately in the work of literature, without requiring extensive historical or cultural background, and introduces the conventional elements of literature that all critical approaches discuss, even though they view the elements differently. The box on the next two pages lists these elements—plot, characters, setting, and so on—and offers questions about each one that can help you think constructively and imagi-
natively about what you read.

One significant attribute of a literary work is its *meaning,* or what we can interpret to be its meaning. Readers may well disagree over the persuasiveness of someone's argument, but they will rarely disagree over its meaning. With literature, however, disagreements over meaning occur all the time because (as we have seen) literature *shows* rather than *tells:* it gives us concrete images of imagined
human experiences, but it usually does not say how we ought to understand the images.

Further, readers bring to their reading not only different critical views, as noted earlier, but also different personal experiences. A woman who has recently lost her husband may interpret "The Story of an Hour" differently from most other readers. Or a story that bores a reader at age fifteen may deeply move him at twenty-five. The words on the page remain the same, but their meaning changes.

In writing about literature, then, we can offer only our *interpreta-tion* of meaning rather than *the* meaning. Still, most people agree that there are limits to interpretation: it must be supported by evidence that a reasonable reader finds at least plausible if not totally convincing. For instance, the student who says that in "The Story of an Hour" Mrs. Mallard does not die but merely falls into a deathlike trance goes beyond the permissible limits because the story offers no evidence for such an interpretation.

3   Using evidence in writing about literature

The evidence for a literary analysis always comes from at least one primary source (the work or works being discussed) and may come from secondary sources (critical and historical works). (See
p. 733 for more on primary and secondary sources.) For example, if you were writing about Chopin's "The Story of an Hour," the primary material would be the story itself, and the secondary material (if you used it) might be critical studies of Chopin.

The bulk of your evidence in writing about literature will usually be quotations from the work, although you will occasionally summarize or paraphrase as well (see pp. 617–20). When using quotations, keep in mind the criteria in the box on page 747.

Your instructor will probably tell you if you are expected to consult secondary sources for an assignment. They can help you understand a writer's work, but your primary concern should always be the work itself, not what critics A, B, and C say about it. In general, then, quote or summarize secondary material sparingly. And always cite your sources.

50b   Understanding writing assignments in literature

A literature instructor may ask you to write one or more of the following types of papers. The first two are the most common.

v   **A literary analysis paper:** Give your ideas about a work of
    literature—your interpretation of its meaning, context, or representations based on specific words, characters, and events.

v   **A literary research paper:** Combine analysis of a literary work with research about the work and perhaps its author. A literary research paper draws on both primary and secondary sources. For example, you might respond to what scholars have written about the symbolism in a play by Tennessee Williams, or you might research medieval England as a way to understand the context of Chaucer's *Canterbury Tales*.

v   **A personal response or reaction paper:** Give your thoughts and feelings about a work of literature. For example, you might compare a novel's description of a city with your experience of the same city.

v   **A book review:** Give a summary of a book and a judgment about the book's value. In a review of a novel, for example, you might discuss whether the plot is interesting, the characters are believable, and the writing style is enjoyable. You might also compare the work to other works by the author.

v   **A theater review:** Give your reactions to and opinions about a theatrical performance. You might summarize the plot of the play, describe the characters, identify the prominent themes, evaluate the other elements (writing, performances, direction, stage setting), and make a recommendation to potential viewers.

50c   Using the tools and language of literary analysis

1   Writing tools

The fundamental tool for writing about literature is reading
critically. Asking analytical questions such as those on pages 741–42 can help you focus your ideas. In addition, keeping a reading
journal can help you develop your thoughts. Keep careful, well-
organized notes on any research materials. Finally, discuss the work with others who have read it. They may offer reactions and insights that will help you shape your own ideas.

2   Language considerations

Use the present tense of verbs to describe both the action in
a literary work (*Brently Mallard suddenly appears*) and the writing

of an author (*Chopin briefly describes the view* or *In his essay he comments that . . .*). Use the past tense to describe events that actually occurred in the past (*Chopin was born in 1851*).

Some instructors discourage students from using the first-person *I* (as in *I felt sorry for the character*) in writing about literature. At least use *I* sparingly to avoid sounding egotistical. Rephrase sentences to avoid using *I* unnecessarily—for instance, *The character evokes the reader's sympathy.*

3   Research sources

In addition to these resources on literature, you may also want to consult some on other humanities (pp. 761–64).

ν   **Specialized encyclopedias, dictionaries, and bibliographies**

Bibliographical Guide to the Study of the Literature of the USA
Cambridge Bibliography of English Literature
Cambridge Encyclopedia of Language
Cambridge Guide to Literature in English
Dictionary of Literary Biography
Handbook to Literature
Literary Criticism Index
McGraw-Hill Encyclopedia of World Drama
MLA International Bibliography of Books and Articles on the Modern Languages and Literatures
New Princeton Encyclopedia of Poetry and Poetics
Oxford Companion to American Literature
Oxford Companion to the Theatre
Schomburg Center Guide to Black Literature from the Eighteenth Century to the Present

ν **Indexes**

Abstracts of Folklore Studies
Dissertation Abstracts International (doctoral dissertations)
Humanities Index
Literary Criticism Index
MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

ν **Book reviews**

Book Review Digest
Book Review Index
Index to Book Reviews in the Humanities

ν **Web sources**

For updates of these sources and URLs, visit *ablongman.com/ littlebrown*.

Alex Catalog of Electronic Texts (*infomotions.com/alex*)
EServer (*eserver.org*)
Internet Public Library: Online Literary Criticism (*ipl.org/div/litcrit*)
Key Sites on American Literature (*usinfo.state.gov/products/pubs/oal/ amlitweb.htm*)
Literary Index (*www.galenet.com/servlet/LitIndex*)
Literary Resources on the Net (*andromeda.rutgers.edu/~jlynch/Lit*)
Online Books Page (*online books.library.upenn.edu*)
Voice of the Shuttle: Drama, Theater, and Performance Art Studies
    (*vos.ucsb.edu/browse.asp?id=782*)
Voice of the Shuttle: Literature (*in English*) (*vos.ucsb.edu/ browse.asp?id=3*)
Voice of the Shuttle: Literatures (*Other than English*) (*vos.ucsb.edu/ browse.asp?id=2719*)

**50d   Citing sources and formatting documents
        in writing about literature**

Unless your instructor specifies otherwise, use the style of the Modern Language Association (MLA), detailed in Chapter 47. In this style, parenthetical citations in the text of the paper refer to a

list of works cited at the end. Sample papers illustrating this style appear in Chapter 48 as well as in this chapter.

Use MLA format for headings, margins, and other elements, as detailed on pages 687–89.

50e   Drafting and revising a literary analysis

The process for writing a literary analysis is similar to that for any other kind of essay: once you've done the reading and thought about it, you need to focus your ideas, gather evidence, draft, and revise.

1   Conceiving a thesis

After reading, rereading, and making notes, you probably will be able to formulate a tentative thesis statement—an assertion of your main point, your argument. (For more on thesis statements, see pp. 27–31.) Clear the air by glancing over your notes and by jotting down a few especially promising ideas—brief statements of what you think your key points may be and their main support. One approach is to seek patterns in the work, such as recurring words, phrases, images, events, symbols, or other elements. (Go back to the work, if necessary, to expand the patterns your notes reveal.) Such patterns can help you see themes both in the work itself and in your ideas about it.

Considering Kate Chopin's "The Story of an Hour," Janet Vong at first explored the idea that Mrs. Mallard, the main character, was unrealistic and thus unconvincing. (See Vong's journal entry on p. 740.) But the more Vong examined the story and her notes, the more she was impressed by a pattern of ironies, or reversals, that actually helped to make Mrs. Mallard believable. In her journal Vong explored the idea that the many small reversals paved the way for Mrs. Mallard's own reversal from grief to joy:

title? "Ironies in an Hour" (?) "An Hour of Irony" (?) "Kate Chopin's Irony" (?)
thesis: irony at end is prepared for
chief irony: Mrs. M. dies just as she is beginning to enjoy life
smaller ironies:
```
   1. ``sad message'' brings her joy
   2. Richards is ``too late'' at end
   3. Richards is too early at start
   4. ``joy that kills''
   5. death brings joy and life
```

From these notes Vong developed her thesis statement:

The irony of the ending is believable partly because it is consistent with earlier ironies in the story.

This thesis statement asserts a specific idea that can be developed and convincingly argued with evidence from Chopin's story. A good thesis statement will neither assert a fact (*Mrs. Mallard dies soon after hearing that her husband has died*) nor overgeneralize (*The story is an insult to women*).

2   Gathering evidence

In writing about literature, you use mainly evidence gathered from the work itself: quotations and sometimes paraphrases that support your ideas about the work. You can see examples of such quoting and paraphrasing in Janet Vong's final draft on pages 750–51. The box below offers guidelines for using quotations in literary analysis.

You may wonder how much you should summarize the plot of the work. A brief plot summary can be helpful to readers who are unfamiliar with the work. Sometimes plot elements place your ideas in the context of the work or remind readers where your quotations come from. Plot elements may even be used as evidence, as Vong uses the ironic ending of the Chopin story. But plot summary is not literary analysis, and summary alone is not sufficient evidence to support a thesis. Keep any plot summaries brief and to the point.

For a literary research paper, evidence will come from the work itself and from secondary sources such as scholarly works and critical appraisals. The thesis and principal ideas of the paper must still be your own, but you may supplement your reading of the work with the views of respected scholars or critics. Sometimes you may choose to build your own argument in part by disputing others' views. However you draw on secondary sources, remember that they must be clearly identified and documented, even when you use your own words.

Note You can find student essays on the Web that may lead you to other sources or may suggest ideas you hadn't considered. If you want to use another student's paper as a secondary source, you must evaluate it with special care because it will not have passed through a reviewing process, as an article in a scholarly journal does. (See pp. 602–09 on evaluating online sources.) You must also, of course, clearly identify and document the source: borrowing other students' ideas or words without credit is plagiarism. (See pp. 629–37.)

3   Writing a draft

Drafting your essay is your opportunity to develop your thesis or to discover it if you haven't already. The draft below was actually Janet Vong's second: she deleted some digressions from her first draft and added more evidence for her points. The numbers in parentheses refer to the pages from which she drew the quotations. (See pp. 648–56 on this form of documentation.) Ask your instructor whether you should always give such citations, especially for a short poem or story like Chopin's.

<div align="center">Ironies in an Hour</div>

After we know how the story turns out, if we reread it we find irony at the very start, as is true of many other stories. Mrs. Mallard's friends assume, mistakenly, that Mrs. Mallard was deeply in love with her husband, Brently Mallard. They take great care to tell her gently of his death. The friends mean well, and in fact they
do well. They bring her an hour of life, an hour of freedom. They think their news
is sad. Mrs. Mallard at first expresses grief when she hears the news, but soon she finds joy in it. So Richards's "sad message" (23), though sad in Richards's eyes, is in fact a happy message.

Among the ironic details is the statement that when Mallard entered the house, Richards tried to conceal him from Mrs. Mallard, but "Richards was too late" (24). This is ironic because earlier Richards "hastened" (23) to bring his sad message; if he had been too late at the start, Brently Mallard would have arrived at home first, and Mrs. Mallard's life would not have ended an hour later but would simply have gone on as it had been. Yet another irony at the end of the story is the diagnosis of the doctors. The doctors say she died of "heart disease—of joy that kills" (24). In one sense the doctors are right: Mrs. Mallard has experienced a great joy. But of course the doctors totally misunderstand the joy that kills her.

The central irony resides not in the well-intentioned but ironic actions of Richards, or in the unconsciously ironic words of the doctors, but in her own life. She "sometimes" (24) loved her husband, but in a way she has been dead. Now, his apparent death brings her new life. This new life comes to her at the season of the year when "the tops of trees . . . were all aquiver with the new spring life" (23). But, ironically, her new life will last only an hour. She looks forward to "summer days" (24), but she will not see even the end of this spring day. Her years of marriage were ironic. They brought her a sort of living death instead of joy. Her new life is ironic, too. It grows out of her moment of grief for her supposedly dead husband, and her vision of a new life is cut short.

4   Revising and editing

As in other writing, use at least two drafts to revise and edit, so that you can attend separately to the big structural issues and the smaller surface problems. See pages 51 and 58–59 for general revision and editing checklists. The additional checklist below can help you with a literary analysis.

Janet Vong's final draft appears below with annotations that highlight some of its features.

v **An essay on fiction (no secondary sources)**
Janet Vong

Mr. Romano
English 102
20 February 2006

<div align="center">Ironies of Life in Kate Chopin's
"The Story of an Hour"</div>

Kate Chopin's "The Story of an Hour"—which takes only a few minutes to read—has an ironic ending: Mrs. Mallard dies just when she is beginning to live. On first reading, the ending seems almost too ironic for belief. On rereading the story, however, one sees that the ending is
believable partly because it is consistent with other ironies in the story.

Irony appears at the very start of the story. Because Mrs. Mallard's friends and her sister assume, mistakenly, that she was deeply in love with her husband, Brently Mallard, they take great care to tell her gently of his death. They mean well, and in fact they do well, bringing her an hour of life, an hour of joyous freedom, but it is ironic that they think their news is sad. True, Mrs. Mallard at first expresses grief when she hears the news, but soon (unknown to the others) she finds joy. So Richards's "sad
message" (23), though sad in Richards's eyes, is in fact a happy message.

Among the small but significant ironic details is the statement near the end of the story that when Mallard entered the house, Richards tried to conceal him from Mrs. Mallard, but "Richards was too late" (24). Almost at the start of the story, in the second paragraph, Richards "hastened" (23) to bring his sad news. But if Richards had arrived too late at the start, Brently Mallard would have arrived at home first, and Mrs. Mallard's life would not have ended an hour later but would simply have gone on as it had been. Yet another irony at the end of the story is the diagnosis of the doctors. They say she died of "heart disease—of joy that kills" (24). In one sense they are right: Mrs. Mallard has for the last hour experienced a great joy. But of course the doctors totally misunderstand the joy that kills her. It is not joy at seeing her husband alive, but her realization that the great joy she experienced during the last hour is over.

All of these ironic details add richness to the story, but the
central irony resides not in the well-intentioned but ironic actions of Richards, or in the unconsciously ironic words of the doctors, but in Mrs. Mallard's own life. She "sometimes" (24) loved her husband, but in a way she has been dead, a body subjected to her husband's will. Now, his apparent death brings her new life. Appropriately, this new life comes to her at the season of the year when "the tops of trees . . . were all aquiver with the new spring life" (23). But, ironically, her new life will last only an hour. She is "Free, free, free" (24)—but only until her husband walks through the doorway. She looks forward to "summer days" (24), but she will not see even the end of this spring day. If her years of marriage were ironic, bringing her a sort of living death instead of joy, her new life is ironic, too, not only because it grows out of her moment of grief for her supposedly dead husband, but also because her vision of "a long procession of years" (24) is cut short within an hour on a spring day.

[New page.]

<div align="center">Work Cited</div>

Chopin, Kate. "The Story of an Hour." An Introduction to Literature: Fiction, Poetry, and Drama. Ed. Sylvan Barnet, William Burto, and William E. Cain. 13th ed. New York: Longman, 2004. 23-24.

50f Writing about fiction, poetry, and drama

A work of literature falls into a category, or **genre**—fiction, poetry, or drama—depending on how it is structured. The different genres of literature require different approaches in writing.

1 Writing about fiction

The "Questions for a literary analysis" on pages 741–42 will help you think about any work of literature, including a story or novel, and find a topic to write on. The following questions provide additional prompts for thinking about fiction. For an example of writing about fiction, see Janet Vong's essay opposite and above.

2 Writing about poetry

Two types of essays on poetry are especially common. One is an analysis of some aspect of the poem in relation to the whole—for instance, the changes in the speaker's tone or the functions of meter and rhyme. The second is an **explication,** a line-by-line (sometimes almost word-by-word) reading that seeks to make explicit everything that is implicit in the poem. Thus an explication of the first line of Robert Frost's "Stopping by Woods on a Snowy Evening" (the line goes "Whose woods these are I think I know") might call attention to the tentativeness of the line ("I think I know") and to the fact that the words are not in the normal order ("I think I know whose woods these are"). These features might support the explanation that the poet is introducing—very quietly—a note of the *un*usual, in preparation for the experience that follows. Although one might

conceivably explicate a long poem, the method is so detailed that in practice writers usually confine it to short poems or to short passages from long poems.

The "Questions for a literary analysis" on pages 741–42 will help you think about any work of literature, including a poem, and find a topic to write on. The questions on the facing page provide additional ways to think about poetry.

ᵛ An essay on poetry with secondary sources

The following sample paper on a short poem by Gwendolyn Brooks illustrates a literary analysis that draws not only on the poem itself but also on secondary sources—that is, critical works *about* the poem. In the opening paragraph, for instance, the writer uses brief quotations from two secondary sources to establish the problem, the topic that he will address. These quotations, like the two later quotations from secondary material, are used to make points, not to pad the essay.

Note In the paper, the parenthetical citations for Brooks's poem give line numbers of the poem, whereas the citations for the secondary sources give page numbers of the sources. See pages 648 and 652, respectively, for these two forms of citation.

Gwendolyn Brooks

The Bean Eaters

They eat beans mostly, this old yellow pair.
Dinner is a casual affair.
Plain chipware on a plain and creaking wood,
Tin flatware.

Two who are Mostly Good.
Two who have lived their day,
But keep on putting on their clothes
And putting things away.

And remembering . . .
Remembering, with twinklings and twinges,
As they lean over the beans in their rented back room that
is full of beads and receipts and dolls and cloths,
tobacco crumbs, vases and fringes.

Kenneth Scheff
Professor MacGregor
English 101A
7 February 2006

<div align="center">Marking Time Versus Enduring in
Gwendolyn Brooks's "The Bean Eaters"</div>

Gwendolyn Brooks's poem "The Bean Eaters" runs only eleven lines. It is written in plain language about very plain people. Yet its meaning is ambiguous. One critic, George E. Kent, says the old couple who eat beans "have had their day and exist now as time-markers" (141). However, another reader, D. H. Melhem, perceives not so much time marking as "endurance" in the old couple (123). Is this poem a despairing picture of old age or a more positive portrait?

"The Bean Eaters" describes an "old yellow pair" who "eat beans mostly" (line 1) off "Plain chipware" (3) with "Tin flatware" (4) in "their rented back room" (11). Clearly, they are poor. Their existence is accompanied not by friends or relatives—children or grandchildren are not mentioned—but by memories and a few possessions (9-11). They are "Mostly Good" (5), words Brooks capitalizes at the end of a line, perhaps to stress the old people's adherence to traditional values as well as their lack of saintliness. They are unexceptional, whatever message they have for readers.

The isolated routine of the couple's life is something Brooks draws attention to with a separate stanza:

> Two who are Mostly Good.
> Two who have lived their day,
> But keep on putting on their clothes
> And putting things away. (5-8)

Brooks emphasizes how isolated the couple is by repeating "Two who." Then she emphasizes how routine their life is by repeating "putting."

A pessimistic reading of this poem seems justified. The critic Harry B. Shaw reads the lines just quoted as perhaps despairing: "they are putting things away as if winding down an operation and readying for withdrawal from activity" (80). However, Shaw observes, the word "But" also indicates that the couple resist slipping away, that they intend to hold on (80). This dual meaning is at the heart of Brooks's poem: the old people live a meager existence, yes, but their will, their self-control, and their connection with another person— their essential humanity—are unharmed.

The truly positive nature of the poem is revealed in the last stanza. In Brooks's words, the old couple remember with some "twinges" perhaps, but also with "twinklings" (10), a cheerful image. As Melhem says, these people are "strong in mutual affection and shared memories" (123). And the final line, which is much longer than all the rest and which catalogs the evidence of the couple's long life together, is almost musically affirmative: "As they lean over the beans in their rented back room that is full of beads and receipts and dolls and cloths, tobacco crumbs, vases and fringes" (11).

What these people have is not much, but it is something.

[New page.]

<div align="center">Works Cited</div>

Brooks, Gwendolyn. "The Bean Eaters." An Introduction to Literature: Fiction, Poetry, and Drama. Ed. Sylvan Barnet, William Burto, and William E. Cain. 13th ed. New York: Longman, 2004. 807.
Kent, George E. A Life of Gwendolyn Brooks. Lexington: UP of Kentucky, 1990.
Melhem, D. H. Gwendolyn Brooks: Poetry and the Heroic Voice. Lexington: UP of Kentucky, 1987.
Shaw, Harry B. Gwendolyn Brooks. Twayne's United States Authors Ser. 395. Boston: Twayne, 1980.

3   Writing about drama

Because plays—even some one-act plays—are relatively long, analytic essays on drama usually focus on only one aspect of the play, such as the structure of the play, the function of a single scene, or a character's responsibility for his or her fate. The essay's introduction indicates what the topic is and why it is of some importance, and the introduction may also state the thesis. The conclusion often extends the analysis, showing how a study of the apparently small topic helps to illuminate the play as a whole.

The "Questions for a literary analysis" on pages 741–42 will help you think about any work of literature, including a play, and find a topic to write on. The questions below provide additional prompts for thinking about drama.

v An essay on drama (no secondary sources)

The following essay on William Shakespeare's *Macbeth* focuses on the title character, examining the extent to which he is and is not a tragic hero. Although the writer bases the essay on his personal response to the play, he does not simply state a preference, as if saying he likes vanilla more than chocolate; instead, he argues a case and offers evidence from the play to support his claims.

The writer delays stating his thesis fully until the final paragraph: Macbeth is a hero even though he is a villain. But this thesis is nonetheless evident throughout the essay, from the title through the opening three paragraphs (which establish a context and the case the writer will oppose) through each of the five body paragraphs (which offer five kinds of evidence for the thesis).

Note The parenthetical citations in this essay include act, scene, and line numbers—MLA style for citations of verse plays (see p. 653).

Michael Spinter
Professor Nelson
English 211, sec. 4
6 May 2005

<div align="center">Macbeth as Hero</div>

When we think of a tragic hero, we probably think of a fundamentally sympathetic person who is entangled in terrifying circumstances and who ultimately dies, leaving us with a sense that the world has suffered a loss. For instance, Hamlet must avenge his father's murder, and in doing so he performs certain actions that verge on the wrongful, such as behaving cruelly to his beloved Ophelia and his mother and killing Rosencrantz and Guildenstern; but we believe that Hamlet is fundamentally a decent man and that Denmark is the poorer for his death.

Macbeth, however, is different. He kills King Duncan and Duncan's grooms, kills Banquo, attempts to kill Banquo's son, and finally kills Lady Macduff and her children and her servants. True, the only people whom he kills with his own hands are Duncan and the grooms—the other victims are destroyed by hired

murderers—but clearly Macbeth is responsible for all of the deaths. He could seem an utterly unscrupulous, sneaking crook rather than a tragic hero for whom a reader can feel sympathy.

Certainly most of the other characters in the play feel no sympathy for Macbeth. Macduff calls him a "hell-kite," or a hellish bird of prey (4.3.217), a "tyrant" (5.7.14), a "hell-hound" (5.8.3), and a "coward" (5.8.23). To Malcolm he is a "tyrant" (4.3.12), "devilish Macbeth" (4.3.117), and a "butcher" (5.8.69). Readers and spectators can hardly deny the truth of these characterizations. And yet Macbeth does not seem merely villainous. It would be going too far to say that we always sympathize with him, but we are deeply interested in him and do not dismiss him in disgust as an out-and-out monster. How can we account for his hold on our feelings? At least five factors play their parts.

First, Macbeth is an impressive military figure. In the first extended description of Macbeth, the Captain speaks of "brave Macbeth—well he deserves that name" (1.2.16). The Captain tells how Macbeth valiantly fought on behalf of his king, and King Duncan exclaims, "O valiant cousin! Worthy gentleman!" (1.2.2). True, Macbeth sometimes cringes, such as when he denies responsibility for Banquo's death: "Thou canst not say I did it" (3.4.51). But throughout most of the play, we see him as a bold and courageous soldier.

Of course, Macbeth's ability as a soldier is not enough by itself to explain his hold on us. A second reason is that he is in some degree a victim—a victim of his wife's ambition and a victim of the witches. Yes, he ought to see through his wife's schemes, and he ought to resist the witches, just as Banquo resists them, but surely Macbeth is partly tricked into crime. He is responsible, but we can imagine ourselves falling as he does, and his status as a victim arouses our sympathy.

A third source of his hold on us is that although Macbeth engages in terrible deeds, he almost always retains his conscience. For instance, after he murders Duncan he cannot sleep at night. When he tells Lady Macbeth that he has heard a voice saying, "Macbeth does murder sleep" (2.2.35), she ridicules him, but the voice is prophetic: he is doomed to sleepless nights. We in the audience are glad that Macbeth is tormented by his deed, since it shows how he knows he has done wrong and that he still has some decent human feelings.

A fourth reason why we retain some sympathy for Macbeth is that he eventually loses all of his allies, even his wife, and he stands before us a lonely, guilt-haunted figure. On this point, scene 2 of act 3 is especially significant. When Lady Macbeth asks Macbeth why he keeps to himself (line 8), he confides something of the mental stress that he is undergoing. But when she asks, "What's to be done?" (44), he cannot bring himself to tell her that he is plotting the deaths of Banquo and Fleance. Instead of further involving his wife, the only person with whom he might still have a human connection, Macbeth says, "Be innocent of the knowledge, dearest chuck . . ." (45). The word chuck, an affectionate form of chick, shows warmth and intimacy that are touching, but his refusal or his inability to confide in his wife and former partner in crime shows how fully isolated he is from all human contact. We cannot help feeling some sympathy for him.

Finally, Macbeth holds our interest, instead of disgusting us, because he speaks so wonderfully. The greatness of his language compels us to listen to him with rapt attention. Some speeches are very familiar, such as "My way of life / Is fall'n into the sear, the yellow leaf . . ." (5.3.23-24) and "Tomorrow and tomorrow and tomorrow / Creeps in this petty pace from day to day . . ." (5.5.19-20). But almost every speech Macbeth utters is equally memorable, from his first, "So foul and fair a day I have not seen" (1.3.38), to his last:

> Before my body
> I throw my warlike shield. Lay on, Macduff:
> And damned be him that first cries, "Hold, enough!" (5.8.32-34)

If we stand back and judge Macbeth only by what he does, we of course say that he is a foul murderer. But if we read the play attentively, or witness a performance, and give due weight to Macbeth's bravery, his role as a victim, his tormented conscience, his isolation, and especially his moving language, we do not simply judge him. Rather, we see that, villain though he is, he is not merely awful but also awesome.

[New page.]

Work Cited

Shakespeare, William. The Tragedy of Macbeth. Ed. Sylvan Barnet. Rev. ed. New York: NAL, 1987.
http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with reading and writing about literature.

"heart disease" at end of story
Too hasty, it turns out
Would men
have heard differently?
Is au. sexist?
¨old-fashioned style
Notices spring:odd in a story of death

Questions for a literary analysis

See later boxes for specific questions on fiction (pp. 751–52), poetry (p. 753), and drama (pp. 755–56).

Plot

The relationships and patterns of events. Even a poem has a plot, such as a change in mood from bitterness to resignation.

What actions happen?
What conflicts occur?
How do the events connect to each other and to the whole?

Characters

The people the author creates, including the narrator of a story or the speaker of a poem.

Who are the principal people in the work?
How do they interact?
What do their actions, words, and thoughts reveal about their personalities and the personalities of others?
Do the characters stay the same, or do they change? Why?

Point of view

The perspective or attitude of the speaker in a poem or the voice who tells a story. The point of view may be **first person** (a participant, using *I*) or **third person** (an outsider, using *he, she, it, they*). A first-person narrator may be a major or a minor character in the narrative and may be **reliable** or **unreliable** (unable to report events wholly or accurately). A third-person narrator may be **omniscient** (knows what goes on in all characters' minds), **limited** (knows what goes on in the mind of only one or two characters), or **objective** (knows only what is external to the characters).

Who is the narrator (or the speaker of a poem)?
How does the narrator's point of view affect the narrative?

Tone

The narrator's or speaker's attitude, perceived through the words (for instance, joyful, bitter, or confident).

What tone (or tones) do you hear? If there is a change, how do you ac-count for it?
Is there an ironic contrast between the narrator's tone (for instance, confidence) and what you take to be the author's attitude (for instance, pity for human overconfidence)?

Imagery

Word pictures or details involving the senses: sight, sound, touch, smell, taste.

What images does the writer use? What senses do they draw on?
What patterns are evident in the images (for instance, religious or commercial images)?
What is the significance of the imagery?

Symbolism

Concrete things standing for larger and more abstract ideas. For instance, the American flag may symbolize freedom, a tweeting bird may symbolize happiness, or a dead flower may symbolize mortality.

What symbols does the author use? What do they seem to signify?
How does the symbolism relate to the other elements of the work, such as character or theme?

Setting

The place where the action happens.

What does the locale contribute to the work?
Are scene shifts significant?

Form

The shape or structure of the work.

What *is* the form? (For example, a story might divide sharply in the middle, moving from happiness to sorrow.)

What parts of the work does the form emphasize, and why?

Theme

The central idea, a conception of human experience suggested by the work as a whole. Theme is neither plot (what happens) nor subject (such as mourning or marriage). Rather it is what the author says with that plot about that subject.

Can you state the theme in a sentence? For instance, you might state the following about Kate Chopin's "The Story of an Hour": *Happiness depends partly on freedom*.

Do certain words, passages of dialog or description, or situations seem to represent the theme most clearly?

How do the work's elements combine to develop the theme?

Appeal

The degree to which the work pleases you.

What do you especially like or dislike about the work?

Do you think your responses are unique, or would they be common to most readers? Why?

You can download these questions from *ablongman.com/littlebrown*. Copy the questions for each work you read, and answer the questions in writing.

Guidelines for using quotations in literary analysis

ᵥ **Use quotations to support your assertions, not to pad the paper**. Quote at length only when necessary to your argument.

ᵥ **Specify how each quotation relates to your idea**. Introduce the quotation—for example, *At the outset Chopin conveys the sort of person Richards is:* ". . ." Sometimes, comment after the quotation. (See pages 623–28 for more on integrating quotations into your writing.)

ᵥ **Reproduce spelling, punctuation, capitalization, and all other features exactly as they appear in the source**. See page 483 for the use of brackets when you need to add something to a quotation, and see page 484 for the use of an ellipsis mark when you need to omit something from a quotation.

ᵥ **Document your sources**. See page 637.

Checklist for revising a literary analysis

ᵥ **Title:** Does the title of your essay give the title and author of the work you discuss and also an idea of your approach to the work?

ᵥ **Introduction:** Does the introductory paragraph name the author and the title so that readers know exactly what work you are discussing? (Avoid opening sentences such as "In this story. . . .") Does the introduction state and develop your thesis a bit so that readers know where they will be going?

ᵥ **Organization:** How effective is the organization? The essay should not dwindle or become anticlimactic; rather, it should build up.

ᵥ **Quotations:** What evidence does each quotation provide? Do quotations let readers hear the author's voice?

ᵥ **Analysis vs. summary:** Is the essay chiefly devoted to analysis, not to summary? Summarize the plot only briefly and only to further your own ideas. A summary is not an essay.

ᵥ **Verb tenses:** Have you used the present tense of verbs to describe both the author's work and the action in the work (for example, *Chopin shows* or *Mrs. Mallard dies*)?

ᵥ **Evaluation:** How well will readers understand your evaluation of the work and what it is based on? Your evaluation may be implied (as in Janet Vong's essay on "The Story of an Hour"), or it may be explicit. In either case, give the reasons for judging the work to be effective or not, worth reading or not. It is not enough to express your likes or dislikes; readers need the support of specific evidence from the work.

ᵥ **Are all your sources documented in MLA style?**

You can download the checklist from *ablongman.com/littlebrown*. Using a duplicate, write out answers for each paper you revise.

Author's name and identification in MLA format (p. 687)

Paper title in-corporating author and title of analyzed work

Introduction naming author/ title and stating thesis

Detailing of story's ironies, using quotations and some summary to emphasize the reversals

Parenthetical
citations in
MLA style referring to the work cited at the end of the paper (see p. 648)

New page for work cited in MLA style (p. 656)

Questions for analyzing fiction

ᵛ **What happens in the story?** For yourself, summarize the plot (the gist of the happenings). Think about what your summary *leaves out.*

ᵛ **Is the story told in chronological order, or are there flashbacks or flashforwards?** On rereading, what foreshadowing (hints of what is to come) do you detect?

ᵛ **What conflicts does the work include?**

ᵛ **How does the writer develop characters?** Is character revealed by explicit comment or through action? With which character(s) do you sympathize? Are the characters plausible? What motivates them? What do minor characters contribute to the work?

ᵛ **Who tells the story?** Is the narrator a character, or does the narrator stand entirely outside the characters' world? What does the narrator's point of view contribute to the story's theme? (On narrative points of view, see p. 741.)

ᵛ **What is the setting?** What do the time and place of the action contribute to the work?

ᵛ **Are certain characters, settings, or actions symbolic?** Do they stand for something in addition to themselves?

ᵛ **What is the theme?** That is, what does the work add up to? Does the theme reinforce your values, or does it challenge them?

ᵛ **Is the title informative?** Did its meaning change for you after you read the work?

You can download these questions from *ablongman.com/littlebrown* and answer them for each work you read.

Questions for analyzing poetry

ᵛ **What parts of the poem interest or puzzle you?** What words seem especially striking or unusual?

ᵛ **How can you describe the poem's *speaker* (sometimes called the *persona* or the *voice*)?** The speaker may be very different from the au-thor.

ᵛ **What tone or emotion do you detect**—for instance, anger, affection, sarcasm? Does the tone change during the poem?

ᵛ **What is the structure of the poem?** Are there stanzas (groups of lines separated by space)? If so, how is the thought related to the stanzas?

ᵛ **What is the theme of the poem?** What is it about? Is the theme stated or implied?

ᵛ **What images do you find?** Look for evocations of sight, sound, taste, touch, or smell. Is there a surprising pattern of images—say, images of business in a poem about love? What does the poem suggest symbolically as well as literally? (Trust your responses. If you don't sense a symbolic overtone, move on. Don't hunt for symbols.)

You can download these questions from *ablongman.com/littlebrown* and answer them for each poem you read.

Questions for analyzing drama

ᵛ **How does the plot (the sequence of happenings) unfold?** Does it seem plausible? If not, is the implausibility a fault? If there is more than one plot, are the plots parallel, or are they related by way of contrast?

ᵛ **Are certain happenings recurrent?** If so, how are they significant?

ᵛ **What kinds of conflict are in the play**—for instance, between two groups, two individuals, or two aspects of a single individual? How are the conflicts resolved? Is the resolution satisfying to you?

ᵛ **How does the author develop the characters?** How trustworthy are the characters when they describe themselves or others? Do some characters serve as **foils,** or contrasts, for other characters, thus helping to define the other characters? Do the characters change as the play proceeds? Are the characters' motivations convincing?

ᵛ **What do the author's stage directions add to your understanding and appreciation of the play?** If there are few stage directions, what do the speeches imply about the characters' manner, tone, and gestures?

ᵛ **What do you make of the setting, or location?** Does it help to reveal character or theme?

ᵛ **Do certain costumes** (dark suits, flowery shawls, stiff collars) or **prop-**
erties (books, pictures, candlesticks) **strike you as symbolic?**

You can download these questions from *ablongman.com/littlebrown* and answer them for each play you read.

CHAPTER 51

Writing in Other Humanities

The humanities include literature, the visual arts, music, film, dance, history, philosophy, and religion. The preceding chapter discusses the particular requirements of reading and writing about literature. This chapter concentrates on history. Although the arts, religion, and other humanities have their own concerns, they share many important goals and methods with literature and history.

51a   Using the methods and evidence
of the humanities

Writers in the humanities record and speculate about the growth, ideas, and emotions of human beings. Based on the evidence of written words, artworks, and other human traces and creations, humanities writers explain, interpret, analyze, and reconstruct the human experience.

The discipline of history focuses particularly on reconstructing the past. In Greek the word for history means "to inquire": historians inquire into the past to understand the events of the past. Then they report, explain, analyze, and evaluate those events in their context, asking such questions as what happened before or after the events or how the events were related to then existing political and social structures.

Historians' reconstructions of the past—their conclusions about what happened and why—are always supported with reference
to the written record. The evidence of history is mainly primary sources, such as eyewitness accounts and contemporary documents, letters, commercial records, and the like. For history papers, you might also be asked to support your conclusions with those in secondary sources.

In reading historical sources, you need to weigh and evaluate their evidence. If, for example, you find conflicting accounts of the same event, you need to consider the possible biases of the authors. In general, the more a historian's conclusions are supported by public records such as deeds, marriage licenses, and newspaper accounts, the more reliable the conclusions are likely to be.

51b   Understanding writing assignments
in the humanities

Papers in the humanities generally perform one or more of the following operations:

ᵛ **Explanation:** for instance, showing how a painter developed a particular technique or clarifying a general's role in a historical battle.
ᵛ **Analysis:** examining the elements of a philosophical argument or breaking down the causes of a historical event.
ᵛ **Interpretation:** inferring the meaning of a film from its images or the significance of a historical event from contemporary accounts of it.
ᵛ **Synthesis:** finding a pattern in a historical period or in a composer's works.
ᵛ **Evaluation:** judging the quality of an architect's design or a historian's conclusions.

Most likely, you will use these operations in combination—say, interpreting and explaining the meaning of a painting and then eval-uating it. (These operations are discussed in more detail in Chap-
ter 8.)

51c   Using the tools and language of the humanities

The tools and language of the humanities vary according to the discipline. Major reference works in each field, such as those listed on the next four pages, can clarify specific tools you need and language you should use.

1   Writing tools

A useful tool for the arts is to ask a series of questions to analyze and evaluate a work. (A list of such questions for reading literature appears on pp. 741–42.) In any humanities discipline, a journal—a log of questions, reactions, and insights—can help you discover and record your thoughts. (See pp. 152–53 and 559–60.)

In history the tools are those of any thorough and efficient researcher, as discussed in Chapters 42–44: a system for finding and tracking sources; a methodical examination of sources, including evaluating and synthesizing them; a system for gathering source information; and a separate system, such as a research journal, for tracking one's own evolving thoughts.

2   Language considerations

Historians strive for precision and logic. They do not guess about what happened or speculate about "what if." They avoid trying to influence readers' opinions with words having strongly negative or positive connotations, such as *stupid* or *brilliant*. Instead, historians show the evidence and draw conclusions from that. Generally, they avoid using *I* because it tends to draw attention away from the evidence and toward the writer.

Writing about history demands some attention to the tenses of verbs to maintain consistency. Generally, historians use the past tense to refer to events that occurred in the past. They reserve the present tense only for statements about the present or statements of general truths. For example:

> Franklin Delano Roosevelt died in 1945. Many of Roosevelt's economic reforms persist in programs such as Social Security, unemployment compensation, and farm subsidies.

3   Research sources

The following lists give resources in the humanities. (Resources for literature appear on pp. 744–45.)

ν **Specialized encyclopedias, dictionaries, and bibliographies**

The arts
Architecture: From Prehistory to Post-Modernism
Dance Encyclopedia
Dictionary of Art
Encyclopedia of Pop, Rock, and Soul
Encyclopedia of World Art
Film Research: A Critical Bibliography
Film Review Annual
Guide to the Literature of Art History
International Cyclopedia of Music and Musicians
International Encyclopedia of Communications
International Television and Video Almanac
MLA International Bibliography of Books and Articles on the Modern Languages and Literatures
New Grove Dictionary of Music and Musicians
New Grove Dictionary of Opera

New Harvard Dictionary of Music
Oxford Companion to Twentieth-Century Art
Variety's Film Reviews

History
Afro-American Reference
American Heritage Encyclopedia of American History
American Indian Studies: A Bibliographic Guide
Cambridge Ancient History

Cambridge History of China
Dictionary of American History
Dictionary of American Immigration History
Dictionary of the Middle Ages
Encyclopedia of American History
Encyclopedia of Asian History
Encyclopedia of Latin-American History
Encyclopedia of World History
Guide to American Foreign Relations Since 1700
Harvard Guide to American History
History: Illustrated Search Strategy and Sources
Middle East Bibliography
Modern Encyclopedia of Russian and Soviet History
New Cambridge Modern History
Oxford Classical Dictionary
The Study of the Middle East: Research and Scholarship in the Humanities and Social Sciences

Philosophy and religion
Catholic Encyclopedia
Concise Encyclopedia of Islam
Dictionary of the History of Ideas
Encyclopedia Judaica
Encyclopedia of Asian Philosophy
Encyclopedia of Ethics
Encyclopedia of Philosophy
Encyclopedia of Religion
Interpreter's Dictionary of the Bible
Library Research Guide to Religion and Theology
New Standard Jewish Encyclopedia
Oxford Dictionary of the Christian Church
Research Guide to Philosophy

ν **Indexes**

America: History and Life
Art Index
Arts and Humanities Citation Index
Avery Index to Architectural Periodicals
Dissertation Abstracts International (doctoral dissertations)
Film Literature Index
Historical Abstracts
Humanities Index
Musical Literature International
Music Index
Philosopher's Index
Religion Index

ν **Book reviews**

Book Review Digest
Book Review Index

ν **Web sources**

For updates of these sources and URLs, visit *ablongman.com/ littlebrown*.

General
Arts and Humanities Data Service (*ahds.ac.uk*)
BUBL Information Service (*bubl.ac.uk*)
EDSITEment (*edsitement.neh.gov*)
Humbul Humanities Hub (*humbul.ac.uk*)
Internet Public Library (*ipl.org/div/subject/browse/hum00.00.00*)
Librarians' Index to the Internet: Arts and Humanities (*lii.org/search/file/ artscraftshum*)
Voice of the Shuttle Humanities (*vos.ucsb.edu*)

Art
Artnet (*artnet.com*)
BUBL Link: The Arts (*bubl.ac.uk/link/linkbrowse.cfm?menuid=9847*)
World Wide Arts Resources (*wwar.com/browse.html*)

Dance
BUBL Link: Dance (*bubl.ac.uk/link/d/dance.htm*)
Google Directory: Dance (*directory.google.com/Top/Arts/Performing_Arts/ Dance*)

Film
CinemaSpot (*cinemaspot.com*)
Film Studies on the Internet (*www.ualberta.ca/~slis/guides/films/film.htm*)
Internet Movie Database (*imdb.com*)

History
British History Resources on the Internet (*libraries.rutgers.edu/rul/rr_gateway/*
    research_guides/history.shtml)
Best of History Web Sites (*besthistorysites.net*)
Librarians' Index to the Internet: History (*lii.org/search/file/history*)
National Women's History Project (*nwhp.org*)

Music
American Music Resource (*amrhome.net*)
MusicMoz (*musicmoz.org*)
Music Theory Online (*societymusictheory.org/mto*)
Web Resources for Research in Music (*www.music.ucc.ie/wrrm*)

Philosophy
Guide to Philosophy on the Internet (*www.earlham.edu/~peters/gpi*)
Philosophy Documentation Center (*pdcnet.org*)
Philosophy Pages (*philosophypages.com*)
Social Science Information Gateway: Philosophy (*sosig.ac.uk/philosophy*)

Religion
Academic Info: Religion Gateway (*academicinfo.net/religindex.html*)
Pluralism Project (*pluralism.org/directory/index.php*)
Religious Studies Web Guide (*www.acs.ucalgary.ca/~lipton*)
Virtual Religion Index (*religion.rutgers.edu/vri*)

Theater
McCoy's Brief Guide to Internet Resources in Theater and Performance Studies
    (*stetson.edu/departments/csata/thr_guid.html*)
Theater Connections (*uncc.edu/jvanoate/theater*)
TheatreHistory.com (*theatrehistory.com*)

51d Citing sources in Chicago style

Writers in the humanities generally rely on one of the following guides for source-citation style:

The Chicago Manual of Style, 15th ed., 2003

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers,* 6th ed., 2003
Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations,* 6th ed., rev. John
    Grossman and Alice Bennett, 1996

The recommendations of the *MLA Handbook* are discussed and illustrated in Chapter 47. Unless your instructor specifies otherwise, use these recommendations for papers in English and foreign languages. In history, art history, and many other disciplines, however, writers rely on *The Chicago Manual of Style* or the student reference adapted from it, *A Manual for Writers.*
    Both books detail two documentation styles. One, used mainly by scientists and social scientists, closely resembles the style of the American Psychological Association, covered in

Chapter 52. The other style, used more in the humanities, calls for footnotes or endnotes and an optional bibliography. This style is described below.

1   Using Chicago notes and a list of works cited

In the Chicago note style, a raised numeral in the text refers the reader to source information in endnotes or footnotes. In these notes, the first citation of each source contains all the information readers need to find the source. Thus your instructor may consider a list of works cited optional because it provides much the same information. Ask your instructor whether you should use footnotes or endnotes and whether you should include a list of works cited.

Whether providing footnotes or endnotes, use single spacing for each note and double spacing between notes, as shown in the samples below. Separate footnotes from the text with a short line. Place endnotes directly after the text, beginning on a new page. For the list of sources at the end of the paper, use the format on the following page. Arrange the sources alphabetically by the authors' last names.

The examples below illustrate the essentials of a note and a works-cited entry.

Note
6. Martin Gilbert, *Pictorial Atlas of British History* (New York: Dorset Press, 2001), 96.

Works-cited entry
Gilbert, Martin. *Pictorial Atlas of British History*. New York: Dorset Press, 2001.

Notes and works-cited entries share certain features:

ᵥ Single-space each note or entry, and double-space between them.
ᵥ Italicize or underline the titles of books and periodicals. Ask your instructor for his or her preference.
ᵥ Enclose in quotation marks the titles of parts of books or articles in periodicals.
ᵥ Do not abbreviate publishers' names, but omit "Inc.," "Co.," and similar abbreviations.
ᵥ Do not use "p." or "pp." before page numbers.

Notes and works-cited entries also differ in important ways:

Note	Works-cited entry
Start with a number that corresponds to the note number in the text.	Do not begin with a number.

Note	Works-cited entry
Indent the first line five spaces.	Indent the second and subsequent lines five spaces.
Give the author's name in normal order.	Begin with the author's last name.
Use commas between elements such as author's name and title.	Use periods between elements.
Enclose publication information in parentheses, with no preceding punctuation	Precede the publication information with a period, and don't use parentheses.
Include the specific page number(s) you borrowed from, omitting "p." or "pp."	Omit page numbers except for parts of books or articles in periodicals.

You can instruct your computer to position footnotes at the bottoms of appropriate pages. It will also automatically number notes and renumber them if you add or delete one or more.

2   Following Chicago models

The Chicago models for common sources are indexed on the next page. The models show notes and works-cited entries together for easy reference. Be sure to use the numbered note form for notes and the unnumbered works-cited form for works-cited entries.

ν **Books**

1. A book with one, two, or three authors

1. Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge: Harvard University Press, 1982), 27.

Gilligan, Carol. *In a Different Voice: Psychological Theory and Women's Devel-opment*. Cambridge: Harvard University Press, 1982.

1. Dennis L. Wilcox, Phillip H. Ault, and Warren K. Agee, *Public Relations: Strategies and Tactics,* 6th ed. (New York: Irwin, 2005), 182.

Wilcox, Dennis L., Phillip H. Ault, and Warren K. Agee. *Public Relations: Strategies and Tactics*. 6th ed. New York: Irwin, 2005.

2. A book with more than three authors

2. Geraldo Lopez and others, *China and the West* (Boston: Little, Brown, 2004), 461.

Lopez, Geraldo, Judith P. Salt, Anne Ming, and Henry Reisen. *China and the West.* Boston: Little, Brown, 2004.

3. A book with an editor

3. Hendrick Ruitenbeek, ed., *Freud as We Knew Him* (Detroit: Wayne State University Press, 1973), 64.

Ruitenbeek, Hendrick, ed. *Freud as We Knew Him.* Detroit: Wayne State University Press, 1973.

4. A book with an author and an editor

4. Lewis Mumford, *The City in History,* ed. Donald L. Miller (New York: Pantheon, 1986), 216-17.

Mumford, Lewis. *The City in History*. Edited by Donald L. Miller. New York: Pantheon, 1986.

5. A translation

5. Dante Alighieri, *The Inferno,* trans. John Ciardi (New York: New American Library, 1971), 51.

Alighieri, Dante. *The Inferno*. Translated by John Ciardi. New York: New American Library, 1971.

6. An anonymous work

6. *The Dorling Kindersley World Reference Atlas* (London: Dorling Kindersley, 2005), 150-51.

The Dorling Kindersley World Reference Atlas. London: Dorling Kindersley, 2005.

7. A later edition

7. Dwight L. Bolinger, *Aspects of Language,* 3rd ed. (New York: Harcourt Brace Jovanovich, 1981), 20.

Bolinger, Dwight L. *Aspects of Language*. 3rd ed. New York: Harcourt Brace Jovanovich, 1981.

8. A work in more than one volume

Citation of one volume without a title:

8. Abraham Lincoln, *The Collected Works of Abraham Lincoln,* ed. Roy P. Basler (New Brunswick: Rutgers University Press, 1953), 5:426-28.

Lincoln, Abraham. *The Collected Works of Abraham Lincoln*. Edited by Roy P. Basler. Vol. 5. New Brunswick: Rutgers University Press, 1953.

Citation of one volume with a title:

8. Linda B. Welkin, *The Age of Balanchine,* vol. 3 of *The History of Ballet* (New York: Columbia University Press, 1999), 56.

Welkin, Linda B. *The Age of Balanchine*. Vol. 3 of *The History of Ballet*. New York: Columbia
    University Press, 1999.

9. A selection from an anthology

9. Rosetta Brooks, "Streetwise," in *The New Urban Landscape,* ed. Richard Martin (New York: Rizzoli, 2005), 38-39.

Brooks, Rosetta. "Streetwise." In *The New Urban Landscape,* ed. Richard Martin, 37-60. New York: Rizzoli, 2005.

10. A work in a series

10. Ingmar Bergman, *The Seventh Seal,* Modern Film Scripts, no. 12 (New York: Simon and Schuster, 1995), 27.

Bergman, Ingmar. *The Seventh Seal*. Modern Film Scripts, no. 12. New York: Simon and Schuster, 1995.

11. An article in a reference work

11. *Merriam-Webster's Collegiate Dictionary,* 11th ed., s.v. "reckon."

Merriam-Webster's Collegiate Dictionary, 11th ed. S.v. "reckon."

As in the example, use the abbreviation s.v. (Latin *sub verbo,* "under the word") for reference works that are alphabetically arranged. Well-known works like the one listed here do not need publication information except for edition number. Chicago style generally recommends notes only, not works-cited entries, for reference works; a works-cited model is given here in case your instructor requires such entries.

v **Periodicals: Journals, magazines, newspapers**

12. An article in a journal

12. Janet Lever, "Sex Differences in the Games Children Play," *Social Problems* 23 (1996): 482.

Lever, Janet. "Sex Differences in the Games Children Play." *Social Problems* 23 (1996): 478-87.

Provide the issue number if the journal numbers issues. The issue number is required for any journal that pages each issue separately or that numbers only issues, not volumes:

12. June Dacey, "Management Participation in Corporate Buy-Outs," *Management Perspectives* 7, no. 4 (1998): 22.

Dacey, June. "Management Participation in Corporate Buy-Outs." *Management Perspectives* 7, no. 4
    (1998): 20-31.

13. An article in a magazine

13. Mark Stevens, "Low and Behold," *New Republic,* December 24,
2005, 28.

Stevens, Mark. "Low and Behold." *New Republic,* December 24, 2005, 27-33.

Chicago works-cited style does not require inclusive page numbers for magazine articles, so 27-33 could be omitted from the preceding example.

14. An article in a newspaper

14. Gina Kolata, "Kill All the Bacteria!" *New York Times,* January 7, 2006, national edition, B1.

Kolata, Gina. "Kill All the Bacteria!" *New York Times,* January 7, 2006,
    national edition, B1, B6.

Chicago style does not require page numbers for newspaper citations, whether in notes or in works-cited entries. Thus B1 and B1, B6 could be omitted from the above examples.

15. A review

15. John Gregory Dunne, "The Secret of Danny Santiago," review of *Famous All over Town,* by Danny Santiago, *New York Review of Books,* August 16, 1994, 25.

Dunne, John Gregory. "The Secret of Danny Santiago." Review of *Famous All over Town,* by Danny Santiago. *New York Review of Books,* August 16, 1994, 17-27.

ν **Electronic sources**

The Chicago Manual's models for documenting electronic sources derive mainly from those for print sources, with the addition of an electronic address (URL) or other indication of the medium along with any other information that may help readers locate the source. Chicago requires the date of your access to an online source only if the source could change significantly (for instance, a report on medical research). However, your instructor may require access dates for a broader range of online sources, so they are included in the following models (in parentheses at the end).

Note Chicago style allows many ways to break URLs between the end of one line and the beginning of the next: after slashes, before most punctuation marks (periods, commas, question marks, and so on), and before or after equal signs and ampersands (&). *Do not* break after a hyphen or add any hyphens.

16. A work on CD-ROM or DVD-ROM

16. *The American Heritage Dictionary of the English Language,* 4th ed., CD-ROM (Boston: Houghton Mifflin, 2000).

The American Heritage Dictionary of the English Language. 4th ed. CD-ROM. Boston: Houghton Mifflin, 2000.

17. A work from an online database

17. Irina Netchaeva, "E-Government and E-Democracy," *International Journal for Communication Studies* 64 (2002): 470-71, http://www.epnet.com (accessed December 20, 2005).

Netchaeva, Irina. "E-Government and E-Democracy." *International Journal for Communication Studies* 64 (2002): 467-78. http://www.epnet.com (accessed December 20, 2005).

For news and journal databases, including those to which your library subscribes, you may omit the name of the database. Give its main URL (as in the examples) unless the work has a usable URL of its own. (See p. 671 for more on database URLs.)

18. An online book

18. Jane Austen, *Emma,* ed. R. W. Chapman (1816; Oxford: Clarendon, 1926; Oxford Text Archive, 2004), chap. 1, http://ota.ahds.ac.uk/Austen/Emma.1519 (accessed December 15, 2005).

Austen, Jane. *Emma*. Edited by R. W. Chapman. 1816. Oxford: Clarendon, 1926. Oxford Text Archive, 2004. http://ota.ahds.ac.uk/Austen/Emma.1519 (accessed December 15, 2005).

19. An article in an online journal

19. Andrew Palfrey, "Choice of Mates in Identical Twins," *Modern Psychology* 4, no. 1 (2003): 28, http://www.liasu/edu/modpsy/palfrey4(1).htm (accessed February 25, 2006).

Palfrey, Andrew. "Choice of Mates in Identical Twins." *Modern Psychology* 4, no. 1 (2003): 26-40. http://www.liasu/edu/modpsy/palfrey4(1).htm (accessed February 25, 2006).

20. An article in an online magazine

20. Ricki Lewis, "The Return of Thalidomide," *Scientist,* January 22, 2001, http://www.the-scientist.com/yr2001/jan/lewis_pl_010122.html (accessed January 24, 2006).

Lewis, Ricki. "The Return of Thalidomide." *Scientist*, January 22, 2001. http://www.the-scientist.com/yr2001/jan/lewis_pl_010122.html (accessed January 24, 2006).

21. An article in an online newspaper

21. Lucia Still, "On the Battlefields of Business, Millions of Casualties," *New York Times on the Web,* March 3, 2005, http://www.nytimes.com/specials/ downsize/03down1.html (accessed August 17, 2005).

Still, Lucia. "On the Battlefields of Business, Millions of Casualties." *New York Times on the Web,* March 3, 2005. http://www.nytimes.com/specials/ downsize/03down1.html (accessed August 17, 2005).

22. An article in an online reference work

22. *Encyclopaedia Britannica Online,* s.v. "Wu-ti," http://www.eb.com:80 (accessed December 23, 2005).

Encyclopaedia Britannica Online. S.v. "Wu-ti." http://www.eb.com:80 (accessed December 23, 2005).

23. An online audio or visual source

A work of art:

23. Jackson Pollock, *Shimmering Substance,* oil on canvas, 1946, Museum of Modern Art, New York, WebMuseum, http://www.ibiblio.org/ wm/paint/auth/Pollock/pollock.shimmering.jpg (accessed March 12, 2006).

Pollock, Jackson. *Shimmering Substance.* Oil on canvas, 1946. Museum of Modern Art, New York. WebMuseum. http://www.ibiblio.org/wm/paint/ auth/Pollock/pollock.shimmering.jpg (accessed March 12, 2006).

A sound recording:

23. Ronald W. Reagan, State of the Union Address, January 26, 1982, Vincent Voice Library, Digital and Multimedia Center, University of Michigan, http://www.lib.msu.edu/vincent/presidents/reagan.html (accessed May 6, 2005).

Reagan, Ronald W. State of the Union Address. January 26, 1982. Vincent Voice Library. Digital and Multimedia Center, University of Michigan. http://www.lib.msu.edu/vincent/presidents/reagan.html (accessed May 6, 2005).

A film or film clip:

23. Leslie J. Stewart, *96 Ranch Rodeo and Barbecue* (1951), 16mm, from Library of Congress, *Buckaroos in Paradise: Ranching Culture in Northern Nevada, 1945-1982,* MPEG, http://lcweb2.loc.gov/ammem/afc96ran_v034 (accessed January 7, 2006).

Stewart, Leslie J. *96 Ranch Rodeo and Barbecue*. 1951, 16 mm. From Library of Congress, *Buckaroos in Paradise: Ranching Culture in Northern Nevada, 1945-1982.* MPEG. http://lcweb2.loc.gov/ammem/afc96ran_v034 (accessed January 7, 2006).

24. An entry on a Web log or posting to a discussion group

24. Susheel Daswani, "Hollywood vs. Silicon Valley," Berkeley Intellectual Property Weblog, March 16, 2005, http://www.biplog.com/archive/ cat_hollywood.html (accessed August 22, 2005).

Daswani, Susheel. "Hollywood vs. Silicon Valley." Berkeley Intellectual Property Weblog. March 16, 2005. http://www.biplog.com/archive/ cat_hollywood.html (accessed August 22, 2005).

24. Michael Tourville, "European Currency Reform," e-mail to International Finance Discussion List, January 6, 2006, http://www.weg.isu.edu/finance-dl/ archive/46732 (accessed January 12, 2006).

Tourville, Michael. "European Currency Reform." E-mail to International Finance Discussion List. January 6, 2006. http://www.weg.isu.edu/ finance-dl/archive/46732 (accessed January 12, 2006).

25. Electronic mail

25. Michele Millon, "Re: Grief Therapy," e-mail message to author, May 4, 2005.

Millon, Michele. "Re: Grief Therapy." E-mail message to author. May 4, 2005.

v **Other sources**

26. A government publication

26. House Committee on Ways and Means, *Medicare Payment for Outpatient Physical and Occupational Therapy Services,* 108th Cong., 1st sess., 2003, H. Doc. 409, 12-13.

U.S. Congress. House. Committee on Ways and Means. *Medicare Payment for Outpatient Physical and Occupational Therapy Services*. 108th Cong., 1st sess., 2003. H. Doc. 409.

26. Hawaii Department of Education, *Kauai District Schools, Profile 2004-05* (Honolulu, 2005), 27.

Hawaii. Department of Education. *Kauai District Schools, Profile 2004-05*. Honolulu, 2005.

27. A published letter

27. Mrs. Laura E. Buttolph to Rev. and Mrs. C. C. Jones, June 20, 1857, in *The Children of Pride: A True Story of Georgia and the Civil War,* ed. Robert Manson Myers (New Haven, CT: Yale University Press, 1972), 334.

Buttolph, Laura E. Mrs. Laura E. Buttolph to Rev. and Mrs. C. C. Jones, June 20, 1857. In *The Children of Pride: A True Story of Georgia and the Civil War,* edited by Robert Manson Myers. New Haven, CT: Yale University Press, 1972.

28. A published or broadcast interview

28. Donald Rumsfeld, interview by William Lindon, *Frontline,* PBS, October 13, 2005.

Rumsfeld, Donald. Interview by William Lindon. *Frontline*. PBS, October 13, 2005.

29. A personal letter or interview

29. Ann E. Packer, letter to author, June 15, 2005.

Packer, Ann E. Letter to author. June 15, 2005.

29. Vera Graaf, interview by author, December 19, 2005.

Graaf, Vera. Interview by author. December 19, 2005.

30. A work of art

30. John Singer Sargent, *In Switzerland,* watercolor, 1908, Metropolitan Museum of Art, New York.

Sargent, John Singer. *In Switzerland.* Watercolor, 1908. Metropolitan Museum of Art, New York.

31. A film, DVD, or video recording

31. George Balanchine, *Serenade,* DVD, San Francisco Ballet (New York: PBS Video, 2003).

Balanchine, George. *Serenade*. DVD. San Francisco Ballet. New York: PBS Video, 2003.

32. A sound recording

32. Johannes Brahms, Piano Concerto no. 2 in B-flat, Artur Rubinstein, Philadelphia Orchestra, Eugene Ormandy, compact disc, RCA BRC4-6731.

Brahms, Johannes. Piano Concerto no. 2 in B-flat. Artur Rubinstein. Philadelphia Orchestra. Eugene Ormandy. Compact disc. RCA BRC4-6731.

v **Shortened notes**

To streamline documentation, Chicago style recommends short-ened notes for sources that are fully cited elsewhere, either in a complete list of works cited or in previous notes. Ask your instructor whether your paper should include a list of works cited and, if so, whether you may use shortened notes for first references to sources as well as for subsequent references.

A shortened note contains the author's last name, the work's title (minus any initial *A*, *An*, or *The*), and the page number. Reduce long titles to four or fewer key words.

```
Complete note
```

8. Janet Lever, "Sex Differences in the Games Children Play," *Social Problems* 23 (1996): 482.

```
Complete works-cited entry
```

Lever, Janet. "Sex Differences in the Games Children Play." *Social Problems* 23 (1996): 478-87.

```
Shortened note
```

12. Lever, "Sex Differences," 483.

You may use the Latin abbreviation `ibid.` (meaning "in the same place") to refer to the same source cited in the preceding note. Give a page number if it differs from that in the preceding note.

12. Lever, "Sex Differences," 483.

13. Gilligan, *In a Different Voice,* 92.

14. Ibid., 93.

15. Lever, "Sex Differences," 483.

Chicago style allows for in-text parenthetical citations when you cite one or more works repeatedly. In the following example, the raised number 2 refers to the source information in a note; the number in parentheses is a page number in the same source.

British rule, observes Stuart Cary Welch, "seemed as permanent as Mount Everest."2 Most Indians submitted, willingly or not, to British influence in every facet of life (42).

51e   Formatting documents in Chicago style

The following guidelines for document format come mainly from Turabian's *Manual for Writers,* which offers more specific advice than *The Chicago Manual* on the format of students' papers. See pages 765–66 for the format of footnotes, endnotes, and a list of works cited. And see pages 116–26 for advice on type fonts, lists, illustrations, and other elements of document design.

Margins and spacing Use minimum one-inch margins on all pages of the body. (The first page of endnotes or works cited begins two inches from the top; see pp. 765–66.) Double-space your own text and between notes and works-cited entries; single-space displayed quotations (see below) and each note and works-cited entry.

Paging Number pages consecutively from the first text page through the end (endnotes or works cited). Use Arabic numerals (1, 2, 3) in the upper right corner of all pages except the first page of endnotes and first page of works cited. On those pages, the number falls at the foot of the page (see pp. 765–66).

Title page On an unnumbered title page provide the title of the paper, your name, the course title, your instructor's name, and the date. Use all capital letters, and center everything horizontally. Double-space between adjacent lines, and add extra space as shown opposite.

Poetry and long prose quotations Display certain quotations separately from your text: three or more lines of poetry and two or more sentences of prose. Indent a displayed quotation four spaces from the left, single-space the quotation, and double-space both above it and below it. *Do not add quotation marks.*

Gandhi articulated the principles of his movement in 1922:

> I discovered that pursuit of truth did not permit violence being inflicted on one's opponent, but that he must be weaned from error by

patience and sympathy. For what appears to be truth to one may appear to be error to the other. And patience means self-suffering.9

Visit the companion Web site for more help with writing in history, the
visual arts, and other humanities.

Chicago footnotes

In 1901, Madras, Bengal, and Punjab were a few of the huge Indian provinces governed
by the British viceroy.6 British rule, observes Stuart Cary Welch, ''seemed as
permanent as Mount Everest.''7

6. Martin Gilbert, *Pictorial Atlas of British History* (New York: Dorset Press, 2001), 96.

7. Stuart Cary Welch, *India: Art and Culture* (New York: Metropolitan Museum of Art, 1995), 421.

1''

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Line

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space

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Single-
space

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Chicago endnotes

2''

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NOTES

1. Martin Gilbert, *Pictorial Atlas of British History* (New York: Dorset Press, 2001), 96.

2. Stuart Cary Welch, *India: Art and Culture* (New York: Metropolitan Museum of Art, 1995), 421.

9. Mohandas Gandhi, *Young India, 1919-1922* (New York:
Huebsch), 1923, 101.

8
Single-
space entries
5 spaces
Triple-space
Double-
space
between entries
Center
3⁄4''

Chicago list of works cited

2''
Center

WORKSCITED

Gandi, Mohandas. *Young India*, *1919-1922*. New York: Huebsch,
1923.

Gilbert, Martin. *Pictorial Atlas of British History*. New York:Dorset Press, 2001.

Welch, Stuart Cary. *India:Art and Culture.* New York: Metropolitan
Museum of Art, 1995.

10
Single-
space entries
Triple-space
5 spaces
Double-
space
between entries
Center
3⁄4''

Chicago note and works-cited models

Books

1. A book with one, two, or three authors *767*
2. A book with more than three authors *767*
3. A book with an editor *767*
4. A book with an author and an editor *768*
5. A translation *768*
6. An anonymous work *769*

First page of Chicago paper

1''

1

1''

1''

World War I was a transformative event for every participant, not least for faraway India. Though at first it was unified strongly behind

resented were the Rowlatt Acts of 1919, by which the British Parliament withdrew juries from the trials of agitators. This action was seen

1''

Chicago title page

REYNA P. DIXON

INDIAN NATIONALISM IN INDIAN ART

AFTER WORLD WAR I

Double-space

ART HISTORY 236

MS. PARIKH
DECEMBER 16, 2005
Double-space

CHAPTER 52

Writing in the
Social Sciences

The social sciences—including anthropology, economics, education, management, political science, psychology, and sociology—focus on the study of human behavior. As the name implies, the social sciences examine the way human beings relate to themselves, to their environment, and to one another.

52a   Using the methods and evidence
of the social sciences

Researchers in the social sciences systematically pose a question, formulate a **hypothesis** (a generalization that can be tested), collect data, analyze those data, and draw conclusions to support, refine, or disprove their hypothesis. This is the scientific method developed in the natural sciences (see p. 807).

Social scientists gather data in several ways:

ᵛ **They make firsthand observations of human behavior,** recording the observations in writing or on audio- or videotape.

ᵛ **They interview subjects about their attitudes and behavior,** recording responses in writing or on tape. (See pp. 596–97 for guidelines on conducting an interview.)

ᵛ **They conduct broader surveys using questionnaires,** asking people about their attitudes and behavior. (See the box on the facing page.)

ᵛ **They conduct controlled experiments,** structuring an environment in which to encourage and measure a specific behavior.

In their writing, social scientists explain their own research or analyze and evaluate others' research.

Social science research methods generate two kinds of data:

ᵛ *Quantitative data* **are numerical,** such as statistical evidence based on surveys, polls, tests, and experiments. When public-opinion pollsters announce that 47 percent of US citizens polled approve of the President's leadership, they are offering quantitative data gained from a survey. Social science writers present quantitative data in graphs, charts, and other illustrations that accompany their text.

ᵛ *Qualitative data* **are not numerical but more subjective:** they
are based on interviews, firsthand observations, and inferences, taking into account the subjective nature of human experience. Examples include an anthropologist's description of the initia-
tion rites in a culture she is studying or a psychologist's interpretation of interviews he conducted with a group of adolescents.

52b   Understanding writing assignments

in the social sciences

Depending on what social science courses you take, you may be asked to complete a variety of assignments:

- v **A summary or review of research** reports on the available research literature on a subject, such as infants' perception of color.
- v **A case analysis** explains the components of a phenomenon, such as a factory closing.
- v **A problem-solving analysis** explains the components of a problem, such as unreported child abuse, and suggests ways to solve it.
- v **A research paper** interprets and sometimes analyzes and evaluates the writings of other social scientists about a subject, such as the effect of national appeals in advertising. An example appears in Chapter 48, pages 690–724.
- v **A research report** explains the author's own original research or the author's attempt to replicate someone else's research. A research report begins on page 803.

Many social science disciplines have special requirements for the content and organization of each kind of paper. The requirements appear in the style guides of the disciplines, listed on page 784. For instance, the American Psychological Association specifies the outline for research reports that is illustrated on pages 803–06. Because of the differences among disciplines and even among different kinds of papers in the same discipline, you should always ask your instructor what he or she requires for an assignment.

52c Using the tools and language of the social sciences

The following guidelines for tools and language apply to most social sciences. However, the particular discipline you are writing in, or an instructor in a particular course, may have additional requirements. Many of the research sources listed on the next several pages can tell you more about your discipline's conventions.

1 Writing tools

Many social scientists rely on a **research journal** or **log,** in which they record their ideas throughout the research-writing proc-ess. Even if a research journal is not required in your courses, you may want to use one. As you begin formulating a hypothesis, you can record preliminary questions. Then when you are in the field conducting research, you can use the journal to react to the evidence you are collecting, to record changes in your perceptions and ideas, and to assess your progress. (See pp. 152–53 and 559–60 for more on journals.)

To avoid confusing your reflections on the evidence with the evidence itself, keep records of actual data—notes from interviews, observations, surveys, and experiments—separately from the journal.

2 Language considerations

Each social science discipline has specialized terminology for concepts basic to the discipline. In sociology, for example, the words *mechanism, identity,* and *deviance* have specific meanings different from those of everyday usage. And *identity* means something different in sociology, where it applies to groups of people, than in psychology, where it applies to the individual. Social scientists also use precise terms to describe or interpret research. For instance, they say *The subject expressed a feeling of* rather than *The subject felt* because human feelings are not knowable for certain; or they say *These studies indicate* rather than *These studies prove* because conclusions are only tentative.

Just as social scientists strive for objectivity in their research, so they strive to demonstrate their objectivity through language in their writing. They avoid expressions such as *I think* in order to focus attention on what the evidence shows, not the researcher's opinions. (However, many social scientists prefer *I* to *the researcher* when they refer to their own actions, as in *I then*

Scanned

interviewed the subjects. Ask your instructor for his or her preferences.) Social scientists also avoid direct or indirect expression of their personal biases or emotions, either in discussions of other researchers' work or in descriptions of research subjects. Thus one social scientist does not call another's work *sloppy* or *immaculate* and does not refer to his or her own subjects as *drunks* or *innocent victims.* Instead, the writer uses neutral language and ties conclusions strictly to the data.

3   Research sources

ν **Specialized encyclopedias, dictionaries, and bibliographies**

General
International Bibliography of the Social Sciences
International Encyclopedia of the Social and Behavioral Sciences
The Social Science Encyclopedia

Business and economics
Accountant's Handbook
Dictionary of Business and Economics
Encyclopedia of Advertising
Encyclopedia of Banking and Finance
Encyclopedia of Business Information Sources
Encyclopedia of Management
Handbook of Modern Marketing
McGraw-Hill Encyclopedia of Economics
The MIT Dictionary of Modern Economics
The New Palgrave Dictionary of Economics and the Law

Education
Bibliographic Guide to Education
Encyclopedia of American Education
Encyclopedia of Education
Encyclopedia of Educational Research
The Philosophy of Education: An Encyclopedia

Political science and law
Black's Law Dictionary
Guide to American Law
Index to Legal Periodicals and Books
Information Sources of Political Sciences
Political Science: A Guide to Reference and Information Sources

Psychology, sociology, and anthropology
African American Encyclopedia
Afro-American Reference
Asian American Studies
Bibliographic Guide to Psychology
Encyclopedia of Anthropology
Encyclopedia of Crime and Justice
Encyclopedia of Psychology
Encyclopedia of Sociology
Guide to Research on North American Indians
Library Use: A Handbook for Psychology
Macmillan Dictionary of Anthropology
A Native American Encyclopedia: History, Culture, and Peoples
Race and Ethnic Relations: A Bibliography
Sociology: A Guide to Reference and Information Sources
Sourcebook of Hispanic Culture in the United States

ν **Indexes**

ABC: Pol Sci

ABI/INFORM (business)
Abstracts in Anthropology

Business Periodicals Index
Business Publications Index and Abstracts
Business Source Premier
Criminal Justice Periodicals Index
Dissertation Abstracts International (doctoral dissertations)
EconLit
Education Index
ERIC, *Current Index to Journals in Education*
Human Resources Abstracts
Index to Legal Periodicals
International Political Science Abstracts
Journal of Economic Literature
PAIS International in Print (government publications and political science journals)
PsychInfo
PsychLIT
Psychological Abstracts
Social Sciences Index
Sociofile
Sociological Abstracts
Urban Affairs Abstracts
Wilson Business Abstracts

ν **Book reviews**

Index to Book Reviews in the Social Sciences

ν **Web sources**

For updates of these sources and URLs, visit *ablongman.com/ littlebrown*.

General
Data on the Net (*odwin.ucsd.edu/idata*)
Social Science Information Gateway (*sosig.ac.uk*)
WWW Virtual Library: Social and Behavorial Sciences (*vlib.org/ SocialSciences*)

Anthropology
American Anthropological Association (*aaanet.org*)
American Folklife Center (*loc.gov/folklife*)
Anthro.Net (*anthro.net*)
Anthropology Resources on the Internet (*anthropologie.net*)

Business and economics
Biz/ed (*bized.ac.uk*)
Academic Info: Business Administration (*academicinfo.net/bus.html*)
Resources for Economists on the Internet (*rfe.org*)
Virtual International Business and Economic Sources (*library.uncc.edu/ display/?dept=reference&format=open&page=68*)

Education
Education Reference Desk (*eduref.org*)
Gateway to Educational Materials (*thegateway.org*)
Learner.org (*learner.org*)
Social Science Information Gateway: Education (*sosig.ac.uk/roads/ subject-listing/World/educ.html*)
US Department of Education (*ed.gov*)

Ethnic and gender studies

Diversity and Ethnic Studies (*public.iastate.edu/~savega/divweb2.htm*)
Diversity Database (*inform.umd.edu/EdRes/Topic/Diversity*)
Voice of the Shuttle: Gender Studies (*vos.ucsb.edu/browse.asp?id=2711*)
Gender Inn (*www.uni-koeln.de/phil-fak/englisch/datenbank/e_index.htm*)

Political science and law
Legal Information Institute (*www.law.cornell.edu*)
Librarians' Index to the Internet: Law (*lii.org/search/file/law*)
Oyez: USSupreme Court Multimedia (*www.oyez.org*)
Political Science Resources (*psr.keele.ac.uk*)

Thomas Legislative Information on the Internet (thomas.loc.gov)
Ultimate Political Science Links (www.rvc.cc.il.us/faclink/pruckman/
*   PSLinks.htm)*

Psychology
Encyclopedia of Psychology (www.psychology.org)
PsychCrawler (www.psychcrawler.com)
Psychology: Online Resource Central (psych-central.com)
Psych Web (psywww.com)

Sociology
Social Science Information Gateway: Sociology (sosig.ac.uk/roads/
*   subject-listing/World/sociol.html)*
SocioSite (www2.fmg.uva.nl/sociosite)
SocioWeb (socioweb.com)
WWW Virtual Library: Sociology (socserv2.socsci.mcmaster.ca/
*   w3virtsoclib)*

52d   Citing sources in APA style

Some of the social sciences publish style guides that advise practitioners how to organize, document, and type papers. The following is a partial list:

American Anthropological Association, *AAA Style Guide*, 2002, *http://*
    www.aaanet.org/pubs/style_guide.htm
American Political Science Association, *Style Manual for Political Sci-ence*, 2001
American Psychological Association, *Publication Manual of the American Psychological Association*,
    5th ed., 2001
American Sociological Association, *ASA Style Guide*, 2nd ed., 1997
Linguistic Society of America, "LSA Style Sheet," published every De-cember in *LSA Bulletin*
A Uniform System of Citation (law), 17th ed., 2001

By far the most widely used style is that of the American Psychological Association (APA), so we detail it here. Always ask your instructor in any discipline what style you should use.

Note If you use APA style frequently and write on a computer, you may want to obtain *APA-Style Helper,* a student's companion to the *Publication Manual of the American Psychological Association* that formats source citations in APA style. It can be downloaded (for a fee) from the APA Web site at *apa.org/software*. Other bibliography programs can also help with APA style. See page 638.

1   Using APA parenthetical text citations

In the APA documentation style, parenthetical citations within the text refer the reader to a list of sources at the end of the text. A parenthetical citation contains the author's last name, the date of publication, and sometimes the page number from which material is borrowed.

1. Author not named in your text

One critic of Milgram's experiments insisted that the subjects "should have been fully informed of the possible effects on them" (Baumrind, 1988, p. 34).

When you do not name the author in your text, place in parentheses the author's last name and the date of the source. Separate the elements with commas. Position the reference so that it is clear what material is being documented *and* so that the reference fits as smoothly as possible into your sentence structure. (See pp. 654–56 for guidelines.) The following would also be correct:

In the view of one critic of Milgram's experiments (Baumrind, 1988), the subjects "should have been fully informed of the possible effects on them" (p. 34).

Unless none is available, the APA requires a page or other identifying number for a direct quotation (as in the preceding examples) and recommends an identifying number for a paraphrase. Use an appropriate abbreviation or symbol before the number—for instance, `p.` for *page* and ¶ for *paragraph* (or `para.` if you do not have the symbol). The identifying

number may fall with the author and date (first example) or by itself in a separate pair of parentheses (second example). See also model 11, page 788.

2. Author named in your text

Baumrind (1988) insisted that the subjects in Milgram's study "should have been fully informed of the possible effects on them" (p. 34).

When you use the author's name in the text, do not repeat it in the reference. Place the source date in parentheses after the author's name. Place any page or paragraph reference either after the borrowed material (as in the example) or with the date: `(1988, p. 34)`. If you cite the same source again in the paragraph, you need not repeat the reference as long as it is clear that you are using the same source and the page number (if any) is the same. Here is a later sentence from the paragraph containing the preceding example:

Baumrind also criticized the experimenters' rationale.

3. A work with two authors

Pepinsky and DeStefano (1997) demonstrated that a teacher's language often reveals hidden biases.

One study (Pepinsky & DeStefano, 1997) demonstrated the hidden biases often revealed in a teacher's language.

When given in the text, two authors' names are connected by `and`. In a parenthetical citation, they are connected by an ampersand, `&`.

4. A work with three to five authors

Pepinsky, Dunn, Rentl, and Corson (1999) further demonstrated the biases evident in gestures.

In the first citation of a work with three to five authors, name all the authors, as in the example above.

In the second and subsequent references to a work with three to five authors, generally give only the first author's name, followed by `et al.` (Latin abbreviation for "and others"):

In the work of Pepinsky et al. (1999), the loaded gestures included head shakes and eye contact.

However, two or more sources published in the same year could shorten to the same form—for instance, two references shortening to `Pepinsky et al., 1999`. In that case, cite the last names of as many authors as you need to distinguish the sources, and then give `et al.`: for instance, `(Pepinsky, Dunn, et al., 1999)` and `(Pepinsky, Bradley, et al., 1999)`.

5. A work with six or more authors

One study (Rutter et al., 2003) attempted to explain these geographical differences in adolescent experience.

For six or more authors, even in the first citation of the work, give only the first author's name, followed by `et al.` If two or more sources published in the same year shorten to the same form, give additional names as explained with model 4.

6. A work with a group author

An earlier prediction was even more somber (Lorenz Research, 2003).

For a work that lists an institution, agency, corporation, or other group as author, treat the name of the group as if it were an individual's name. If the name is long and has a familiar abbreviation, you may use the abbreviation in the second and subsequent citations. For example, you might abbreviate `American Psychological Association` as `APA`.

7. A work with no author or an anonymous work

One article ("Right to Die," 1996) noted that a death-row inmate may crave notoriety.

For a work with no named author, use the first two or three words of the title in place of an author's name, excluding an initial *The,*

A, or *An.* Italicize book and journal titles, place quotation marks around article titles, and capitalize the significant words in all titles cited in the text. (In the reference list, however, do not use quotation marks for article titles, and capitalize only the first word in all but periodical titles. See pp. 788 and 789.)

For a work that lists "Anonymous" as the author, use this word in the citation: (`Anonymous,` `1999`).

8. One of two or more works by the same author(s)
At about age seven, most children begin to use appropriate gestures to re-
inforce their stories (Gardner, 1973a).

When you cite one of two or more works by the same author(s), the date will tell readers which source you mean—as long as your reference list includes only one source published by the author(s) in that year. If your reference list includes two or more works published by the same author(s) *in the same year,* the works should be lettered in the reference list (see p. 792). Then your parenthetical citation should include the appropriate letter: `1973a` in the preceding example.

9. Two or more works by different authors
Two studies (Herskowitz, 1994; Marconi & Hamblen, 1999) found that periodic safety instruction can dramatically reduce employees' accidents.

List the sources in alphabetical order by their authors' names. Insert a semicolon between sources.

10. An indirect source
Supporting data appeared in a study by Wong (cited in Marconi, 2004).

The phrase `cited in` indicates that the reference to Wong's study was found in Marconi. Only Marconi then appears in the list of references.

11. An electronic source
Ferguson and Hawkins (2002) did not anticipate the "evident hostility" of participants (¶ 6).

Electronic sources can be cited like printed sources, usually with
the author's last name and the publication date. When quoting or paraphrasing electronic sources that number paragraphs instead of pages, provide the paragraph number preceded by the symbol ¶ if you have it, or by `para.` Even if the source does not number its paragraphs, you can still direct readers to a specific location by listing the heading under which the quotation appears and then (counting paragraphs yourself) the number of the paragraph in which the quotation appears—for example, (`Morrison & Lee, 2004, Method section, ¶ 4`). When the source does not number pages or paragraphs or provide frequent headings, omit any reference number.

2   Using an APA reference list

In APA style, the in-text parenthetical citations refer to the list of sources at the end of the text. This list, titled `References`, includes full publication information on every source cited in the paper. The list falls at the end of the paper, numbered in sequence with the preceding pages.

The following sample shows the format of the first page of the APA reference list:

Arrangement Arrange sources alphabetically by the author's last name. If there is no author, alphabetize by the first main word of the title.

Spacing Double-space everything in the references, as shown in the sample, unless your instructor requests single spacing. (If you do single-space the entries themselves, always double-space *between* them.)

Indention As illustrated in the sample, begin each entry at the left margin, and indent the second and subsequent lines five to seven spaces or one-half inch. See page 657 for instructions on creating this so-called hanging indent on your word processor.

Punctuation Separate the parts of the reference (author, date, title, and publication information) with a period and one space. Do not use a final period in references to electronic sources, which conclude with an electronic address (see pp. 795–97).

Authors For works with up to six authors, list all authors with last name first, separating names and parts of names with commas. Use initials for first and middle names even when names are listed fully on the source itself. Use an ampersand (&) before the last author's name. See model 3, page 791, for the treatment of seven or more authors.

Publication date Place the publication date in parentheses after the author's or authors' names, followed by a period. Generally, this date is the year only, though for some sources (such as magazine and newspaper articles) it includes month and sometimes day as well.

Titles In titles of books and articles, capitalize only the first word of the title, the first word of the subtitle, and proper nouns; all other words begin with small letters. In titles of journals, capitalize all significant words (see p. 491 for guidelines). Italicize the titles of books and journals. Do not italicize or use quotation marks around the titles of articles.

City of publication For sources that are not periodicals (such as books or government publications), give the city of publication. The following US cities do not require state names as well: Baltimore, Boston, Chicago, Los Angeles, New York, Philadelphia, and San Francisco. Follow their names with a colon. For most other cities, add a comma after the city name, give the two-letter postal abbreviation of the state, and then add a colon. (You may omit the state if the publisher is a university whose name includes the state name, such as University of Arizona.)

Publisher's name Also for nonperiodical sources, give the publisher's name after the place of publication and a colon. Use shortened names for many publishers (such as Morrow for William Morrow), and omit *Co., Inc.,* and *Publishers.* However, give full names for associations, corporations, and university presses (such as Harvard University Press), and do not omit *Books* or *Press* from a publisher's name.

Page numbers Use the abbreviation p. or pp. before page num-bers in books and in newspapers. Do *not* use the abbreviation for journals and magazines. For inclusive page numbers, include all figures: 667-668.

If the following pages don't provide a model for a kind of source you used, try to find one that comes close, and provide ample information so that readers can trace the source. Often, you will have to combine models to cite a source accurately—for instance, combining "A book with two to six authors" (model 2) and "An article in a journal" (model 12) for a journal article with two or more authors.

ᵥ Books

1. A book with one author
Rodriguez, R. (1982). *A hunger of memory: The education of Richard Rodriguez*. Boston: Godine.

The initial R appears instead of the author's first name, even though the author's full first name appears on the source. In the title, only the first words of title and subtitle and the proper name are capitalized.

2. A book with two to six authors
Nesselroade, J. R., & Baltes, P. B. (1999). *Longitudinal research in behavioral studies.* New York: Academic Press.

An ampersand (&) precedes the last author's name.

3. A book with seven or more authors
Wimple, P. B., Van Eijk, M., Potts, C. A., Hayes, J., Obergau, W. R., Zimmer, S., et al. (2001). *Case studies in moral decision making among adolescents*. San Francisco: Jossey-Bass.

Substitute et al. (Latin abbreviation for "and others") for all authors' names after the first six.

4. A book with an editor

Dohrenwend, B. S., & Dohrenwend, B. P. (Eds.). (1999). *Stressful life events: Their nature and effects*. New York: Wiley.

List the editors' names as if they were authors, but follow the last name with (Eds.).—or (Ed.). with only one editor. Note the periods inside and outside the final parenthesis.

5. A book with a translator

Trajan, P. D. (1927). *Psychology of animals* (H. Simone, Trans.). Washington, DC: Halperin.

The name of the translator appears in parentheses after the title, followed by a comma, Trans. and a closing parenthesis, and a final period. Note also the absence of periods in DC.

6. A book with a group author

Lorenz Research. (2003). *Research in social studies teaching*. Baltimore: Arrow Books.

For a work with a group author—such as a research group, government agency, or corporation— begin the entry with the group name. In the references list, alphabetize the work as if the first main word (excluding *The, A,* and *An*) were an author's last name.

7. A book with no author or an anonymous book

Merriam-Webster's collegiate dictionary (11th ed.). (2003). Springfield, MA: Merriam-Webster.

When no author is named, list the work under its title, and alphabetize it by the first main word (excluding *The, A, An*).

For a work whose author is actually given as "Anonymous," use this word in place of the author's name and alphabetize it as if it were a name:

Anonymous. (2006). *Teaching research, researching teaching*. New York: Alpine Press.

8. Two or more works by the same author(s)
published in the same year

Gardner, H. (1973a). *The arts and human development*. New York: Wiley.
Gardner, H. (1973b). *The quest for mind: Piaget, Lévi-Strauss, and the structuralist movement.* New York: Knopf.

When citing two or more works by exactly the same author(s), published in the same year—as in the examples above—arrange them alphabetically by the first main word of the title and distinguish the sources by adding a letter to the date. Both the date *and* the letter are used in citing the source in your text (see p. 787).

When citing two or more works by exactly the same author(s) but *not* published in the same year, arrange the sources in order of their publication dates, earliest first.

9. A later edition

Bolinger, D. L. (1981). *Aspects of language* (3rd ed.). New York: Harcourt Brace Jovanovich.

The edition number in parentheses follows the title and is followed by a period.

10. A work in more than one volume

Lincoln, A. (1953). *The collected works of Abraham Lincoln* (R. P. Basler, Ed.). (Vol. 5). New Brunswick, NJ: Rutgers University Press.
Lincoln, A. (1953). *The collected works of Abraham Lincoln* (R. P. Basler, Ed.). (Vols. 1–8). New Brunswick, NJ: Rutgers University Press.

The first entry cites a single volume (5) in the eight-volume set. The second cites all eight volumes. Use the abbreviation Vol. or Vols. in parentheses, and follow the closing parenthesis with a period. In the absence of an editor's name, the description of volumes would follow the title directly: *The collected works of Abraham Lincoln* (Vol. 5).

11. An article or chapter in an edited book

Paykel, E. S. (1999). Life stress and psychiatric disorder: Applications of the clinical approach. In B. S. Dohrenwend & B. P. Dohrenwend (Eds.), *Stressful life events: Their nature and effects* (pp. 239-264). New York: Wiley.

Give the publication date of the collection (`1999` above) as the publication date of the article or chapter. After the article or chapter
title and a period, say `In` and then provide the editors' names (in normal order), `(Eds.)` and a comma, the title of the collection, and the page numbers of the article in parentheses.

v **Periodicals: Journals, magazines, newspapers**

12. An article in a journal with continuous pagination throughout the annual volume

Emery, R. E. (2005). Marital turmoil: Interpersonal conflict and the children of discord and divorce. *Psychological Bulletin, 92,* 310-330.

See page 666 for an explanation of journal pagination. Note that you do not place the article title in quotation marks and that you capitalize only the first words of the title and subtitle. In contrast, you italicize the journal title and capitalize all significant words. Separate the volume number from the title with a comma, and italicize the number. Do not add "pp." before the page numbers.

13. An article in a journal that pages issues separately

Dacey, J. (1998). Management participation in corporate buy-outs. *Management Perspectives, 7*(4), 20-31.

Consult page 666 for an explanation of journal pagination. In this case, place the issue number in parentheses after the volume number without intervening space. Do *not* italicize the issue number.

14. An abstract of a journal article

Emery, R. E. (2005). Marital turmoil: Interpersonal conflict and the children of discord and divorce. *Psychological Bulletin*, *92*, 310-330. Abstract
obtained from *Psychological Abstracts*, 2005, *69*, Item 1320.

When you cite the abstract of an article, rather than the article itself, give full publication information for the article, followed by
`Abstract obtained from` and the information for the collection of abstracts, including title, date, volume number, and either page number or other reference number (`Item 1320` in the example).

15. An article in a magazine

Williams, N. (2005, October 24). Beethoven's late quartets. *The New York Review of Books*, 16-18.

If a magazine has volume and issue numbers, give them as in models 12 and 13. Also give the full date of the issue: year, followed by a comma, month, and day (if any). Give all page numbers even when the article appears on discontinuous pages, without "pp."

16. An article in a newspaper

Kolata, G. (2006, January 7). Kill all the bacteria! *The New York Times*, pp. B1, B6.

Give month *and* day along with year of publication. Use *The* in the newspaper name if the paper itself does. Precede the page number(s) with `p.` or `pp.`

17. An unsigned article

The right to die. (1996, October 11). *Time, 121*, 101.

List and alphabetize the article under its title, as you would a book with no author (model 7, p. 792).

18. A review

Dinnage, R. (1987, November 29). Against the master and his men [Review of the book *A mind of her own: The life of Karen Horney*]. *The New York Times Book Review*, 10-11.

If the review is not titled, use the bracketed information as the title, keeping the brackets.

ν **Electronic sources**

In general, the APA's electronic-source references begin as those for print references do: author(s), date, title. Then you add
information on when and where you retrieved the source—for example, an online source might end `Retrieved January 8, 2006, from http://www.isu.edu/finance-dl/46732` (in APA style, no period follows a URL at the end of the reference).

Using the following models for electronic sources, you may have to improvise to match your source to a model. Try to locate all the information required by a model, referring to the sample sources on pages 567–70 for help. However, if you search for and still cannot find some information, then give what you can find. If a source has no publication date, use `n.d.` (for *no date*) in place of a publication date (see model 28, p. 796).

Note When you need to divide a URL from one line to the next, APA style calls for breaking *only* after a slash or before a period. Do not hyphenate a URL.

19. A journal article that is published online and in print

Palfrey, A. (2003). Choice of mates in identical twins [Electronic version]. *Modern Psychology*, *4*(1), 26-40.

If you consulted the online version of a journal article that appears the same way both online and in print, follow model 12 or 13
(p. 793) for a print journal article, and insert `[Electronic version]` between the article title and the following period.

If you believe that the online version you consulted differs in some way from the print version, omit the bracketed insert and provide a retrieval statement with the date of your access and the complete URL for the article:

Grady, G. F. (2003). The here and now of hepatitis B immunization. *Today's Medicine*, *13*, 145-151. Retrieved December 27, 2005, from http://www.fmrt.org/todaysmedicine/Grady050203.html

20. An article in an online journal

Wissink, J. A. (2004). Techniques of smoking cessation among teens and adults. *Adolescent Medicine, 2*. Retrieved August 16, 2005, from http://www.easu.edu/AdolescentMedicine/2-Wissink.html

If the article has an identifying number, give it after the volume number and a comma.

21. A journal article retrieved from an electronic database

Wilkins, J. M. (1999). The myths of the only child. *Psychology Update, 11*(1), 16-23. Retrieved December 20, 2005, from ProQuest Direct database.

Many reference works and periodicals are available full-text from electronic databases to which your library subscribes, such as
ProQuest Direct or LexisNexis. Your reference need not specify how you reached the database—for instance, through a Web site or on a CD-ROM. However, it should provide the appropriate information for the source itself—in the example here, for a journal article—and it should conclude with a retrieval statement giving the date of your access and the name of the database.

22. An abstract retrieved from an electronic database

Wilkins, J. M. (1999). The myths of the only child. *Psychology Update, 11*(1), 16-23. Abstract retrieved December 20, 2005, from ProQuest Direct database.

23. An article in an online newspaper

Pear, R. (2006, January 23). Gains reported for children of welfare to work families. *The New York Times on the Web*. Retrieved January 23, 2006, from http://www.nytimes.com/2006/01/23/national/23/WELF.html

24. An entire Web site (text citation)

The APA's Web site provides answers to frequently asked questions about style (http://www.apa.org).

Cite an entire Web site (rather than a specific page or document) by giving the URL in your text.

25. An independent document on the Web

Anderson, D. (2005, May 1). *Social constructionism and MOOs*. Retrieved August 6, 2005, from http://sites.unc.edu/~daniel/social_constructionism

Treat the title of an independent Web document like the title of a book. If the document has no named author, begin with the title and place the publication date after the title.

26. A document from the Web site of a university or government agency

McConnell, L. M., Koenig, B. A., Greeley, H. T., & Raffin, T. A. (2004, August 17). *Genetic testing and Alzheimer's disease: Has the time come?* Retrieved September 1, 2005, from Stanford University, Project in Genomics, Ethics, and Society Web site: http://scbe.stanford.edu/pges

Provide the name of the host organization and any sponsoring program as part of the retrieval statement.

27. An online government report

U.S. Department of Commerce, National Telecommunications and Information Administration. (2005, February). *A nation online: Entering the broadband age*. Retrieved January 22, 2006, from http://www.ntia.doc.gov/ reports/anol/index.html

28. A multipage online document

Elston, C. (n.d.). *Multiple intelligences*. Retrieved June 6, 2005, from http://education.com/teachspace/intelligences

For an Internet document with multiple pages, each with its own URL, give the URL of the document's home page. Note the use of `n.d.` after the author's name to indicate that the document provides no publication date.

29. A part of an online document

Elston, C. (n.d.). Logical/math intelligence. In *Multiple intelligences*. Retrieved June 6, 2005, from http://education.com/teachspace/intelligences/ logical.jsp

If the part of a document you cite has a label (such as "chapter 6" or "section 4"), provide that in parentheses after the document title: *Multiple intelligences* `(chap. 6).`

30. An entry on a Web log

Daswani, S. (2005, March 16). Hollywood vs. Silicon Valley. *Berkeley intellectual property Weblog*. Retrieved August 22, 2005, from http://www .biplog.com/archive/cat_hollywood.html

31. A retrievable online posting

Tourville, M. (2006, January 6). European currency reform. Message posted to International Finance electronic mailing list, archived at http://www.isu .edu/finance-dl/46732

Include postings to discussion lists and newsgroups in your list of references *only* if they are retrievable by others. The source above is archived (as the reference makes plain) and is thus retrievable at the address given.

**32. Electronic mail or a nonretrievable online posting
(text citation)**

At least one member of the research team has expressed reservations about the design of the study (L. Kogod, personal communication, February 6, 2006).

Personal electronic mail and other online postings that are not retrievable by others should be cited only in your text, as in the preceding example.

33. Software

Project scheduler 9000 [Computer software]. (2006). Orlando, FL: Scitor.

Provide an author's name for the software if an individual has the rights to the program. If you obtain the software online, you can generally replace the producer's city and name with a retrieval statement that includes the URL.

ν **Other sources**

34. A report

Gerald, K. (2003). *Medico-moral problems in obstetric care* (Report No. NP-71). St. Louis, MO: Catholic Hospital Association.

Treat the report like a book, but provide any report number in paren-theses immediately after the title, with no punctuation between them.

For a report from the Educational Resources Information Center (ERIC), provide the ERIC document number in parentheses at the end of the entry:

Jolson, M. K. (2001). *Music education for preschoolers* (Report No. TC-622). New York: Teachers College, Columbia University. (ERIC Document Reproduction Service No. ED 264488)

35. A government publication

Hawaii. Department of Education. (2005). *Kauai district schools, profile 2004-05*. Honolulu, HI: Author.

Stiller, A. (2002). *Historic preservation and tax incentives*. Washington, DC: U.S. Department of the Interior.

U.S. House. Committee on Ways and Means. (2003). *Medicare payment for outpatient physical and occupational therapy services*. 108th Cong., 1st Sess. Washington, DC: U.S. Government Printing Office.

If no individual is given as the author, list the publication under the name of the sponsoring agency. When the agency is both the author and the publisher, use `Author` in place of the publisher's name, as in the first example.

36. A doctoral dissertation

A dissertation abstracted in DAI *and obtained from UMI:*

Steciw, S. K. (1986). Alterations to the Pessac project of Le Corbusier. *Disser-tation Abstracts International, 46,* 565C. (UMI No. 6216202)

A dissertation abstracted in DAI *and obtained from the university:*

Chang, J. K. (2003). Therapeutic intervention in treatment of injuries to the hand and wrist (Doctoral dissertation, University of Michigan, 2003). *Dissertation Abstracts International, 50,* 162.

An unpublished dissertation:

Delaune, M. L. (2005). *Child care in single-mother and single-father families: Differences in time, activity, and stress*. Unpublished doctoral dissertation, University of California, Davis.

37. An interview

Brisick, W. C. (2005, July 1). [Interview with Ishmael Reed]. *Publishers Weekly*, 41-42.

List a published interview under the interviewer's name. Provide the publication information for the kind of source the interview appears in (here, a magazine). Immediately after the date, in brackets, specify that the piece is an interview and give the subject's name if necessary. For an

interview with a title, add the title (with an initial capital letter, no quotation marks, and no closing period) before the bracketed information.

An interview you conduct yourself should not be included in the list of references. Instead, use an in-text parenthetical citation, as shown in model 32 (p. 797) for a nonretrievable online posting.

38. A motion picture

American Psychological Association (Producer). (2001). *Ethnocultural psychotherapy* [Motion picture]. (Available from the American Psychological Association, 750 First Street, NE, Washington, DC 20002-4242, or online from http://www.apa.org/videos/4310240.html)

Spielberg, S. (Director). (1993). *Schindler's list* [Motion picture]. United States: Viacom.

A motion picture may be a film, DVD, or video. Depending on whose work you are citing, begin with the name or names of the creator, director, producer, or primary contributor, followed by the function in parentheses. (The second model above would begin with the producer's name if you were citing the motion picture as a whole, not specifically the work of the director.) Add [Motion picture] after the title. For a motion picture in wide circulation (second example), give the country of origin and the name of the organization that released the picture. For a motion picture that is not widely circulated (first example), give the distributor's name and address in parentheses.

39. A musical recording

Springsteen, B. (2002). Empty sky. *The rising* [CD]. New York: Columbia.

Begin with the name of the writer or composer. (If you cite another artist's recording of the work, provide this information after the title of the work—for example, [Recorded by E. Davila].) Give the medium in brackets ([CD], [Cassette recording], and so on). Finish with the city and name of the recording label.

40. A television series or episode

Cleveland, R., Andries, L., & Taylor, C. (Producers). (2005). *Six feet under* [Television series]. New York: HBO.

Cleveland, R. (Writer), & Engler, M. (Director). (2005). Dillon Michael Cooper [Television series episode]. In R. Cleveland, L. Andries, & C. Taylor (Producers), *Six feet under*. New York: HBO.

For a television series, begin with the producers' names and identify their function in parentheses. Add [Television series] after the series title, and give the city and name of the network. For an episode, begin with the writer and then the director, identifying the function of each in parentheses, and add [Television series episode] after the episode title. Then provide the series information, beginning with In and the producers' names and function, giving the series title, and ending with the city and name of the network.

52e Formatting documents in APA style

The APA *Publication Manual* distinguishes between documents intended for publication (which will be set in type) and those submitted by students (which are the final copy). The guidelines below apply to most undergraduate papers. Check with your instructor for any modifications to this format.

Note See pages 788–90 for the APA format of a reference list. And see pages 116–26 for guidelines on type fonts, lists, tables and figures, and other elements of document design.

Margins Use one-inch margins on the top, bottom, and right side. Add another half-inch on the left to accommodate a binder.

Spacing and indentions Double-space your text and references. (See pp. 802–03 for spacing of displayed quotations.) Indent para-graphs and displayed quotations one-half inch or five to seven spaces.

Paging Begin numbering on the title page, and number consec-utively through the end (including the reference list). Type Arabic numerals (1, 2, 3) in the upper right, about half an inch from the top.
Place a shortened version of your title five spaces to the left of the page number.

Title page Include the full title, your name, the course title, the instructor's name, and the date. Type the title on the top half of the page, followed by the identifying information, all centered horizontally and double-spaced. Include a shortened form of the title along with the page number at the top of this and all other pages.

Abstract Summarize (in a maximum of 120 words) your sub-ject, research method, findings, and conclusions. Put the abstract on a page by itself.

Body Begin with a restatement of the paper's title and then an introduction (not labeled). The introduction concisely presents the problem you researched, your research method, the relevant back-ground (such as related studies), and the purpose of your research.
The next section, labeled `Method`, provides a detailed discussion of how you conducted your research, including a description of the research subjects, any materials or tools you used (such as questionnaires), and the procedure you followed. In the illustration below, the label `Method` is a first-level heading and the label *Sample* is a second-level heading.
Format headings (including a third level, if needed) as follows:

<div align="center">First-Level Heading</div>

Second-Level Heading
    Third-level heading. Run this heading into the text paragraph with a standard paragraph indention.

The `Results` section (labeled with a first-level heading) summarizes the data you collected, explains how you analyzed them, and presents them in detail, often in tables, graphs, or charts.
The `Discussion` section (labeled with a first-level heading) interprets the data and presents your conclusions. (When the discussion is brief, you may combine it with the previous section under the heading `Results and Discussion`.)
The `References` section, beginning a new page, includes all your sources. See pages 788–90 for an explanation and sample.

Long quotations Run into your text all quotations of forty words or less, and enclose them in quotation marks. For quotations of more than forty words, set them off from your text by indenting all lines one-half inch or five spaces, double-spacing above and below. For student papers, the APA allows single-spacing of dis-played quotations:

Echoing the opinions of other Europeans at the time, Freud (1961) had a poor view of Americans:

> The Americans are really too bad. . . . Competition is much more pungent with them, not succeeding means civil death to every one, and they have no private resources apart from their profession, no hobby, games, love or other interests of a cultured person. And success means money. (p. 86)

Do not use quotation marks around a quotation displayed in this way.

Illustrations Present data in tables, graphs, or charts, as appro-priate. (See the sample on p. 805 for a clear table format to follow.) Begin each illustration on a separate page. Number each kind of illustration consecutively and separately from the other (`Table 1`, `Table 2`, etc., and `Figure 1`, `Figure 2`, etc.). Refer to all illustrations in your text—for instance, (`see Figure 3`). Generally, place illustrations immediately after the text references to them. (See pp. 121–25 for more on illustrations.)

52f   Examining a sample social science paper

On the following pages are excerpts from a sociology paper. The student followed the organization described on the preceding pages both in establishing the background for her study and in
explaining her own research. She also followed the APA style of source citation and document format, although page borders and running heads are omitted here and only the required page breaks are indicated.

ν Excerpts from a research report

[Title page. See also pp. 801–02]

An Assessment of
Dating Violence on Campus
Karen M. Tarczyk
Sociology 213
Mr. Durkan

March 6, 2006

[New page.]

Abstract

Little research has examined the patterns of abuse and violence occurring within couples during courtship. With a questionnaire administered to a sample of college students, the extent and nature of such abuse and violence were investigated. The results, some interpretations, and implications for further research are discussed.

[New page.]

An Assessment of Dating
Violence on Campus
In recent years, a great deal of attention has been devoted to family
violence. Numerous studies have been done on spouse and child abuse. However,
violent behavior occurs in dating relationships as well, yet the problem of dating violence has been relatively ignored by sociological research. It should be examined further since the premarital relationship is one context in which individuals learn and adopt behaviors that surface later in marriage.

The sociologist James Makepeace (1989) contended that courtship violence is a "potential mediating link" between violence in one's family of orientation and
violence in one's later family of procreation (p. 103). Studying dating behaviors at Bemidji State University in Minnesota, Makepeace reported that one-fifth of the
respondents had had at least one encounter with dating violence. He then extended these percentages to students nationwide, suggesting the existence of a major hidden social problem.

More recent research supports Makepeace's. Cates, Rutter, Karl, Linton, and Smith (2000) found that 22.3% of respondents at Oregon State University had been either the victim or the perpetrator of premarital violence. Another study (Cortes, 2005) found that so-called date rape, while much more publicized and discussed, was reported by many fewer woman respondents (2%) than was other violence
during courtship (21%).

[The introduction continues.]

All these studies indicate a problem that is being neglected. My objective was to gather data on the extent and nature of premarital violence and to discuss
possible interpretations.

Method

Sample

I conducted a survey of 200 students (134 females, 66 males) at a large state university in the northeastern United States. The sample consisted of students enrolled in an introductory sociology course.

[The explanation of method continues.]

The Questionnaire

A questionnaire exploring the personal dynamics of relationships was distributed during regularly scheduled class. Questions were answered anonymously in a 30-minute time period. The survey consisted of three sections.

[The explanation of method continues.]

Section 3 required participants to provide information about their current dating relationships. Levels of stress and frustration, communication between partners, and patterns of decision making were examined. These variables were expected to influence the amount of violence in a relationship. The next part of the survey was adopted from Murray Strauss's Conflict Tactics Scales (1992). These scales contain 19 items designed to measure conflict and the means of conflict resolution, including reasoning, verbal aggression, and actual violence.

Results

The questionnaire revealed significant levels of verbal aggression and threatened and actual violence among dating couples. A high number of students, 50% (62 of 123 subjects), reported that they had been the victim of verbal abuse. In addition, almost 14% (17 of 123) of respondents admitted being threatened with some type of violence, and more than 14% (18 of 123) reported being pushed, grabbed, or shoved. (See Table 1.)

[The explanation of results continues.]

[Table on a page by itself.]

Table 1

Incidence of Courtship Violence

Type of violence	Number of students reporting	Percentage of sample
Insulted or swore	62	50.4
Threatened to hit or throw something	17	13.8
Threw something	8	6.5
Pushed, grabbed, or shoved	18	14.6
Slapped	8	6.5
Kicked, bit, or hit with fist	7	5.7
Hit or tried to hit with something	2	1.6
Threatened with a knife or gun	1	0.8
Used a knife or gun	1	0.8

Discussion

Violence within premarital relationships has been relatively ignored. The results of the present study indicate that abuse and force do occur in dating relationships. Although the percentages are small, so was the sample. Extending them to the entire campus population would mean significant numbers. For example, if the nearly 6% incidence of being kicked, bitten, or hit with a fist is typical, then 300 students of a 5,000-member student body might have experienced this type of violence.

[The discussion continues.]

If the courtship period is characterized by abuse and violence, what accounts for it? The other sections of the survey examined some variables that appear to influence the relationship. Level of stress and frustration, both within the relationship and in the respondent's life, was one such variable. The communication level between partners, both the frequency of discussion and the frequency of agreement, was another.

[The discussion continues.]

The method of analyzing the data in this study, utilizing frequency distributions, provided a clear overview. However, more tests of significance and correlation and a closer look at the social and individual variables affecting the relationship are warranted. The courtship period may set the stage for patterns of married life. It merits more attention.

[New page.]

References

Cates, R. L., Rutter, C. H., Karl, J., Linton, M., & Smith, K. (2000). Premarital abuse: A social psychological perspective. *Journal of Family Issues, 13*(1), 79-90.

Cortes, L. (2005). Beyond date rape: Violence during courtship. *Electronic Journal of Intimate Violence, 5*(2). Retrieved February 16, 2006, from http://www.acast .nova.edu/health/psy/file-disc/file50.html

Glaser, R., & Rutter, C. H. (Eds.). (1999). Familial violence [Special issue]. *Family Relations*, *43*.

Makepeace, J. M. (1989). Courtship violence among college students. *Family Relations*, *28*, 97-103.

Strauss, M. L. (1992). *Conflict Tactics Scales*. New York: Sociological Tests.

http://www.ablongman.com/littlebrown

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Visit the companion Web site for more help with writing in the social
sciences.
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Conducting a survey

ν **Decide what you want to find out—what your hypothesis is.** The questions you ask should be dictated by your purpose.

ν **Define your population.** Think about the kinds of people your hypothesis is about—for instance, college men, or five-year-old children. Plan to sample this population so that your findings will be representative.

ν **Write your questions.** Surveys may contain closed questions that direct the respondent's answers (checklists and multiple-choice, true/
false, or yes/no questions) or open-ended questions allowing brief, descriptive answers. Avoid loaded questions that reveal your own biases or make assumptions about subjects' answers, such as "Do you want the United States to support democracy in China?" or "How much more money does your father make than your mother?"

ν **Test your questions.** Use a few respondents with whom you can discuss the answers. Eliminate or recast questions that respondents find unclear, discomforting, or unanswerable.

ν **Tally the results.** Count the actual numbers of answers, including any nonanswers.

ν **Seek patterns in the raw data.** Such patterns may confirm or contradict your hypothesis. Revise the hypothesis or conduct additional research if necessary.

APA parenthetical text citations

1. Author not named in your text *785*
2. Author named in your text *785*
3. A work with two authors *786*
4. A work with three to five authors *786*
5. A work with six or more authors *786*
6. A work with a group author *787*
7. A work with no author or an anonymous work *787*
8. One of two or more works by the same author(s) *787*
9. Two or more works by different authors *787*
10. An indirect source *787*
11. An electronic source *788*

APA reference list

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½"
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Shortened title and page number (see p. 800)
```
Dating Violence          8
```

References

Cates, R. L., Rutter, C. H., Karl, J., Linton, M., & Smith, K. (2000). Premarital abuse: A social psychological perspective. *Journal of Family Issues, 13*(1), 79-90.

Cortes, L. (2005). Beyond date rape: Violence during courtship. *Electronic Journal of Intimate Violence, 5*(2). Retrieved February 16, 2006, from http://www.acast.nova.edu/ health/psy/file-disc/file50.html

Glaser, R., & Rutter, C. H. (Eds.). (1999). Familial violence [Special issue]. *Family Relations, 43.*

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Center
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     space
1∕2'' or 5-7 spaces
11∕2''
1''
```

APA reference-list models

Books

1. A book with one author *791*
2. A book with two to six authors *791*
3. A book with seven or more authors *791*
4. A book with an editor *791*
5. A book with a translator *791*
6. A book with a group author *791*
7. A book with no author or an anonymous book *792*
8. Two or more works by the same author(s) published in the same year *792*
9. A later edition *792*
10. A work in more than one vol-ume *792*
11. An article or chapter in an edited book *793*

Periodicals

12. An article in a journal with continuous pagination throughout the annual volume *793*
13. An article in a journal that pages issues separately *793*
14. An abstract of a journal article *793*
15. An article in a magazine *794*

APA title page
1∕2''
5 spaces
Dating Violence   1

An Assessment of
Dating Violence on Campus
Karen M. Tarczyk
Sociology 213
Mr. Durkan
March 6, 2006
Center horizontally and double-space

APA abstract
1∕2''
5 spaces

Dating Violence   2
Abstract

Little research has examined the patterns of abuse and violence occurring within couples during courtship. With a questionnaire administered to a sample of college students, the extent and na-
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space
11∕2''
1''

First page of APA body
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5 spaces

Dating Violence   3
An Assessment of
Dating Violence on Campus

In recent years, a great deal of attention has been devoted to family violence. Numerous studies have been done on spouse

Cates et al. concluded that premarital violence was a problem of "abusive relationships" as well as "abusive individuals" (p. 90).

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space
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1''
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Later page of APA body

> Dating Violence   4
>
> All the studies indicate a problem that is being neglected. My objective was to gather data on the extent and nature of premarital violence and to discuss possible interpretations.
>
> <div align="center">Method</div>
>
> *Sample*
>
> I conducted a survey of 200 students (134 females, 66 males) at a large state university in the northeastern United States. The sample consisted of students enrolled in an introductory sociology

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space
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CHAPTER 53

Writing in the Natural and Applied Sciences

The natural and applied sciences include biology, chemistry, physics, mathematics, engineering, computer science, and their branches. Their purpose is to understand natural and technological phenomena. (A *phenomenon* is a fact or event that can be known by the senses.) Scientists conduct experiments and write to explain the step-by-step processes in their methods of inquiry and discovery.

53a   Using the methods and evidence of the sciences

Scientists investigate phenomena by the **scientific method,** a process of continual testing and refinement.

Scientific evidence is almost always quantitative—that is, it consists of numerical data obtained from the measurement of phenomena. These data are called **empirical** (from a Greek word for "experience"); they result from observation and experience, generally in a controlled laboratory setting but also (as sometimes in astronomy or biology) in the natural world. Often the empirical evidence for scientific writing comes from library research into other people's reports of their investigations. Surveys of known data or existing literature are common in scientific writing.

53b   Understanding writing assignments in the sciences

No matter what your assignment, you will be expected to document and explain your evidence carefully so that anyone reading can check your sources and replicate your research. It is important for your reader to know the context of your research—both the previous experimentation and research on your particular subject (acknowledged in the survey of the literature) and the physical conditions and other variables surrounding your own work.

Assignments in the natural and applied sciences include the following:

˅ **A summary** distills a research article to its essence in brief, concise form. (Summary is discussed in detail on pp. 140–42.)
˅ **A critique** summarizes and critically evaluates a scientific report.
˅ **A laboratory report** explains the procedure and results of an ex-periment conducted by the writer. (See p. 820 for an example.)
˅ **A research report** explains the experimental research of other scientists and the writer's own methods, findings, and conclusions.
˅ **A research proposal** reviews the relevant literature and explains a plan for further research.

A laboratory report has four or five major sections:

1. **"Abstract":** a summary of the report.
2. **"Introduction" or "Objective":** a review of why the study was undertaken, a summary of the background of the study, and a statement of the problem being studied.
3. **"Method" or "Procedure":** a detailed explanation of how the study was conducted, including any statistical analysis.

4. **"Results":** an explanation of the major findings (including unexpected results) and a summary of the data presented in graphs and tables.
5. **"Discussion":** an interpretation of the results and an explanation of how they relate to the goals of the experiment. This section also describes new hypotheses that might be tested as a result of the experiment. If the section is brief, it may be combined with the previous section in a single section labeled "Conclusions.*"*

In addition, laboratory or research reports may include a list of references (if other sources were consulted). They almost always include tables and figures (graphs and charts) containing the data from the research (see p. 822).

53c   Using the tools and language of the sciences

Tools and language concerns vary from discipline to discipline in the sciences. Consult your instructor for specifics about the field in which you are writing. You can also discover much about a discipline's tools and language from the research sources listed on the next three pages.

1   Writing tools

In the sciences a **lab notebook** or **scientific journal** is almost indispensable for accurately recording the empirical data from observations and experiments. Use such a notebook or journal for these purposes:

- **Record observations** from reading, from class, or from the lab.
- **Ask questions and refine hypotheses.**
- **Record procedures.**
- **Record results.**
- **Keep an ongoing record of ideas and findings** and how they change as data accumulate.
- **Sequence and organize your material** as you compile your findings and write your report.

Make sure that your records of data are clearly separate from your reflections on the data so that you don't mistakenly confuse the two in drawing your conclusions.

2   Language considerations

Science writers prefer to use objective language that removes the writer as a character in the situation and events being explained, except as the impersonal agent of change, the experimenter. Although usage is changing, scientists still rarely use *I* in their reports and evaluations, and they often resort to the passive voice of verbs, as in *The mixture was then subjected to centrifugal force.* This conscious objectivity focuses attention (including the writer's) on the empirical data and what they show. It discourages the writer from, say, ascribing motives and will to animals and plants. For instance, instead of asserting that the sea tortoise *evolved* its hard shell *to protect* its body, a scientist would write only what could be observed: that the hard shell *covers and thus protects* the tortoise's body.

Science writers typically change verb tenses to distinguish between established information and their own research. For established information, such as that found in journals and other reliable sources, use the present tense: *Baroreceptors monitor blood pressure.* For your own and others' research, use the past tense: *The bacteria died within three hours. Marti reported some success*.

Each discipline in the natural and applied sciences has a specialized vocabulary that permits precise, accurate, and efficient communication. Some of these terms, such as *pressure* in physics, have different meanings in the common language and must be handled carefully in science writing. Others, such as *enthalpy* in chemistry, have no meanings in the common language and must simply be learned and used correctly.

3   Research sources

The following lists give resources in the sciences.

ν   **Specialized encyclopedias, dictionaries, and bibliographies**

American Medical Association Encyclopedia of Medicine
Bibliographic Guide to the History of Computing, Computers, and the Infor-mation Processing Industry
Concise Oxford Dictionary of Mathematics
Dorland's Illustrated Medical Dictionary
Encyclopedia of Bioethics
Encyclopedia of Chemistry
Encyclopedia of Computer Science and Technology
Encyclopedia of Ecology
Encyclopedia of Electronics
Encyclopedia of Oceanography
Encyclopedia of Physics
Encyclopedic Dictionary of Mathematics
Grzimek's Animal Life Encyclopedia
Information Sources in the Life Sciences
Introduction to Reference Sources in Health Sciences
McGraw-Hill Encyclopedia of Engineering
McGraw-Hill Encyclopedia of the Geological Sciences
McGraw-Hill Encyclopedia of Science and Technology
Science and Technology in World History
Space Almanac
Van Nostrand's Scientific Encyclopedia
World Resources (environment)

ν **Indexes**

ACM Guide to Computing Literature
Applied Science and Technology Index
Bibliography and Index of Geology
Biological Abstracts
Biological and Agricultural Index
Chemical Abstracts
Compendex Engineering Index
Computer Abstracts
Computer Literature Index
Cumulative Index to Nursing and Allied Health Literature
Dissertation Abstracts International
Ecology Abstracts
Engineering Index
Environment Abstracts
General Science Index
Index Medicus
MathSciNet: Mathematical Reviews
Physics Abstracts
Science Citation Index

ν **Book reviews**

Technical Book Review Index

ν **Web sources**

For updates of these sources and URLs, visit *ablongman.com/ littlebrown.*

General
BUBL Link: Natural Sciences and Mathematics (*bubl.ac.uk/link/linkbrowse*
    .cfm?menuid=6402)
Google Directory: Science (*directory.google.com/Top/Science*)
Librarians' Index to the Internet: Science (*lii.org/search/file/scitech*)
The National Academies: Science, Engineering, and Medicine (*nas.edu*)
WWW Virtual Library: Natural Sciences and Mathematics (*vlib.org/Science*
    .html)

Biology
BioMedNet (*bmn.com*)

Biology Online (*biology-online.org*)

Biology.Arizona.Edu (*biology.arizona.edu*)
National Biological Information Infrastructure (*www.nbii.gov*)

Chemistry
Chemistry.org (*chemistry.org/portal/a/c/s/1/home.html*)
WWW Virtual Library: Links for Chemists (*liv.ac.uk/Chemistry/Links/links
.html*)

Computer science
IEEE Computer Society (*computer.org*)
University of Texas Virtual Computer Library (*utexas.edu/computer/vcl*)
WWW Virtual Library: Computing and Computer Science (*vlib.org/
Computing*)

Engineering
American Society of Civil Engineers (*pubs.asce.org*)
Internet Guide to Engineering, Mathematics, and Computing (*eevl.ac.uk*)
National Academy of Engineering (nae.edu)

Environmental science
Center for International Earth Science Information Network (*ciesin.org*)
EE-Link: Environmental Education on the Internet (*eelink.net*)
EnviroLink (*envirolink.org*)
Environment Directory (*webdirectory.com*)

Geology
American Geological Institute (*www.agiweb.org*)
Digital Library for Earth System Education (*dlese.org*)
Geosource (*www.library.uu.nl/geosource*)
US Geological Survey Library (*library.usgs.gov*)

Health sciences
American Medical Association (*ama-assn.org*)
Centers for Disease Control and Prevention (*www.cdc.gov*)
Hardin MD (*www.lib.uiowa.edu/hardin/md*)
World Health Organization (*who.int/en*)

Mathematics
Math on the Web (*www.ams.org/mathweb*)
Internet Mathematics Library (*mathforum.org/library*)
Mathematical Atlas (*math-atlas.org*)

Physics and astronomy
American Institute of Physics (*aip.org*)
Astronomy Links (*astronomylinks.com*)
PhysicsWeb (*physicsweb.org*)
Science@NASA (*science.hq.nasa.gov/index.html*)

53d   Citing sources in CSE style

Within the natural and applied sciences, practitioners use one of two styles of documentation, varying slightly from discipline to discipline. Following are some of the style guides most often consulted:

American Chemical Society, *ACS Style Guide: A Manual for Authors and Editors,* 2nd ed., 1997
American Institute of Physics, *Style Manual for Guidance in the Preparation of Papers,* 4th ed., 1997
American Medical Association Manual of Style, 9th ed., 1998

Council of Biology Editors, *Scientific Style and Format: The CBE Manual for Authors, Editors, and Publishers,* 6th ed., 1994

The most thorough and widely used of these guides is the last one, *Scientific Style and Format*. Its sponsoring organization, the Council of Science Editors, was until 2000 called the Council of Biology Editors, so the style is abbreviated either CSE (as in this book) or CBE.

Scientific Style and Format details both styles of scientific documentation: one using author and date and one using numbers. Both types of text citation refer to a list of references at the end of the paper (see the next page). Ask your instructor which style you should use.

1   Using CSE name-year text citations

In the CSE name-year style, parenthetical text citations provide the last name of the author being cited and the source's year of publication. At the end of the paper, a list of references, arranged alphabetically by authors' last names, provides complete information on each source.

The CSE name-year style closely resembles the APA name-year style detailed on pages 785–88. You can follow the APA examples for in-text citations, making several notable changes for CSE:

- ᵥ **Do not use a comma to separate the author's name and the date:** `(Baumrind 1968, p. 34)`.
- ᵥ **Separate two authors' names with and (not "&"):** `(Pepinsky and DeStefano 1997)`.
- ᵥ **Use and others (not "et al.") for three or more authors:** `(Rutter and others 1996)`.
- ᵥ **List unnamed or anonymous authors as Anonymous,** both in the citation and in the list of references: `(Anonymous 1976)`.

2   Using CSE numbered text citations

In the CSE number style, raised numbers in the text refer to a numbered list of references at the end of the paper.

Two standard references[1,2] use this term.

These forms of immunity have been extensively researched.[3]

Hepburn and Tatin[2] do not discuss this project.

Assignment of numbers The number for each source is based on the order in which you cite the source in the text: the first cited source is 1, the second is 2, and so on.

Reuse of numbers When you cite a source you have already cited and numbered, use the original number again (see the last ex-ample above, which reuses the number 2 from the first example).

This reuse is the key difference between the CSE numbered citations and numbered references to footnotes or endnotes. In the CSE style, each source has only one number, determined by the order in which the source is cited. With notes, in contrast, the numbering proceeds in sequence, so that each source has as many numbers as it has citations in the text.

Citation of two or more sources When you cite two or more sources at once, arrange their numbers in sequence and separate them with a comma and no space, as in the first example on the previous page.

3   Using a CSE reference list

For both the name-year and the number styles of in-text citation, provide a list, titled `References`, of all sources you have cited. Format the page as shown for APA references on page 788, except that CSE entries are single-spaced.

The following examples show the differences and similarities between the name-year and number styles:

Name-year style
Hepburn PX, Tatin JM. 2005. Human physiology. New York: Columbia Univ Pr. 1026 p.

Number style
2. Hepburn PX, Tatin JM. Human physiology. New York: Columbia Univ Pr; 2005. 1026 p.

Spacing In both styles, single-space each entry and double-space between entries.

Arrangement In the name-year style, arrange entries alphabetically by authors' last names. In the number style, arrange entries in numerical order—that is, in order of their citation in the text.

Format In both styles, begin the first line of each entry at the left margin and indent subsequent lines.

Authors In both styles, list each author's name with the last name first, followed by initials for first and middle names. Do not use a comma between an author's last name and initials, and do not use periods or spaces with the initials. Do use a comma to separate authors' names.

Placement of dates In the name-year style, the date follows the author's or authors' names. In the number style, the date follows the publication information (for a book) or the periodical title (for a journal, magazine, or newspaper).

Journal titles In both styles, do not underline or italicize journal titles. For titles of two or more words, abbreviate words of six or more letters (without periods) and omit most prepositions, articles, and conjunctions. Capitalize each word. For example, *Journal of Chemical and Biochemical Studies* becomes `J Chem Biochem Stud`.

Book and article titles In both styles, do not underline, italicize, or use quotation marks around a book or an article title. Capitalize only the first word and any proper nouns.

Publication information for journal articles The name-year and number styles differ in the placement of the publication date (see opposite). However, both styles end with the journal's volume number, any issue number in parentheses, a colon, and the inclusive page numbers of the article, run together without space: `28:329-30` or `62(2):26-40`.

The following box indexes the CSE models. The examples include both a name-year reference and a number reference for each type of source.

v **Books**

1. A book with one author

Gould SJ. 1987. Time's arrow, time's cycle. Cambridge: Harvard Univ Pr. 222 p.

1. Gould SJ. Time's arrow, time's cycle. Cambridge: Harvard Univ Pr; 1987.
222 p.

2. A book with two to ten authors

Hepburn PX, Tatin JM. 2005. Human physiology. New York: Columbia Univ
    Pr. 1026 p.

2. Hepburn PX, Tatin JM. Human physiology. New York: Columbia Univ
Pr; 2005. 1026 p.

3. A book with more than ten authors

Evans RW, Bowditch L, Dana KL, Drummond A, Wildovitch WP, Young SL, Mills P, Mills RR, Livak
    SR, Lisi OL, and others. 2004. Organ transplants: ethical issues. Ann Arbor: Univ of Michigan Pr.
    498 p.

3. Evans RW, Bowditch L, Dana KL, Drummond A, Wildovitch WP, Young SL, Mills P, Mills RR,
Livak SR, Lisi OL, and others. Organ transplants: ethical issues. Ann Arbor: Univ of Michigan Pr; 2004.
498 p.

4. A book with an editor

Jonson P, editor. 2006. Anatomy yearbook 2005. Los Angeles: Anatco. 628 p.

4. Jonson P, editor. Anatomy yearbook 2005. Los Angeles: Anatco; 2006.
628 p.

5. A selection from a book

Krigel R, Laubenstein L, Muggia F. 2005. Kaposi's sarcoma. In: Ebbeson P, Biggar RS, Melbye M,
    editors. AIDS: a basic guide for clinicians. 2nd ed. Philadelphia: WB Saunders. p 100-26.

5. Krigel R, Laubenstein L, Muggia F. Kaposi's sarcoma. In: Ebbeson P, Biggar RS, Melbye M, editors.
AIDS: a basic guide for clinicians. 2nd ed. Philadelphia: WB Saunders; 2005. p 100-26.

6. An anonymous work

[Anonymous]. 2006. Health care for multiple sclerosis. New York: US Health Care. 86 p.

6. [Anonymous]. Health care for multiple sclerosis. New York: US Health Care; 2006. 86 p.

**7. Two or more cited works by the same author
published in the same year**

Gardner H. 1973a. The arts and human development. New York: J Wiley.
    406 p.

Gardner H. 1973b. The quest for mind: Piaget, Lévi-Strauss, and the structuralist movement. New York:
    AA Knopf. 492 p.

(The number style does not require such forms.)

ᵛ **Periodicals: Journals, magazines, newspapers**

8. An article in a journal with continuous pagination throughout the annual volume

Ancino R, Carter KV, Elwin DJ. 2004. Factors contributing to viral immunity: a review of the research.
    Dev Biol 30:156-9.

8. Ancino R, Carter KV, Elwin DJ. Factors contributing to viral immunity: a review of the research. Dev
Biol 2004;30:156-9.

9. An article in a journal that pages issues separately

Kim P. 2001 Feb. Medical decision making for the dying. Milbank Quar 64(2):26-40.

9. Kim P. Medical decision making for the dying. Milbank Quar 2001 Feb;64(2):26-40.

10. An article in a newspaper

Kolata G. 2006 Jan 7. Kill all the bacteria! New York Times;Sect B:1(col 3).

10. Kolata G. Kill all the bacteria! New York Times 2006 Jan 7;Sect B:1(col 3).

11. An article in a magazine

Scheiber N. 2004 June 24. Finger tip: why fingerprinting won't work. New Republic:15-6.

11. Scheiber N. Finger tip: why fingerprinting won't work. New Republic 2004 June 24:15-6.

ᵛ **Electronic sources**

Scientific Style and Format includes a few formats for citing electronic sources, derived from *National Library of Medicine Recommended Formats for Bibliographic Citation.* For additional formats, the CSE Web site recommends the NLM 2001 supplement for Internet sources. The following models adapt these NLM formats to CSE name-year and number styles.

Note Since neither the CSE nor the NLM specifies how to break URLs at the ends of lines, follow APA style: break only after slashes or before periods, and do not hyphenate.

12. A source on CD-ROM

Reich WT, editor. 2005. Encyclopedia of bioethics [CD-ROM]. New York:
Co-Health.

12. Reich WT, editor. Encyclopedia of bioethics [CD-ROM]. New York:
Co-Health; 2005.

13. An online journal article

Grady GF. 2005. The here and now of hepatitis B immunization. Today's Med [Internet] [cited 2005 Dec 7];6(2):39-41. Available from: http:// www.fmrt.org/todaysmedicine/Grady050293.pdf6

13. Grady GF. The here and now of hepatitis B immunization. Today's Med [Internet] 2005 [cited 2005 Dec 7];6(2):39-41. Available from: http://www.fmrt.org/todaysmedicine/Grady050293.pdf6

Give the date of your access, preceded by "cited," in brackets: `[cited 2005 Dec 7]` in the models above. If the article has no reference
numbers (pages, paragraphs, and so on), estimate the length in brackets—for instance, `[about 15 p.]` or `[about 6 screens]`.

14. An online book

Ruch BJ, Ruch DB. 2004. Homeopathy and medicine: resolving the conflict [Internet]. New York: Albert Einstein Coll of Medicine [cited 2006 Jan 28]. [about 50 p.]. Available from: http://www.einstein.edu/ medicine/books/ruch.html

14. Ruch BJ, Ruch DB. Homeopathy and medicine: resolving the conflict [Internet]. New York: Albert Einstein Coll of Medicine; 2004 [cited 2006 Jan 28]. [about 50 p.]. Available from:
http://www.einstein.edu/ medicine/books/ruch.html

As with an online journal article, give the date of your access, preceded by `cited`, in brackets. If the source uses page or other reference numbers, provide the total as in model 1 on page 815. If no reference numbers are provided, you may estimate them in brackets, as in the examples above.

15. A source retrieved from an online database

McAskill MR, Anderson TJ, Jones RD. 2005. Saccadic adaptation in neurolog-ical disorders. Prog Brain Res 140:417-31. In: PubMed [Internet]. Bethesda (MD): National Library of Medicine; [cited 2005 Mar 6]. Available from: http://www.ncbi.nlm.nih.gov/PubMed; PMID:
12508606.

15. McAskill MR, Anderson TJ, Jones RD. Saccadic adaptation in neurological disorders. Prog Brain Res 2005;140:417-31. In: PubMed [Internet]. Bethesda (MD): National Library of Medicine; [cited 2005 Mar 6]. Available from: http://www.ncbi.nlm.nih.gov/PubMed; PMID: 12508606.

After `In:` provide information on the database: title, place of publication, and publisher. (If the database author is different from the publisher, give the author's name before the title.) If you see a date of publication or copyright date for the database, give it after the publisher's name. Add the date of your access, preceded by `cited`, in brackets. After the availability statement, add any identifying number the database uses for the source.

16. A Web site

American Medical Association [Internet]. 2006. Chicago: American Medical Association; [cited 2006 Jan 26]. Available from: http://ama-assn.org

16. American Medical Association [Internet]. Chicago: American Medical Association; 2006 [cited 2006 Jan 26]. Available from: http://ama-assn.org

17. Electronic mail

Millon M. 2005 May 4. Grief therapy [Internet]. Message to: Naomi Sakai. 3:16 pm [cited 2005 May 4]. [about 2 screens].

17. Millon M. Grief therapy [Internet]. Message to: Naomi Sakai. 2005 May 4, 3:16 pm [cited 2005 May 4]. [about 2 screens].

18. A posting to a discussion list

Stalinsky Q. 2005 Aug 16. The hormone-replacement study. In: Women Physicians Congress [Internet]. [Chicago: American Medical Association]; 9:26 am [cited 2005 Aug 17]. [about 8 paragraphs]. Available from: ama-wpc@ama-assn.org

18. Stalinsky Q. The hormone-replacement study. In: Women Physicians Congress [Internet]. [Chicago: American Medical Association]; 2005 Aug 16, 9:26 am [cited 2005 Aug 17]. [about 8 paragraphs]. Available from:
ama-wpc@ama-assn.org

19. Computer software

Project scheduler 9000 [computer program]. 2006. Version 5.1. Orlando (FL): Scitor. CD-ROM. System requirements: IBM PC or compatible; Win-dows 98 or higher; 32 MB RAM; minimum 50 MB free disk space.

19. Project scheduler 9000 [computer program]. Version 5.1. Orlando (FL): Scitor; 2006. CD-ROM. System requirements: IBM PC or compatible; Windows 98 or higher; 32 MB RAM; minimum 50 MB free disk
space.

ν **Other sources**

20. A government publication

Committee on Science and Technology, House (US). 2003. Hearing on pro-curement and allocation of human organs for transplantation. 108th Cong., 1st Sess. House Doc. nr 409.

20. Committee on Science and Technology, House (US). Hearing on pro-curement and allocation of human organs for transplantation. 108th Cong., 1st Sess. House Doc. nr 409; 2003.

21. A nongovernment report

Warnock M. 2004. Report of the Committee on Fertilization and Embryology. Baylor University, Department of Embryology. Waco (TX): Baylor Univ. Report nr BU/DE.4261.

21. Warnock M. Report of the Committee on Fertilization and Embryology. Baylor University, Department of Embryology. Waco (TX): Baylor Univ; 2004. Report nr BU/DE.4261.

22. A sound recording, video recording, DVD, or film

Teaching Media. 2005. Cell mitosis [DVD]. White Plains (NY): Teaching Media. 40 min, sound, color.

22. Cell mitosis [DVD]. White Plains (NY): Teaching Media; 2005. 40 min, sound, color.

53e   Formatting documents in CSE style

Scientific Style and Format is not specific about margins, spacing for headings, and other elements of document format. Unless your instructor specifies otherwise, you can use the format of the APA (pp. 800–03). The CSE exception to this style is the list of references, which is described on pages 814–15.

The most troublesome aspects of manuscript preparation in the sciences are equations or formulas, tables, and figures. When typing equations or formulas, be careful to reproduce alignments, indentions, underlining, and characters accurately. If your word processor lacks special characters, leave space for them and write them in by hand.

Because you will be expected to share your data with your readers, most of your writing for the sciences is likely to require illustrations to present the data in concise, readable form. Tables usually summarize raw data (see p. 822 for an example), whereas figures (mainly charts and graphs) recast the data to show noteworthy comparisons or changes. Follow the guidelines on pages 121–25 for preparing tables and figures.

53f   Examining a sample science paper

The following biology paper illustrates the CSE number style for documenting sources. On page 823 passages from the paper and a reformatted list of references show the name-year style. Except for the citations and the references, the paper is formatted in APA style because CSE does not specify a format.

ν A laboratory report: CSE number style

[Title page.]

Exercise and Blood Pressure
Liz Garson
Biology 161
Ms. Traversa
December 13, 2005

[New page.]

Abstract

The transient elevation of blood pressure following exercise was demonstrated by pressure measurements of twenty human subjects before and after exercise.

[New page.]

Exercise and Blood Pressure
Introduction

The purpose of this experiment was to verify the changes in blood pressure that accompany exercise, as commonly reported.[1,2] A certain blood pressure is necessary for the blood to supply nutrients to the body tissues. Baroreceptors near the heart monitor pressure by determining the degree to which blood stretches the wall of the blood vessel.

[The introduction continues.]

During exercise, the metabolic needs of the muscles override the influence of the baroreceptors and result in an increase in blood pressure. This increase in blood pressure is observed uniformly (irrespective of sex or race), although men demonstrate a higher absolute systolic pressure than do women.[3] During strenuous exercise, blood pressure can rise to 40 percent above baseline.[1]

Method

The subjects for this experiment were twenty volunteers from laboratory classes, ten men and ten women. All pressure measurements were performed using a standard sphygmomanometer, which was tested for accuracy. To ensure consistency, the same sphygmomanometer was used to take all readings. In addition, all measurements were taken by the same person to avoid discrepancies in method or interpretation.

The first pressure reading was taken prior to exercise as the subject sat in a chair. This pressure was considered the baseline for each subject. All subsequent readings were interpreted relative to this baseline.

In the experiment, the subjects ran up and down stairs for fifteen minutes. Immediately after exercising, the subjects returned to the laboratory to have their pressure measured. Thirty minutes later, the pressure was measured for the final time.

Results

Table 1 contains the blood pressure measurements for the male and female subjects. With the exception of subjects 3 and 14, all subjects demonstrated the expected post-exercise increase in blood pressure, with a decline to baseline or near baseline thirty minutes after exercise. The data for subjects 3 and 14 were invalid because the subjects did not perform the experiment as directed.

Discussion

As expected, most of the subjects demonstrated an increase in blood pressure immediately after exercise and a decline to near baseline levels thirty minutes after exercise. The usual pressure increase was 20-40 mmHg for the systolic pressure and 5-10 mmHg for the diastolic pressure.

[Table on a page by itself.]
Table 1. Blood pressure measurements for all subjects (mmHg)

Subject	Baselinea	Post-exercise	30-minute reading
Male			
1	110/75	135/80	115/75
2	125/80	140/90	135/85

3	125/70	125/70	125/70
4	130/85	170/100	140/90
5	120/80	125/95	120/80
6	115/70	135/80	125/75
7	125/70	150/80	130/70
8	130/80	145/85	130/80
9	140/75	180/85	155/80
10	110/85	135/95	115/80
Female			
11	110/60	140/85	115/60
12	130/75	180/85	130/75
13	125/80	140/90	130/80
14	90/60	90/60	90/60
15	115/65	145/70	125/65
16	100/50	130/65	110/50
17	120/80	140/80	130/80
18	110/70	135/80	120/75
19	120/80	140/90	130/80
20	110/80	145/90	120/80

aNormal blood pressure at rest: males, 110-130/60-90; females, 110-120/50-80.

In the two cases in which blood pressure did not elevate with exercise (subjects 3 and 14), the subjects simply left the laboratory and returned fifteen minutes later without having exercised. The experimental design was flawed in not assigning someone to observe the subjects as they exercised.
[New page.]

References

1. Guyton AC. Textbook of medical physiology. Philadelphia: WB Saunders; 2004. 998 p.

2. Rowell LB. Blood pressure regulation during exercise. Ann Med 1999;28:329-33.

3. Gleim GW, Stachenfeld NS. Gender differences in the systolic blood pressure response to exercise. Am Heart J 2001;121:524-30.

ᵥ **A laboratory report: CSE name-year style**

These excerpts from the preceding paper show documentation in CSE name-year style:

The purpose of this experiment was to verify the changes in blood pressure that accompany exercise, as commonly reported (Guyton 2004; Rowell 1999).

This increase in blood pressure is observed uniformly (irrespective of sex or race), although men demonstrate a higher absolute systolic pressure than do women (Gleim and Stachenfeld 2001). During strenuous exercise, blood pressure can rise to 40 percent above baseline (Guyton 2004).

References

Gleim GW, Stachenfeld NS. 2001. Gender differences in the systolic blood pressure response to exercise. Am Heart J 121:524-30.

Guyton AC. 2004. Textbook of medical physiology. Philadelphia: WB Saunders. 998 p.

Rowell LB. 1999. Blood pressure regulation during exercise. Ann Med 28:329-33.

The scientific method

ᵥ **Observe carefully.** Accurately note all details of the phenomenon being researched.
ᵥ **Ask questions about the observations.**
ᵥ **Formulate a *hypothesis,*** or preliminary generalization, that explains the observed facts.
ᵥ **Test the hypothesis** with additional observation or controlled experiments.
ᵥ **If the hypothesis proves accurate, formulate a *theory,*** or unified model, that explains *why*.
ᵥ **If the hypothesis is disproved, revise it or start anew.**
http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with writing in the natural and applied sciences.

CSE reference-list models

Books

1. A book with one author *815*
2. A book with two to ten authors *815*
3. A book with more than ten authors *816*
4. A book with an editor *816*
5. A selection from a book *816*
6. An anonymous work *816*
7. Two or more cited works by the same author published in the same year *816*

Periodicals

8. An article in a journal with continuous pagination throughout the annual volume *816*
9. An article in a journal that pages issues separately *817*
10. An article in a newspaper *817*
11. An article in a magazine *817*

Electronic sources

12. A source on CD-ROM *817*
13. An online journal article *817*
14. An online book *818*
15. A source retrieved from an online database *818*
16. A Web site *818*
17. Electronic mail *818*
18. A posting to a discussion list *819*
19. Computer software *819*

Other sources

20. A government publication *819*
21. A nongovernment report *819*
22. A sound recording, video recording, DVD, or film *819*

PART 11

Special Writing Situations

CHAPTER 54
Writing Online

CHAPTER 55
Public Writing

CHAPTER 56
Oral Presentations
CHAPTER 54

Writing Online

Both in and out of college, you will write extensively online. Many forms of online writing expand your options as a writer, but they also present distinctive challenges, both conceptual and technical. This chapter discusses some of the options and challenges of
e-mail (below), online collaboration (p. 829), and Web composition (p. 832).

54a   Writing effective electronic mail

You may be using e-mail every day to converse quickly and casually with friends and family. In college you'll also use e-mail for a host of academic reasons, from collaborating with classmates to conducting research, and you'll want to communicate both purposefully and efficiently. This section covers composing and responding to messages and observing Internet etiquette. For more on using
e-mail to interact with the other students in a course, see pages 829–32. For more on using e-mail as a research tool, see page 592.

1   Composing messages
To use e-mail productively, pause to weigh each element of the message. Consider especially your audience and purpose and how your tone will come across to readers. In the message shown opposite, the writer knows the recipients well and yet has serious information to convey to them, so he writes informally but states his points and concerns carefully. Writing to the corporation mentioned in the message, the writer would be more formal in both tone and approach. Although e-mail is typically more casual than printed correspondence, in academic settings a crafted message is more likely to achieve the intended purpose. Proofread all but the most informal messages for errors in grammar, punctuation, and spelling.

2   Responding to messages

When you respond to a message, consider whom you're addressing and what your readers will see. The Reply function will automatically address the person who wrote you, whereas the Reply All function will address others who may have been sent copies of the original message. The *Subject* line will automatically contain the original subject heading preceded by *Re:* (from Latin, meaning "In reference to"), so change the heading if you change or expand the subject. Many e-mail programs can be set to reprint the entire original message, allowing you to insert your responses where appropriate or to respond to part of the message and delete the rest. If you add more recipients to your response, make sure not to pass on previous private messages by mistake.

3   Observing netiquette

To communicate effectively online, you'll need to abide by some rules of behavior and simple courtesies. You won't always see others observing this **netiquette,** or Internet etiquette, but you will see that those who do observe it receive the more thoughtful and considerate replies.

ᵥ **Addressing messages**

ᵥ **Avoid spamming.** With a few keystrokes, you can broadcast a message to many recipients at once—all the students in a course, say, or all the participants in a discussion group. Occasionally, you may indeed have a worthwhile idea or important information that everyone on the list will want to know. But flooding whole lists with irrelevant messages—called **spam-ming**—is rude and irritating.

ᵥ **Avoid sending frivolous messages to all the members of a group.** Instead of dashing off "I agree" and distributing the two-word message widely, put some time into composing a thoughtful response and send it only to those who will be interested.

ᵥ **Composing messages**

ᵥ **Remember that the messages you receive represent individuals.** Don't say or do anything that you wouldn't say or do face to face.

ᵥ **Use names.** In the body of your message, address your read-er(s) by name if possible and sign off with your own name and information on how to contact you. Your own name is especially important if your e-mail address does not spell it out.

ᵥ **Pay careful attention to tone.** Refrain from **flaming,** or attacking, correspondents. Don't use all capital letters, which SHOUT. And use irony or sarcasm only cautiously: in the absence of facial expressions, they can lead to misunderstandings. To indicate irony and emotions, you can use **emoticons,** such as the smiley :-). These sideways faces can easily be overused, though, and should not substitute for thoughtfully worded opinions.

ᵥ **Avoid saying anything in e-mail that you would not say in a printed document such as a letter or memo.** E-mail can usually be retrieved from the server, and in business and academic settings it may well be retrieved in disputes over contracts, grades, and other matters.

ᵥ **Reading and responding to messages**

ᵥ **Be a forgiving reader.** Avoid nitpicking over spelling or other surface errors. And because attitudes are sometimes difficult to convey, give authors an initial benefit of the doubt: a writer who at first seems hostile may simply have tried too hard to be concise; a writer who at first seems unserious may simply have failed at injecting humor into a worthwhile message.

ᵥ **Forward messages only with permission.** You may want to send a message you've received to someone else, but do so only if you know that the author of the message won't mind.

ᵛ   **Avoid participating in flame "wars,"** overheated dialogs that
contribute little or no information or understanding. If a war breaks out in a discussion,
ignore it: don't rush to defend someone who is being attacked, and don't respond even if
you are under attack yourself.

54b   Collaborating online

Writing often involves collaborating with others as much as
it does working in solitude. Indeed, many businesses and teachers
expect writers to collaborate on generating ideas and producing
and revising drafts. Computers have vastly expanded the options for collaboration, ranging from
simple e-mail exchanges to video conferencing and virtual environments.

In this section we look at strategies for online collaboration in your courses. Your instructors
or your school's technology advisers will introduce you to the system and help set you up. Here we
focus on nontechnical matters of participating in discussions and working on drafts.

1   Participating in discussions

Many instructors use online conversations for discussing class readings and other topics and
to help students generate ideas for writing. There are two basic types of online conversation:
delayed conversation, such as that occurring by e-mail or on a Web forum or blog; and real-time
chat (also called **synchronous communication**), which occurs immediately, like a telephone
conversation.

ᵛ Delayed conversation

E-mail, Web discussion groups, and Web logs allow detailed, thoughtful messages and
responses, so they are good places to try out ideas, explore assignments, and respond to others'
work. When writing in such media, observe the netiquette guidelines on pages 828–29.

The screen shots on these pages show part of a discussion thread on *Blackboard* courseware
and a query and responses on a course blog. The writing is casual but also thoughtful and specific.
In the *Blackboard* examples, notice that the second writer actually challenges the first writer's
assumption but frames the challenge productively in the context of the issue being discussed.
Disagreements are bound to occur in online conversation, but they need not be unpleasant.

ᵛ Online chat

You may be familiar with chat conversations from using instant messaging with friends and
family. In academic settings, chat will likely occur with courseware such as *WebCT* or *Blackboard*.

Collaborating via chat discussions will be more productive if you take a few tips:

ᵛ **Use the chat space for brainstorming topics and exchanging impressions.** The pace of
   online chat rarely allows lengthy consideration and articulation of messages.

ᵛ **Focus on a thread or common topic.** Online chat can be the electronic equivalent of a party,
   with different conversations occurring in the same space. If you have trouble tracking all the
   messages, concentrate on the ones that relate to your interest.

ᵛ **Write as quickly and fluidly as possible.** Don't worry about pro-ducing perfect prose.

2   Working on drafts

In writing and other courses, you and your fellow students may be invited to exchange and
respond to one another's projects by
e-mail or over the Web. To guide your reading of others' work, use the revision checklist on page
51 and the collaboration tips on pages 66–69. Focus on the deep issues in others' drafts, especially
early drafts: thesis, purpose, audience, organization, and support for the thesis. Hold comments on
style, grammar, punctuation, and other surface matters until you're reviewing late drafts, if indeed
you are expected to comment on them at all.

Exchanging drafts online generally requires a file-naming system that identifies each project's
writer, title, and version. Your instructor may establish such a system, or you and your classmates
can develop one. See pages 53–54 for tips.

54c   Creating effective Web compositions

Creating a Web page or site is sometimes as simple as saving a document in a different format, but more often it means thinking in a new way.

The diagrams on the facing page show a key difference between traditional printed documents and Web sites. Most traditional documents are meant to be read in sequence from start to finish. In contrast, most Web sites are so-called hypertexts: they are intended to be examined in whatever order readers choose as they follow links to pages within the site and to other sites.

When you create a composition for the Web, it will likely fall into one of two categories discussed in this section: pages such as class papers that resemble printed documents in being linear and text-heavy and that call for familiar ways of writing and reading; or "native" hypertext documents that you build from scratch, which call for screen-oriented writing and reading.

These general guidelines will help you create effective Web sites:

ᵛ **Plan the site carefully.** A hypertext can disorient readers as they scroll up and down and pursue various links. Page length, links, menus, and other cues should work to keep readers oriented.

ᵛ **Anticipate what readers may see on their screens.** Each reader's screen frames and organizes the experience of a Web composition. Screen space is limited, and it varies from one computer to another. Text and visual elements should be managed for maximum clarity and effectiveness on a variety of screens.

ᵛ **Integrate visual and sound elements into the text.** Web compositions can include not only tables, charts, and photographs (which printed documents may also have) but also video (such as animation or film clips) and audio (such as music or excerpts from speeches). However, any visual or sound elements should not merely embellish the text but contribute substantially to it. In addition, you should find out whether your readers' equipment will likely be able to handle multimedia elements and whether readers themselves may have disabilities that prevent their seeing or hearing such elements (see the note below).

ᵛ **Acknowledge your sources.** It's easy to incorporate material from other sources into a Web site, but you have the same obli-gation to cite your sources as you do in a printed document (see pp. 629–34). Further, your Web site is a form of publication, like a magazine or a book. Unless the material you are using explicitly allows copying without permission, you may need to seek the copyright holder's permission, just as print publishers do. (See pp. 635–37 for more on copyright.)

Note If you anticipate that some of your readers may have visual, hearing, or reading disabilities, you'll need to consider their needs while designing Web sites. Some of these considerations are covered under document design on pages 125–26, and others are fundamental to any effective Web design, as discussed in this section. In addition, avoid any content that relies exclusively on images or sound, instead supplementing such elements with text descriptions. At the same time, try to provide key concepts both as text and as images and sound. For more on Web design for readers with disabilities, visit the World Wide Web Consortium at *w3.org/ tr/wai-webcontent* or the American Council for the Blind at *acb.org/ accessible-formats.html*.

1   Using HTML

Most Web pages are created using hypertext markup language, or HTML, and an HTML editor. The HTML editing program inserts command codes into your document that achieve the effects you want when the material appears on the Web.

From the user's point of view, most HTML editors work much as word processors do, with similar options for sizing, formatting, and highlighting copy and with a display that shows what you will see in the final version. Indeed, you can compose a Web page without bothering at all about the behind-the-scenes HTML coding. As you gain experience with Web building, however, you may want to create more sophisticated pages by editing the codes themselves.

There are many HTML editors on the market. The Web site for this book (*ablongman.com/littlebrown*) provides links to free or low-cost editors.

2   Creating online papers

If an instructor asks you to post a paper to a Web site, you can compose it on your word processor and then use the Save As HTML function available on most programs to translate it into a Web page. After translating the paper, your word processor should allow you to modify some of

the elements on the page, or you can open the translated document in an HTML editor. The illustration below shows the opening screen of a student's project for a composition course.

3   Creating original sites

When you create an original Web site, you need to be aware that Web readers generally alternate between skimming pages for highlights and focusing intently on sections of text. To facilitate this kind of reading, you'll want to consider the guidelines on pages 833–34 for handling text and also your site's structure and content, flow, ease of navigation, and use of images, video, and sound.

ν **Structure and content**

Organize your site so that it efficiently arranges your content and also orients readers:

ν **Sketch possible site plans before getting started.** (See p. 833 for an example.) Your aim is to develop a sense of the major components of your project and to create a logical space for each component.

ν **Consider how menus on the site's pages can provide over-views of the organization as well as direct access to the pages.** The Web page below includes a menu on the left side of the page.

ν **Treat the first few sentences of any page as a get-acquainted space for you and your readers.** On the page below, the text hooks readers with questions and orients them with general information.

ν **Distill your text so that it includes only essential information.** Concise prose is essential in any writing situation, of course. But Web readers expect to scan text quickly and, in any event, have difficulty following long text passages on a computer screen.

ν **Flow**

Beginning Web authors sometimes start at the top of the page and then add element upon element until information proceeds down the screen much as it would in a printed document. However, by thinking about how information will flow on a page, you can take better advantage of the Web's visual nature:

ν **Standardize elements of your design to create expectations in readers and to fulfill those expectations.** For instance, develop a uniform style for the main headings of pages, for headings within pages, and for menus.

ν **Make scanning easy for readers.** Focus readers on crucial text by adding space around it. Add headings to break up text and to highlight content. Use lists to reinforce the parallel importance of items. (See pp. 116–20 for more on all these design elements.)

ν **Easy navigation**

A Web site of more than a few pages requires a menu on every page so that readers can navigate the site. Like the table of contents in a book, a menu lists the features of the site, giving its plan at a glance. By clicking on any item in the list, readers can go directly to a page that interests them.

You can embed a menu at the top, side, or bottom of a page. Menus at the top or side are best on short pages because they will not scroll off the screen as readers move down the page. On longer pages, menus at the bottom prevent readers from dead-ending—that is, reaching a point where they can't easily move forward or backward. You can also use a combination of menus.

In designing a menu, keep it simple: many different type fonts and colors will overwhelm readers instead of orienting them. And make the menus look the same from one page to the next so that readers recognize them easily.

ν **Images, video, and sound**

Exploring the Web, you'll see that site designers have taken advantage of the Web's ability to handle multimedia elements— images, video, and sound. Most Web readers expect at least some enhancement of text.

Note See pages 636–37 on observing copyright restrictions with images, video, and sound.

Images

Several guidelines can help you use images effectively in your Web compositions:

- **Use visual elements for a purpose.** They should supplement or replace text, highlight important features, and direct the flow of information. Don't use them for their own sake, as mere decoration.
- **Make the size of your files a central concern** so that readers don't have to wait forever for your site to download. If you are using lines or other icons, choose a limited number. If you are using photographs or other images, try to keep the file size below thirty kilobytes (30k).
- **Compose descriptions of images that relate them to your text.** Don't ask the elements to convey your meaning by themselves.
- **Provide alternative descriptions of images** to give a sense of them to readers with disabilities or readers whose Web brows-ers can't display them.

Video and sound

Video and sound files can provide information that is simply unavailable in printed documents. For instance, as part of a film review you might place a short clip from the film on your Web page and then provide a close reading of the clip. Or as part of a project on a controversial issue you might provide links to sound files containing political speeches.

However, the advantages of video and sound in Web compositions are offset by at least two complications: the files are generally large and difficult to work with, and readers need a fast connection and special software to download and open the files. Before you incorporate such elements into your Web compositions, make certain that they have a legitimate purpose. They should add essential information that can't be provided in any other medium, and they should be well integrated with the rest of your composition.

Sources

For the multimedia elements in a Web composition, you can use your own or obtain them from other sources:

- **Create your own graphs, diagrams, and other illustrations using a graphics program.** See pages 120–25 for tips on creating effective images.
- **Incorporate your own artwork, photographs, video clips, and sound recordings.** You may be able to find the needed equipment and software at your campus computer lab.
- **Obtain icons, photographs, video, and other multimedia elements from other electronic sources.** Be sure that you have enough space on your hard drive or a disk to hold the file. Also be sure to acknowledge your sources and to obtain reprint permission if neeeded (see pp. 635–37).

http://www.ablongman.com/littlebrown

```
Visit the companion Web site for more help with electronic mail, online
collaboration, and Web composition.
```

E-mail message

```
Consider who needs to read your message as you address it.
```

```
Use the Subject line to describe accurately the content of the message.
```

```
Attach files of shared work (see the box
below).
```

```
Adjust the content and tone to the intended audience.
```

```
Use short paragraphs with space between them.
```

Incompatible or encoded attachments

E-mail attachments are not always readable because of incompatible file formats or because of compression or encoding that requires special software at the recipient's end. If you have trouble sending or receiving attachments, try these strategies:

- **Send your documents in rich text format (RTF) or in text-only format,** both of which can be read by most word processors. RTF preserves most formatting, whereas text-only format does not. With either option, save a *copy* of your document (not the original) in the new format. In your word processor's File menu, first choose Save to preserve the original document. Then choose Save As, give the document a new name, go to the Save As Type option, and choose Rich Text Format or Text Only.
- **Copy the document into the body of an e-mail message.** You will lose most, if not all, of your document's formatting.
- **Use special software to read encoded or compressed files**. Your school's technology advisers can help you obtain and use such programs, which are usually free and available over the Internet.

E-mail response

Make sure the *To* field addresses the appropriate person or people.

Use the subject of the original message unless you are changing or expanding it.

When quoting the
   original message,
   select only the parts you are responding to and delete the rest.

Discussion on *Blackboard*

Discussion on a course Web log

Traditional print document

Web site

Paper submitted on the Web

White background
   providing strong
   contrast

ReadingWorks

Springfield Veterans Administration Hospital

```
Making a Difference:A Service-Learning Project
```

Alex Ramirez

```
    Illiteracy or low literacy skills among military veterans is a pervasive problem in Springfield
County and around the US. Many veterans do not have the
literacy skills to find high-paying jobs needed to own a home and support a family. The literacy
center at Springfield VA Hospital, where I volunteer as a tutor and completed my service-learning
project, aims to provide the education these veterans need to improve their literacy skills.
```

```
Literacy rates among military veterans
Tutoring at ReadingWorks
Preparing documents and a Web site for ReadingWorks
```

```
Literacy Rates Among Militiary Veterans
    Most military veterans have basic literacy skills; very few cannot read or
    Standard font for
readability
    Menu providing links to major sections in
the paper
    Heading marking
major section
```

Original Web site
```
Banner identifying sponsoring organization
```

ReadingWorks

Springfield Veterans Administration Hospital

```
Introductory text
appealing to readers' interests
```

> About ReadingWorks

> Services for veterans
> About our tutors
> Resources
> For students
> For tutors
> Exercises
> Directions
> Hours
> Join us!

Do you know a veteran who needs help
with reading and writing?

Do you need to improve your reading
and writing skills to get a job?

ReadingWorks of Springfield VA Hospital can make a difference. We train volunteers to help military veterans achieve literacy and prepare them for lifelong learning.

Click on the links in the menu to the left
to find out more about ReadingWorks.

```
Menu providing overview of the site's organization and
content
```

```
Invitation to use the site menu
```

ReadingWorks **Springfield VA Hospital**
 111 South Springdale Drive • Springfield, MI 45078
 (209) 556-1212

Public Writing

Writing outside of school, such as for business or for community work, resembles academic writing in many ways. It usually involves the same basic writing process, discussed in Part 1: assessing the writing situation, developing what you want to say, freely working out your meaning in a draft, and editing and revising so that your writing will achieve your purpose with readers. It often involves research, as discussed in Part 9. And it involves the standards of conciseness, appropriate and exact language, and correct grammar and usage discussed in Parts 3–8.

But public writing has its own conventions, too. They vary widely depending on what you're writing and why, whether a proposal for your job or a flyer announcing a dinner for a community group. This chapter covers several types of public writing: business letters and memos (next page); job applications (p. 845); business reports and proposals (p. 848); and flyers, newsletters, and brochures for community work (p. 851).

Note Chapter 5 discusses type fonts, headings, illustrations, and other elements of document design. In addition, a word processor's wizards or templates can help you format documents such as letters, résumés, and brochures. Before using such a tool, be sure the format is appropriate for your writing situation. And remember that a formatting tool can do nothing to help you express your ideas effectively.

Public writing in the United States, especially in business, favors efficiency. If you are accustomed to public writing in another culture, the US style may seem abrupt or impolite. A business letter elsewhere may be expected to begin with polite questions about the addressee or with compliments for the addressee's company, whereas US business letters are expected to get right to the point. (See the sample letters in this chapter for examples.)

Writing business letters and memos

When you write in business, you are addressing busy people who want to see quickly why you are writing and how they should respond to you. A wordy letter or a memo with grammatical errors may prevent you from getting what you want, either because the reader cannot understand your wish or because you present yourself poorly.

In all business writing, follow these general guidelines:

ᵥ **State your purpose right at the start.**
ᵥ **Be straightforward, clear, concise, objective, and courteous.**
ᵥ **Observe conventions of grammar and usage,** which make your writing clear and impress your reader with your care.

The formats of business letters and memos are fairly standardized and are thus expected by your correspondents.

Using a standard format for letters

Use either unlined white paper measuring $8^{1}/_{2}$" ¥ 11" or what is called letterhead stationery with your address printed at the top of the sheet. Type the letter single-spaced, with double space between elements, on only one side of a sheet.

The two most common forms for business letters—the full block and the modified block—are illustrated opposite and on page 846, respectively. Annotations on the samples indicate spacing, margins, and other aspects of format.

ν **The letter**

Return-address heading Unless you're using letterhead stationery, the return-address heading of the letter gives your address (but not your name) and the date. If you are using letterhead, you need add only the date.

Inside address The inside address shows the name, title, and complete address of the person you are writing to. (See p. 842 for abbreviations of state names.)

Salutation The salutation greets the addressee. Whenever pos-sible, address your letter to a specific person. (Call the company or department to ask whom to address.) If you can't find a person's name, then use a job title (*Dear Human Resources Manager, Dear Customer Service Manager*) or use a general salutation (*Dear Smythe Shoes*). Use *Ms.* as the title for a woman when she has no other title, when you don't know how she prefers to be addressed, or when you know that she prefers to be addressed as *Ms.* If you know a woman prefers to be addressed as *Mrs.* or *Miss,* use the appropriate title.

Body The body of the letter, containing its substance, begins at the left margin in both letter styles. Instead of indenting the first line of each paragraph, place an extra line of space between paragraphs so that they are readily visible.

Close The letter's close should reflect the level of formality in the salutation. For formal letters, *Cordially, Yours truly,* and *Sincerely* are common closes. For less formal letters, you may choose to use *Regards, Best wishes,* or the like. Only the first word of the close is capitalized, and the close is followed by a comma.

Signature The signature of a business letter falls below the close and has two parts. One is your name typed on the fourth line below the close. The other is your handwritten signature, which fills the space between the close and your typed name. The signature should consist only of your name, as you sign checks and other documents.

Other information Below the signature at the left margin, you may want to include additional information such as *Enc. 3* (indicating that there are three enclosures with the letter) or *cc: Margaret Newton* (indicating that a copy is being sent to the person named).

ν **The envelope**

The envelope should accommodate the letter once it is folded horizontally in thirds. The following are the common Postal Service abbreviations for addresses:

Street names

Avenue	AVE	Expressway	EXPY	Road	RD
Boulevard	BLVD	Freeway	FWY	Square	SQ
Circle	CIR	Lane	LN	Street	ST
Court	CT	Parkway	PKY	Turnpike	TPKE

Compass points

North	N	West	W	Southwest	SW
East	E	Northeast	NE	Northwest	NW

State names

Alabama	AL	Kentucky	KY	North Dakota	ND
Alaska	AK	Louisiana	LA	Ohio	OH
Arizona	AZ	Maine	ME	Oklahoma	OK
Arkansas	AR	Maryland	MD	Oregon	OR
California	CA	Massachusetts	MA	Pennsylvania	PA
Colorado	CO	Michigan	MI	Puerto Rico	PR
Connecticut	CT	Minnesota	MN	Rhode Island	RI
Delaware	DE	Mississippi	MS	South Carolina	SC
District of		Missouri	MO	South Dakota	SD
Columbia	DC	Montana	MT	Tennessee	TN
Florida	FL	Nebraska	NE	Texas	TX
Georgia	GA	Nevada	NV	Utah	UT
Hawaii	HI	New		Vermont	VT
Idaho	ID	Hampshire	NH	Virginia	VA

Illinois	IL	New Jersey	NJ	Washington	WA
Indiana	IN	New Mexico	NM	West Virginia	WV
Iowa	IA	New York	NY	Wisconsin	WI
Kansas	KS	North Carolina	NC	Wyoming	WY

Writing requests and complaints

Letters requesting something—for instance, a pamphlet, information about a product, a T-shirt advertised in a magazine—must be specific and accurate about the item you are requesting. The letter should describe the item completely and, if applicable, include
a copy or description of the advertisement or other source that prompted your request.

Letters complaining about a product or a service (such as a wrong billing from the telephone company) should be written in a reasonable but firm tone. (See the sample letter on p. 840.) Assume that the addressee is willing to resolve the problem when he or she has the relevant information. In the first sentence of the letter, say what you are writing about. Then provide as much background as needed, including any relevant details from past correspondence (as in the sample letter). Describe exactly what you see as the problem, sticking to facts and avoiding discourse on the company's social responsibility or your low opinion of its management. In the clearest and fewest possible words and sentences, proceed directly from one point to the next without repeating yourself. Always include your opinion of how the problem can be solved. Many companies are required by law to establish a specific procedure for complaints about products and services. If you know of such a procedure, be sure to follow it.

Writing business memos

Unlike business letters, which address people in other organizations, business memorandums (memos, for short) address people within the same organization. A memo can be quite long, but more often it deals briefly with a specific topic, such as an answer to a question, a progress report, or an evaluation. Both the content and the format of a memo aim to get to the point and dispose of it quickly.

ᵛ **Content**

ᵛ **State your reason for writing in the first sentence.** You might
outline a problem, make a request, refer to a request that prompted the memo, or briefly summarize new findings. Do not, however, waste words with expressions like *The purpose of this memo is. . . .*

ᵛ **Devote the first paragraph to a succinct presentation of your solution, recommendation, answer, or evaluation.** The first paragraph should be short, and by its end your reader should know precisely what to expect from the rest of the memo: the details and reasoning that support your conclusion.

ᵛ **Deliver the support in the body of the memo.** The paragraphs may be numbered or bulleted so that the main divisions of your message are easy to see. In a long memo, you may need headings (see pp. 119–20).

ᵛ **Suit your style and tone to your audience.** For instance, you'll want to address your boss or a large group of readers more formally than you would a coworker who is also a friend.

ᵛ **Write concisely.** Keep your sentences short and your language simple, using technical terms only when your readers will understand them. Say only what readers need to know.

Communicating electronically

Electronic communication—mainly e-mail and faxes—adds a few twists to business writing. E-mail plays such a prominent role in communication of all sorts that we discuss it extensively as part of writing online (see pp. 826–29). Generally, the standards for business e-mail are the same as for other business correspondence.

Faxes follow closely the formats of print documents, but there are some unique concerns:

ᵛ **Consider legibility.** Small type, photographs, horizontal lines, and other elements that look fine on your copy may not be legible to the addressee.

- ∨ **Include a cover sheet.** Most faxes require a cover sheet with the addressee's name, company, and fax number; the date, time, and subject; your own name and fax and telephone numbers; and the total number of pages (including the cover sheet) in the fax.
- ∨ **Advise your addressee to expect a fax.** The advice is essential if the fax is confidential because the machine is often shared.
- ∨ **Consider urgency.** Transmission by fax can imply that the correspondence is urgent. If yours isn't, you may want to use the mail instead.

Writing a job application

In applying for a job or requesting a job interview, send both a résumé and a cover letter. If you need to submit your application electronically, see pages 847 and 849.

Writing the cover letter

The cover letter should be formatted in block style (p. 840) or modified block style (below). Use the sample below and these guidelines in composing the letter:

- ∨ **Interpret your résumé for the particular job.** Don't detail your entire résumé, reciting your job history. Instead, highlight and reshape only the relevant parts.
- ∨ **Announce at the outset what job you seek and how you heard about it.**
- ∨ **Include any special reason you have for applying,** such as a specific career goal.
- ∨ **Summarize your qualifications for this particular job,** including relevant facts about education and employment and emphasizing notable accomplishments. Mention that additional information appears in an accompanying résumé.
- ∨ **Describe your availability.** At the end of the letter, mention that you are free for an interview at the convenience of the addressee, or specify when you will be available (for instance, when your current job or classes leave you free).

Writing and formatting the résumé

The résumé that accompanies your letter of application should provide information in table format that allows a potential employer to evaluate your qualifications. The résumé should include your name and address, a career objective, your education and employment history, special skills or awards, and information about how to obtain your references. All the information should fit on one uncrowded page, unless your education and experience are extensive. See the sample on the next page for writing and formatting guidelines for a résumé that you submit in print.

Some employers may ask for an electronic version of your résumé so that they can add it to a computerized database of applicants. The employers may scan your printed résumé to convert it to an electronic file, which they can then store in an appropriate database. Or they may ask you to provide the résumé electronically, either attaching it to or embedding it in an e-mail message. If an employer requests a scannable or electronic résumé, follow the guidelines below and consult the sample on page 849.

- ∨ **Keep the design simple for accurate scanning or electronic transmittal.** Avoid images, unusual type, more than one column, vertical or horizontal lines, italics, or underlining.
- ∨ **Use concise, specific words to describe your skills and expe-rience.** The employer's computer may use keywords (often nouns) to identify the résumés of suitable job candidates, and you want to ensure that your résumé includes the appropriate keywords. Name your specific skills—for example, the computer programs you can operate—and write concretely with words like *manager* (not *person with responsibility for*) and *reporter* (not *staff member who reports*). Look for likely keywords in the employer's description of the job you seek.

Writing business reports and proposals

Reports and proposals are text-heavy documents, sometimes lengthy, that convey information such as the results of research, a plan for action, or a recommendation for change. As with other

business correspondence, you will prepare a report or proposal for a specific purpose, and you will be addressing interested but busy readers.

Reports and proposals usually divide into sections. The sections vary depending on the purpose of the document, but usually they include an overview or summary, which tells the reader what the document is about; a statement of the problem or need, which justifies the report or proposal; a statement of the plan or solution, which responds to the need or problem; and a recommendation or evaluation. Consider the following guidelines as you prepare a report or proposal:

- ˅ **Do your research.** The standard formats of reports and proposals require you to be well informed, so be alert to where you have enough information or where you don't.
- ˅ **Focus on the purpose of each section.** Stick to the point of each section, saying only what you need to say, even if you have additional information. Each section should accomplish its purpose and contribute to the whole.
- ˅ **Follow an appropriate format.** In many businesses, reports and proposals have specific formatting requirements. If you are unsure about the requirements, ask your supervisor.

Writing for community work

At some point in your life, you're likely to volunteer for a community organization such as a soup kitchen, a daycare center, a literacy program, or a tutoring center for immigrants learning English. Many college courses involve service learning, in which you do such volunteer work, write about the experience for your course, and write *for* the organization you're helping.

The writing you do for a community group may range from flyers to newsletters to grant proposals. Two guidelines in particular will help you prepare effective projects:

- ˅ **Craft each document for its purpose and audience.** You are trying to achieve a specific aim with your readers, and the approach and tone you use will influence their responses. If, for example, you are writing letters to local businesses to raise funds for a homeless shelter, bring to mind the person or people who will read your letter. How can you best persuade those readers to donate money?
- ˅ **Expect to work with others.** Much public writing is the work of more than one person. Even if you draft the document on your own, others will review the content, tone, and design. Such collaboration is rewarding, but it sometimes requires patience and goodwill. See pages 66–69 and 829–32 for advice on collaborating.

The illustrations here and on the next page show a flyer, a news-letter, and a brochure prepared for ReadingWorks, a literacy program. See also pages 840–45 and 848–51 on business letters, memos, and proposals, as well as pages 861–62 on *PowerPoint* presentations.

http://www.ablongman.com/littlebrown

Visit the companion Web site for more help with job applications, business reports, and other kinds of public writing.

Business letter (block style)

Minimum 1''

17A Revere Street
Boston, MA 02106
January 1, 2006

Ms. Ann Herzog
Circulation Supervisor
Sporting Life
25 W. 43rd Street
New York, NY 10036

Dear Ms. Herzog:

Thank you for your letter of December 20, which notifies me that Sporting Life will resume my subscription after stopping it in error when I had
received the July issue. Since I missed at least five months' issues because of the magazine's error, I expected my subscription to be extended for five months after it would have lapsed——that is, through June of this year. Instead, you tell me that the magazine will send me the back issues that it failed to send and that the January issue (which I have not received) will complete my current subscription.

I have no interest in receiving the back issues of Sporting Life because the magazine is not useful or interesting unless it is current. Since Sporting Life erred in stopping my subscription prematurely, I still expect it to make up the difference on the other end of my subscription.

Unless I hear otherwise from you, I will count on your extending my subscription at least through June. If Sporting Life cannot compensate for its error in this way, I will cancel my subscription and request a refund.

Sincerely,

Janet M. Marley

Janet M. Marley

Return-address heading: falls at the left margin in block format

Double-space

Inside address

Double-space

Salutation

1''

1''

Body

Double-space

Double-space

Double-space

Close: aligns with the return-address heading

Quadruple-space

Signature: aligns with the close

Envelope for a business letter

JANET M MARLEY
17A REVERE ST
BOSTON MA 02106
Sender's name and address
MS ANN HERZOG
    CIRCULATION SUPERVISOR
SPORTING LIFE
25 W 43RD ST
NEW YORK NY 10036
Addressee's name, title, and address
US Postal Service preference:
all capitals and no punctuation

Business memo

Heading: company's name, addressee's name, writer's name and
initials, date, and subject
description

Bigelow Wax Company

TO: Aileen Rosen, Director of Sales

FROM: Patricia Phillips, Territory 12   *PP*

DATE: March 17, 2006

SUBJECT: 2005 sales of Quick Wax in Territory 12

Since it was introduced in January 2005, Quick Wax has been unsuccessful in Territory
12 and has not affected the sales of our Easy Shine. Discussions with customers and
my own analysis of Quick Wax suggest three reasons for its failure to compete with
our product.

1. Quick Wax has not received the promotion necessary for a new product.
Advertising—primarily on radio—has been sporadic and has not developed a clear,
consistent image for the product. In addition, the Quick Wax sales representative in
Territory 12 is new and inexperienced; he is not known to customers, and his sales
pitch (which I once overheard) is weak. As far as I can tell, his efforts are not
supported by phone calls or mailings from his home office.

2. When Quick Wax does make it to the store shelves, buyers do not choose it over our
product. Though priced competitively with our product, Quick Wax is poorly packaged.
The container seems smaller than ours, though in fact it holds the same eight ounces.
The lettering on the Quick Wax package (red on blue) is difficult to read, in
contrast to the white-on-green lettering on the Easy Shine package.

3. Our special purchase offers and my increased efforts to serve existing customers
have had the intended effect of keeping customers satisfied with our product and
reducing their inclination to stock something new.

Copies: L. Mendes, Director of Marketing
J. MacGregor, Customer Service Manager

Body: single-spaced with double spacing between paragraphs; paragraphs not
indented

People receiving copies

Job-application letter (modified block style)

3712 Swiss Avenue
                          Dallas, TX 75204
                          March 2, 2006

Raymond Chipault
Human Resources Manager
Dallas News
Communications Center
Dallas, TX 75222

Dear Mr. Chipault:

In response to your posting in the English Department of Southern Metho-dist
University, I am applying for the summer job of part-time editorial
assistant for the Dallas News.

I am now enrolled at Southern Methodist University as a sophomore, with a dual major
in English literature and journalism. My courses so far have included news reporting,
copy editing, and electronic publishing. I worked a summer as a copy aide for my
hometown newspaper, and for two years I have edited and written sports stories and
features for the university newspaper. My feature articles cover subjects as diverse
as campus elections, parking regulations, visiting professors, and speech codes.

As the enclosed résumé and writing samples indicate, my education and knowledge of
newspaper work prepare me for the opening you have.

I am available for an interview at your convenience and would be happy to show more
samples of my writing. Please e-mail me at ianirv@mail.smu .edu or call me at 214-
744-3816.

                          Sincerely,

                          Ian M. Irvine

                          Ian M. Irvine

Enc.

Return-address heading: falls to the right of center in modified block format

Close and signature: align with the return-
address heading

Résumé (print)

Name and contact information

Ian M. Irvine   3712 Swiss Avenue

Dallas, TX 75204
214-744-3816
ianirv@mail.smu.edu

Position
desired   Part-time editorial assistant.

Education   *Southern Methodist University*, 2004 to present
Current standing: sophomore.
Major:English literature and journalism.
Journalism courses: news reporting, copy editing, electronic publishing, communication arts, broadcast journalism.

Abilene (Texas) Senior High School, 2000-04.
Graduated with academic, college-preparatory degree.

Employment   2004 to present. Reporter, *Daily Campus*, student newspaper
history   of Southern Methodist University.
Write regular coverage of baseball, track, and soccer teams. Write feature stories on campus policies and events. Edit
sports news, campus listings, features.

Summer 2005. Copy aide, *Abilene Reporter-News*.
Assisted reporters with copy routing and research.

Summer 2004. Painter, Longhorn Painters, Abilene.
Prepared and painted exteriors and interiors of houses.

Special   Fluent in Spanish.
skills   Proficient in Internet research and word processing.

References   Available on request:

Placement Office
Southern Methodist University
Dallas, TX 75275

Career objective stated simply and clearly

Education before work experience for most college students

Headings marking sections,
set off with space and highlighting

Conventional use of capital letters: yes for proper nouns and after periods; no for
job titles, course names, department names, and so on

Standard, consistent type font

Résumé (scannable or electronic)

 Ian M. Irvine
3712 Swiss Avenue
Dallas, TX 75204
214-744-3816

KEYWORDS: Editor, editorial assistant, publishing, electronic publishing.

OBJECTIVE
Part-time editorial assistant.

EDUCATION
Southern Methodist University, 2004 to present.
Major: English literature and journalism.
Journalism courses: news reporting, copy editing, electronic publishing,
communication arts, broadcast journalism.

Abilene (Texas) Senior High School, 2000-04.
Academic, college preparatory degree.

EMPLOYMENT HISTORY
Reporter, Daily Campus, Southern Methodist University, 2004 to present.
Writer of articles for student newspaper on sports teams, campus policies,
and local events. Editor of sports news, campus listings, and features.

Copy aide, Abilene Reporter-News, Abilene, summer 2005.
Assistant to reporters, routing copy and doing research.

Painter, Longhorn Painters, Abilene, summer 2004.
Preparation and painting of exteriors and interiors of houses.

SPECIAL SKILLS
Fluent in Spanish.
Proficient in Internet research and word processing.

REFERENCES
Available upon request:
Placement Office
Southern Methodist University
Dallas, TX 75275

```
Accurate keywords, allowing the employer to place the résumé into an appropriate
database

Simple design, avoiding unusual type,
italics, multiple columns, decorative lines, and images

Standard font easily read by scanners

Every line aligning at left
margin
```

Report

```
Descriptive title conveying report's contents
```

Canada Geese at ABC Institute:
An Environmental Problem

```
                              Summary
The flock of Canada geese on and around ABC Institute's grounds has grown dra-matically in recent
years to become a nuisance and an environmental problem. This report reviews the problem, considers
possible solutions, and proposes that ABC
Institute and the US Fish and Wildlife Service cooperate to reduce the flock by
humane means.

                            The Problem
Canada geese began living at Taylor Lake next to ABC Institute when they were re-
located there in 1985 by the state game department. As a nonmigratory flock, the geese are present
year-round, with the highest population each year occurring in early spring. In recent years the
flock has grown dramatically. The Audubon Society's annual Christmas bird census shows a thirty-fold
increase from the 37 geese counted in 1986 to the 1125 counted in 2005.

The principal environmental problem caused by the geese is pollution of grass and water by
defecation. Geese droppings cover the ABC Institute's grounds as well as the park's picnicking
areas. The runoff from these droppings into Taylor Lake has substantially affected the quality of
the lake's water, so that local authorities have twice (2004 and 2005) issued warnings against
swimming.

                          Possible Solutions
The goose overpopulation and resulting environmental problems have several possible solutions:

o Harass the geese with dogs and audiovisual effects (light and noise) so that the geese choose to
leave. This solution is inhumane to the geese and unpleasant for human neighbors.
o Feed the geese a chemical that will weaken the shells of their eggs and thus reduce growth of the
flock. This solution is inhumane to the geese and also impractical, because geese are long-lived.
o Kill adult geese. This solution is, obviously, inhumane to the geese.
o Thin the goose population by trapping and removing many geese (perhaps 600) to areas less
populated by humans, such as wildlife preserves.

    Though costly (see figures below), the last solution is the most humane. It would be harmless
       to the geese, provided that sizable netted enclosures are used for traps.
       [Discussion of solution and ''Recommendations'' follow.]
    Standard for-mat: summary, statement of the problem, solutions, and (not shown)
       recommendations
    Major sections delineated by headings
    Formal tone,
       appropriate to a business-writing situation
    Single spacing with double spacing between paragraphs and around the list
    Bulleted list emphasizing alternative solutions
```

Internal proposal
```
Memo format for internal proposal (p. 844)
```

Springfield Veterans Administration Hospital

```
To: Jefferson Green, Director, Finance and Operations
From: Kate Goodman, Director, ReadingWorks  KG
Date: October 17, 2005
Subject: Budget proposal for ReadingWorks Awards Dinner

                            OVERVIEW
ReadingWorks requests funding for an awards dinner.

                              NEED

ReadingWorks, the literacy center operated by Springfield VA Hospital, has for 6 years served
between 50 and 70 patients/students a year with a small paid staff and a corps of dedicated
volunteers. In the past year the center's paid staff and 20 volunteers provided more than 1260 hours
of literacy tutoring to 67 students, an increase of 14 students over last year. I want to recognize
```

the efforts and accomplishments of our students and tutors by holding an awards dinner for them and their families.

PLAN

I propose the following event for Friday, May 25, 7:30 to 10:30 PM: dinner and nonalcoholic beverages for approximately 135 students, tutors, and their guests; entertainment; and certificates for approximately 20 students and tutors. I request the use of Suite 42 because it can accommodate as many as 200 people as well as caterers and a DJ. Hospital staff will need to have the room ready by 6:00 PM on May 25.

BUDGET

Dinner and beverages for about 135 attendees	$2700
Music for two hours	200
Certificates	50
TOTAL	$2950

Bids from local businesses are attached.

PERSONNEL

Five hospital employees will be needed to set up, take down, and clean Suite 42 before and after the dinner.

''Overview'': statement of proposal

''Need'': justification for the request

Formal tone appropriate for a proposal

''Plan'': explanation of request

''Budget'' and ''Personnel'': details on the proposal's requirements

Single spacing with double spacing between sections

Flyer

FIRST ANNUAL AWARDS DINNER

WHEN

Friday night
May 25
7:30 to 10:30

WHERE

Suite 42
    Springfield VA Hospital

WHO

Students, tutors, and their families are invited to join us for an evening of food and music as we celebrate their efforts and accomplishments.

ReadingWorks of Springfield Veterans Administration Hospital
111 South Springdale Drive
Springfield, MI 45078
Large type and color focusing a distant reader's attention on important information: what's happening, when, where, and who is invited
White space drawing viewers' eyes to main message and creating flow among elements

**For information
contact ReadingWorks
209-556-1212**

Color highlighting only key
information
Less important information set in smaller type

Newsletter

ReadingWorks

Multicolumn format allowing room for headings, articles, and other
elements on a single page

Springfield Veterans Administration Hospital   **SUMMER 2005**

From the director

Can you help? With more and more learners in the ReadingWorks program, we need more and more tutors.
You may know people who would be interested in participating in the program, if only they knew about
it.

  Those of you who have been tutoring VA patients in reading and writing know both the great need
you fulfill and the great benefits you bring to the students. New tutors need no special skills——
we'll provide the training——only patience and an interest in helping others.

  We've scheduled an orientation meeting for Friday, September 12, at 6:30 PM. Please come and bring
a friend who is willing to contribute a couple of hours a week to our work.

    Thanks,
    Kate Goodman

A festive night for students and tutors

The first annual ReadingWorks Awards Dinner on May 25th was a great success. Springfield's own Golden Fork provided tasty food and Amber Allen supplied lively music. The students decorated Suite 42 on the theme of books and reading. In all, 127 people attended.

The highlight of the night was the awards ceremony. Nine students, recommended by their tutors, received
certificates recognizing their efforts and special accomplishments in learning to read and write:

Ramon Berva
Edward Byar
David Dunbar
Tony Garnier
Chris Guigni
Akili Haynes
Josh Livingston
Alex Obeld
B. J. Resnansky

In addition, nine tutors received certificates commemorating five years of service to ReadingWorks:

Anita Crumpton
Felix Cruz-Rivera
Bette Elgen

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    Kayleah Bortoluzzi
    Harriotte Henderson
    Ben Obiso
    Meggie Puente
    Max Smith
Sara Villante
 Congratulations to all!
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PTSD: New Guidelines

Most of us are working with veterans who have been diagnosed with post-traumatic stress disorder. Because this disorder is often complicated by alcoholism, depression, anxiety, and other problems, the National Center for PTSD has issued some guidelines for helping PTSD patients in ways that reduce their stress.

O The hospital must know your tutoring schedule, and you need to sign in and out before and after each tutoring session.

O To protect patients' privacy, meet them only in designated visiting and tutoring areas, never in their rooms.

O Treat patients with dignity and respect, even when (as sometimes happens) they grow frustrated and angry. Seek help from a nurse or orderly if you need it.

FIRST ANNUAL AWARDS DINNER

Two-column heading emphasizing the main article

Elements helping readers skim for highlights: spacing, varied font sizes, lines, and a bulleted list

Color focusing readers' attention on banner, headlines, and table of contents

Lively but uncluttered overall appearance

INTHISISSUE

Box in the first column highlighting table of contents

Brochure

Panel 2: The right page when the cover is opened, the first one readers see, containing key information

Panel 6: The back, usually including the return address and space for a mailing label and postage

Panel 1: The cover, drawing readers' attention to the group's name, purpose, and affiliation

Panel 3: The left page when the cover is opened, reinforcing the message of panel 2

Varied type, color, and photographs, adding visual interest and focusing readers' attention

Panels 4 and 5: The inside panels, containing contact information and other details

CHAPTER 56

Oral Presentations

At some point during your education or your work, you will probably be called on to speak to a group. Oral presentation can be anxiety producing, even for those who are experienced at it. This chapter shows you how you can apply your experiences as a writer to public speaking, and it offers some techniques that are uniquely appropriate for effective oral presentations.

56a   Writing and speaking

Writing and speechmaking have much in common: both require careful consideration of your subject, purpose, and audience. Thus the mental and physical activities that go into the writing process can also help you prepare and deliver a successful oral presentation.

Despite many similarities, however, writing for readers is not the same as speaking to listeners. Whereas a reader can go back and reread a written message, a listener cannot stop a speech to rehear a section. Several studies have reported that immediately after hearing a short talk, most listeners cannot recall half of what was said.

Effective speakers adapt to their audience's listening ability by reinforcing their ideas through repetition and restatement. They use simple words, short sentences, personal pronouns, contractions, and colloquial expressions. In formal writing, these strategies might seem redundant and too informal; but in speaking, they improve listeners' comprehension.

56b   Considering purpose and audience

The most important step in developing an oral presentation is to identify your purpose: what do you want your audience to know or do as a result of your speech? Topic and purpose are *not* the same thing. Asking *What am I talking about?* is not the same as asking *Why am I speaking?*

In school and work settings, oral presentations may include anything from a five-minute report before a few peers to an hour-long address before a hundred people. Whatever the situation, you're likely to be speaking for the same reasons that you write in school or at work: to explain something to listeners or to persuade listeners to accept your opinion or take an action. See pages 14–15 for more on these purposes.

Adapting to your audience is a critical task in public speaking as well as in writing. You'll want to consider the questions about audience on page 11. But a listening audience requires additional considerations as well:

- **Why is your audience assembled?** Listeners who attend because they want to hear you and your ideas may be easier to interest and motivate then listeners who are required to attend.
- **How large is your audience?** With a small group you can be informal. If you are speaking to a hundred or more people, you may need a public address system, a lectern, special lighting, and audiovisual equipment.
- **Where will you speak?** Your approach should match the setting—more casual for a small classroom, more formal for an auditorium.
- **How long are you scheduled to speak?** Whatever the time limit, stick to it. Audiences lose patience with someone who speaks longer than expected.

When speaking, unlike when writing, you can see and hear your audience's responses during your presentation. If you sense that an audience is bored, try to spice up your presentation. If an audience is restless, consult your watch to make sure you have not gone over your time. If you sense resistance, try to make midspeech adjustments to respond to that resistance.

56c   Organizing the presentation

An effective oral presentation, like an effective essay, has a recognizable shape. The advice in Chapter 2 for organizing and outlining an essay serves the speechmaker as well as the writer (see pp. 32–43). Here are additional considerations for the introduction, conclusion, and supporting material.

1   The Introduction

First impressions count. A strong beginning establishes an important relationship among three elements in an oral presentation: you, your topic, and your audience. More specifically, the beginning of an oral presentation should try to accomplish three goals:

- **Gain the audience's attention and interest.** Begin with a question, an unusual example or statistic, or a short, relevant story.
- **Put yourself in the speech.** If you demonstrate your expertise, experience, or concern, your audience will be more interested in what you say and more trusting of you.
- **Introduce and preview your topic and purpose.** By the time your introduction is over, listeners should know what your topic is and the direction in which you wish to take them as you develop your ideas.

In addition to these guidelines for beginning a speech, there are some important pitfalls to avoid:

- **Don't try to cram too much into your introduction.** Focus on engaging the audience and quickly previewing your talk.
- **Don't begin with an apology.** A statement such as *I wish I'd been given more time to get ready for this presentation* will only undermine your listeners' confidence in you.
- **Don't begin with *My speech is about. . . .*** The statement is dull, and it does little to clarify purpose.

2   Supporting material

Just as you do when writing, you can and should use facts, statistics, examples, and expert opinions to support spoken arguments (see pp. 184–85). In addition, as a speaker you can draw on other kinds of supporting material:

- **Use vivid description.** Paint a mental image of a scene, a concept, an event, or a person.
- **Use well-chosen quotations.** They can add an emotional or humorous moment to your speech.
- **Use true or fictional stories.** A memorable narrative can rivet the audience's attention and illustrate your point.
- **Use analogies.** Comparisons between essentially unlike things, such as a politician and a tightrope walker, link concepts memorably. (For more on analogy, see pp. 97–98.)

Use a variety of supporting material in your speech. A presentation that is nothing but statistics can bore an audience. Nonstop storytelling may interest listeners but fail to achieve your purpose.

3   The conclusion

Last impressions count as much as first impressions. You may hope that listeners will remember every detail of your speech, but they are more likely to leave with a general impression and a few ideas about you and your message. You want your conclusion to be clear, of course, but you also want it to be memorable. Remind listeners of how your topic and main idea connect to their needs and interests.

56d   Delivering the presentation

Writing and speaking differ most obviously in the form of delivery: the writer is represented in print; the speaker is represented in person. This section describes the methods and techniques of oral presentation as well as some ways of coping with stage fright.

1   Methods of delivery

An oral presentation may be delivered impromptu, extemporaneously, from a text, or from memory. No one technique is best for all speeches; indeed, a single speech may include two or

more forms or even all four—perhaps a memorized introduction, an extemporaneous body in which quotations are read from a text, and impromptu responses to audience questions during or after the speech.

ν **Speaking impromptu**

Impromptu means "without preparation": an impromptu pres-entation is one you deliver off-the-cuff, with no planning or practice. You may be called on in a class to express your opinion or to summarize something you've written. You may speak up at a neighborhood meeting. An audience member may ask you a question at the end of an oral presentation. The only way to prepare for such incidents is to be well prepared in general—to be caught up on course reading, for instance, or to know the facts in a debate.

ν **Speaking extemporaneously**

Extemporaneous speaking—that done with some preparation, but without reading from a text—is the most common form of pres-entation, typical of class lectures and business briefings. With extemporaneous speaking, you have time to prepare and practice in advance. Then, instead of following a script of every word, you speak from notes that guide you through the presentation.

ν **Speaking from a text**

Delivering a presentation from a text involves writing the text out in advance and then reading aloud from it. With a text in front of you, you're unlikely to lose your way. However, a reading speaker can be dull for an audience. Try to avoid this form of delivery for an entire presentation.

If you do use a text, write it so that it sounds spoken (less formal) rather than written (more formal): for instance, the sentence *Although costs rose, profits remained steady* would sound fine in writing but stiff and awkward in speech because in conversation we rarely use such a structure. In addition, rehearse thoroughly so that you can read with expression and can look up frequently to make eye contact with listeners (see the next page).

ν **Speaking from memory**

A memorized presentation has a distinct advantage: complete freedom from notes or a text. That means you can look at your audience every minute and can move away from a lectern and even into the audience. However, you may be like most speakers in seeming less relaxed, not more relaxed, when presenting from memory: your mind is too busy retrieving the next words to attend to the responses of the audience. Further, you risk forgetting your place or a whole passage.

For these reasons, many experts discourage memorization. At least reserve the method for the introduction, perhaps, or some other part with which you want to make a strong impression. Rehearse not only to memorize the words but, beyond that, to deliver the words fresh, as if for the first time.

2   Vocal delivery

The sound of your voice will influence how your listeners receive you. When rehearsing, consider volume, speed, and articulation.

ν **Speak loudly.** In a meeting with five other people, you can speak in a normal volume. As your audience grows in size, so should your volume. Most speakers can project to as many as a hundred people, but a larger audience may require a microphone.

ν **Speak slowly enough to be understandable.**

ν **Speak clearly and correctly.** To avoid mumbling or slurring words, practice articulating. Sometimes it helps to open your mouth a little wider than usual.

3   Physical delivery

You are more than your spoken words when you make an oral presentation. Your face and body also play a role in how your speech is received.

ν **Make eye contact with listeners.** Move your gaze around the entire room, settle on someone, and establish direct eye contact; then move on to someone else.

ν **Stand up.** Always stand for a presentation, unless it takes place in a small room where standing would be inappropriate. You can see more audience members when you stand, and they in turn can hear your voice and see your gestures more clearly.

ᵥ **Stand straight, and move around.** Turn your body toward one side of the room and then the other, step out from behind any lectern or desk, and gesture appropriately, as you would in conversation.

4   Visual aids

You can supplement an oral presentation with visual aids such as posters, models, slides, videos, or presentation software such as *PowerPoint*. Visual aids can emphasize key points, organize related concepts, and illustrate complex procedures. They can gain the attention of listeners and improve their understanding and memory.

The following guidelines can help you create effective and appropriate visual aids:

ᵥ **Use visual aids to underscore your points.** Short lists of key ideas, illustrations such as graphs or photographs, or objects such as models can make your presentation more interesting and memorable. But use visual aids judiciously: a constant flow of illustrations or objects will bury your message.

ᵥ **Match visual aids and setting.** An audience of five people may be able to see a photograph and share a chart; an audience of a hundred will need projected images.

ᵥ **Coordinate visual aids with your message.** Time each visual aid to reinforce a point you're making. Tell listeners what they're looking at—what they should be getting from the aid. Give them enough viewing time so they don't mind turning their attention back to you.

ᵥ **Show visual aids only while they're needed.** To regain your audience's attention, remove or turn off any aid as soon as you have finished with it.

Many speakers use *PowerPoint* or other software to project visual aids. (See the sample slides on the next page.) Screens of brief points supported by data, images, or video can help listeners follow your main points. To use *PowerPoint* or other software effectively, follow the guidelines above and also the following:

ᵥ **Don't put your whole presentation on screen.** Select key points, and distill them to as few words as possible. Think of the slides as quick, easy-to-remember summaries.

ᵥ **Use a simple design.** Avoid turning your presentation into a show about the software's many capabilities.

ᵥ **Use a consistent design.** For optimal flow through the presentation, each slide should be formatted similarly.

ᵥ **Add only relevant illustrations.** Avoid loading the presentation with mere decoration.

5   Practice

Practicing an oral presentation is the speechmaker's equivalent of editing and proofreading a written text. You won't gain much by practicing silently in your head; instead, you need to rehearse out loud, with the notes you will be using. For your initial rehearsals, you can gauge your performance by making an audio- or videotape of yourself or by practicing in front of a mirror. A recording will let you hear mumbling, too-rapid delivery, grammatical errors, mispronounced words, and unclear concepts. A mirror or video will reveal your stance, your gestures, and your eye contact. Any of these practice techniques will tell you if your presentation is running too long or too short.

If you plan to use visual aids, you'll need to practice with them, too, preferably in the room where you'll make the presentation and certainly with the help of anyone who will be assisting you. Your goal is to eliminate hitches (upside-down slides, missing charts) and to weave the visuals seamlessly into your presentation.

6   Stage fright

Many people report that speaking in front of an audience is their number-one fear. Even many experienced and polished speakers have some anxiety about delivering an oral presentation, but they use this nervous energy to their advantage, letting it propel them into working hard on each presentation, and rehearsing until they're satisfied with their delivery. They know that the symptoms of
anxiety are usually imperceptible to listeners, who cannot see or hear a racing heart, upset stomach, cold hands, and worried thoughts.

Several techniques can help you reduce your level of anxiety:

ᵥ **Use simple relaxation exercises.** Deep breathing or tensing and relaxing your stomach muscles can ease some of the physical symptoms of speech anxiety.

ᵥ **Think positively.** Instead of worrying about the mistakes you might make, concentrate on how well you've prepared and practiced your presentation and how significant your ideas are.

ᵥ **Don't avoid opportunities to speak in public.** Practice and experience build speaking skills and offer the best insurance for success.

Visit the companion Web site for more help with oral presentations and
PowerPoint.

Checklist for an oral presentation

ᵛ **Purpose:** What do you want your audience to know or do as a result of your presentation? How can you achieve your purpose in the time and setting you've been given? (See the previous page and below.)

ᵛ **Audience:** What do you know about the characteristics and opinions of your audience? How can this information help you adapt your
presentation to your audience's interests, needs, and opinions? (See below.)

ᵛ **Organization and content:** How are your ideas arranged? Where might listeners have difficulty following you? What functions do your introduction and conclusion perform? How relevant and interesting
is your supporting material for your topic and your audience? (See opposite.)

ᵛ **Method of delivery:** What method of delivery do you plan: extemporaneous? reading from a text? memorized? a mixture? How does your method suit the purpose, setting, and occasion of your presentation? (See pp. 855–57.)

ᵛ **Vocal and physical delivery:** In rehearsing your presentation, what do you perceive as your strengths and weaknesses? Is your voice suitably loud for the setting? Are you speaking clearly? Are you able to move your eyes around the room so that you'll be making eye contact during the presentation? Is your posture straight but not stiff? Do your gestures reinforce your ideas? Do you use visual aids appropriately? (See pp. 861–62.)

ᵛ **Confidence and credibility:** What techniques will you use to overcome the inevitable anxiety about speaking? How will you project your confidence and competence? (See pp. 862–63.)

***PowerPoint* slides**

Making a Difference?

First slide, introducing the project and
presentation

A Service-Learning Project
at ReadingWorks

Springfield Veterans
Administration Hospital

Jessica Cho
Nathan Hall
Alex Ramirez

FALL 2005

Simple, consistent
slide design focusing
viewers' attention
on information, not *PowerPoint* features

Semester goals

Later slide, using brief, bulleted points to be explained by the speaker

• **Tutor military veterans**

• **Research adult literacy**

• **Keep a journal**

• **Collaborate on documents**
for ReadingWorks

• **Report experiences and findings**

Photographs
reinforcing the
project's activities